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Vol. 73, No. 1 MARCH 7, 1925 PRICE 25 CENTS

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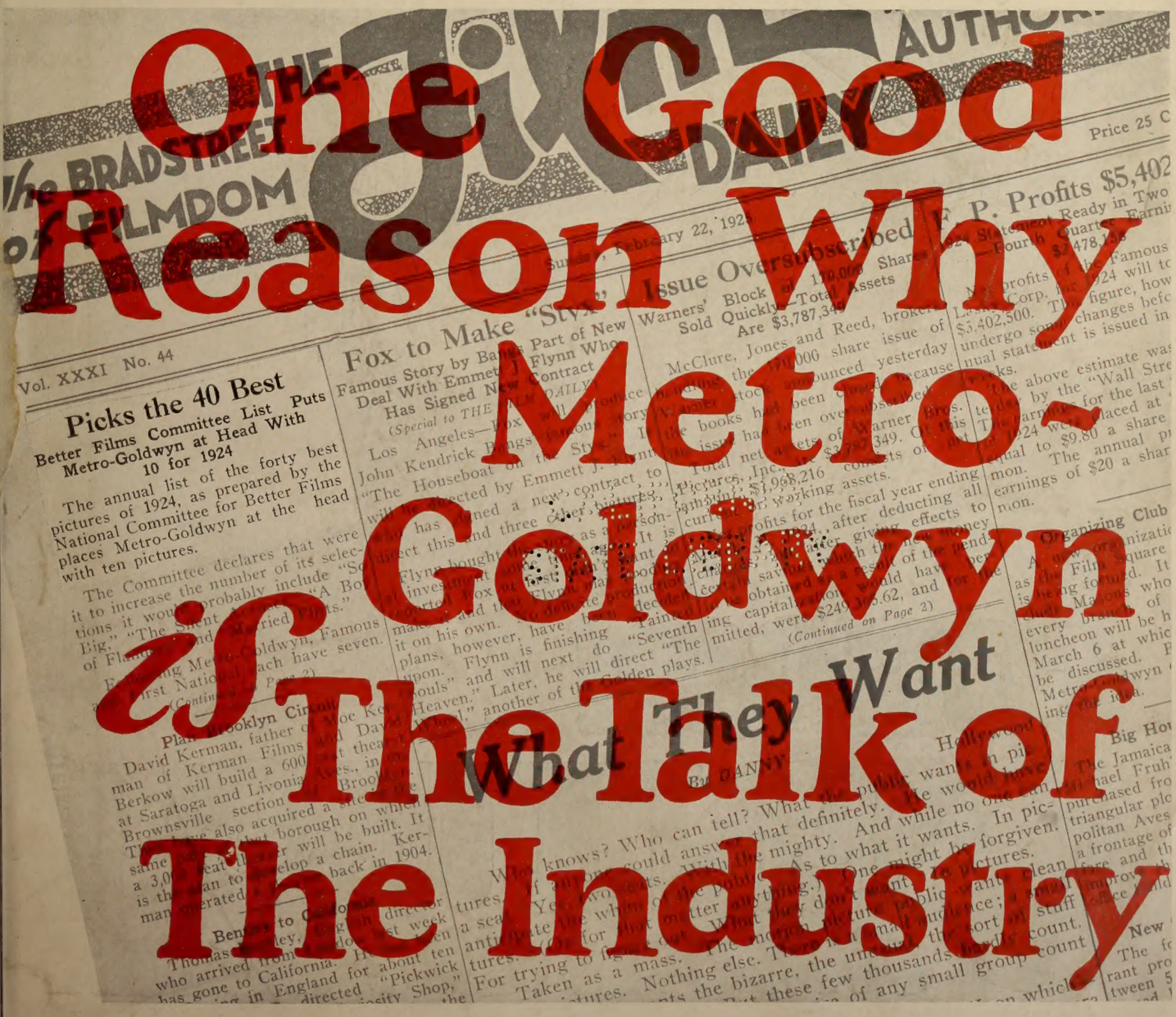

One Good Reason Why Metro-Goldwyn is The Talk of The Industry

THE FILM DAILY

The BRADSTREET of FILMDOM

AUTHORITY

Price 25 C

Vol. XXXI No. 44

Sunday, February 22, 1925

Picks the 40 Best

Better Films Committee List Puts Metro-Goldwyn at Head With 10 for 1924

The annual list of the forty best pictures of 1924, as prepared by the National Committee for Better Films places Metro-Goldwyn at the head with ten pictures.

Fox to Make "Styx"

Famous Story by Banks Part of New Deal With Emmett J. Flynn Who Has Signed New Contract

Issue Oversubscribed

Warners' Block of 110,000 Shares Sold Quickly—Total Assets Are $3,787,349

F. P. Profits $5,402

What They Want

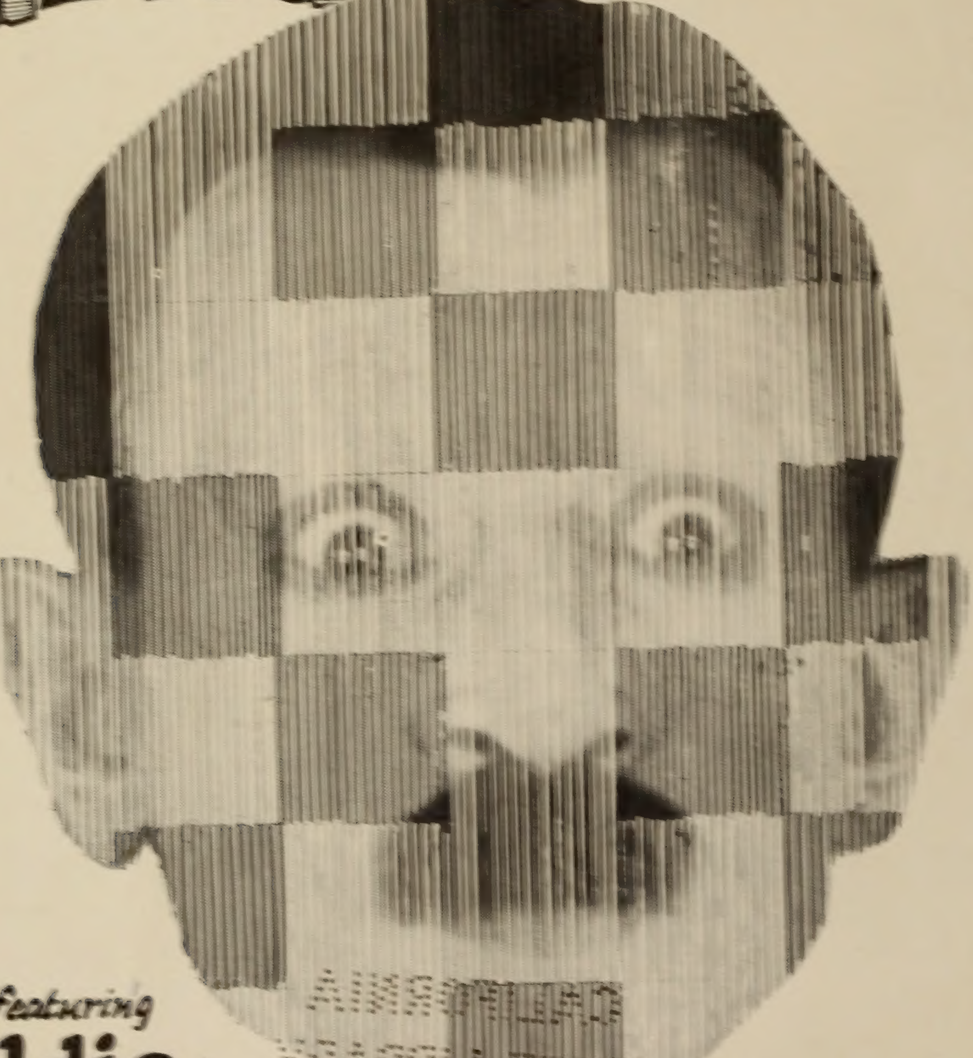
By DANNY

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

"Puzzled by Cross Words"



THE new comedy sensation — Eddie Gordon —in a screamingly funny burlesque on the popular sensation — cross-word puzzles.

Don't miss it.

featuring

Eddie GORDON

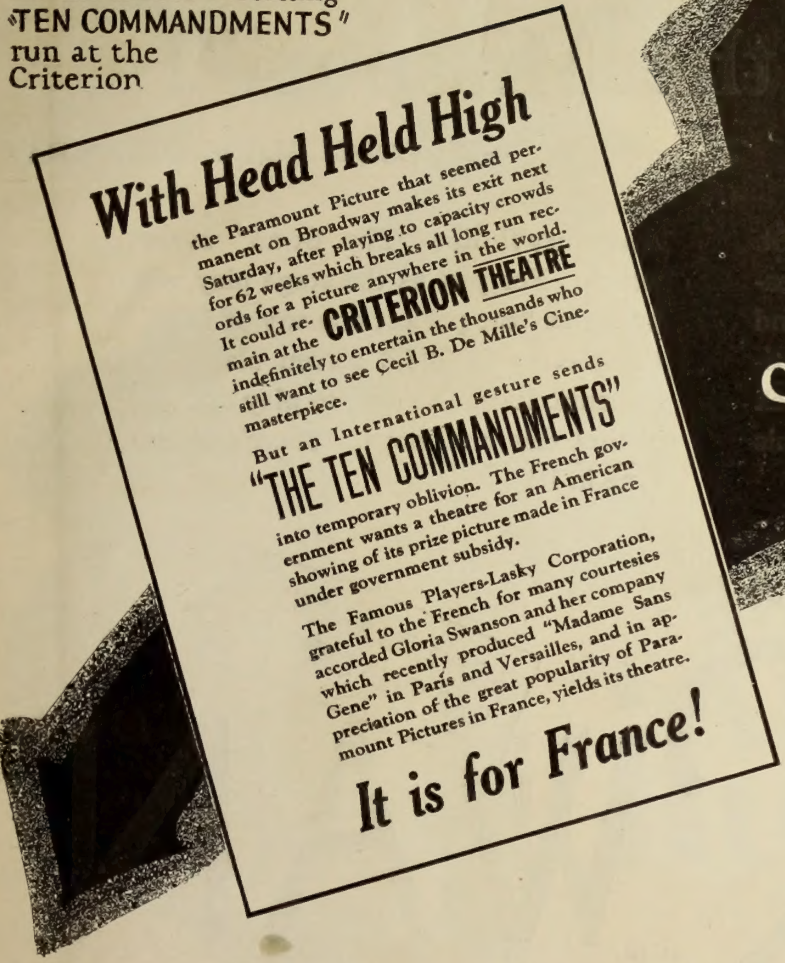
CENTURY COMEDIES

52 a year

Released thru UNIVERSAL

84549

Final New York newspaper ad
on the record-breaking
"TEN COMMANDMENTS"
run at the
Criterion



With Head Held High

the Paramount Picture that seemed permanent on Broadway makes its exit next Saturday, after playing to capacity crowds for 62 weeks which breaks all long run records for a picture anywhere in the world. It could remain at the **CRITERION THEATRE** indefinitely to entertain the thousands who still want to see Cecil B. De Mille's Cinemasterpiece.

But an International gesture sends **"THE TEN COMMANDMENTS"** into temporary oblivion. The French government wants a theatre for an American showing of its prize picture made in France under government subsidy.

The Famous Players-Lasky Corporation, grateful to the French for many courtesies accorded Gloria Swanson and her company which recently produced "Madame Sans Gene" in Paris and Versailles, and in appreciation of the great popularity of Paramount Pictures in France, yields its theatre.

It is for France!

62 Weeks
in one Theatre
-Criterion, New York

Never a week below $7,000

All length of run records broken. Weekly receipt records broken again and again. It could have run at the Criterion many weeks more.

CECIL B. DeMILLE'S
"The Ten Commandments"

Story by Jeanie Macpherson

19 weeks in Chicago
12 weeks in Boston
20 weeks in Philadelphia
31 weeks in Los Angeles
8 weeks in San Francisco
8 weeks in Cleveland
5 weeks in Detroit
5 weeks in Cincinnati
5 weeks in Washington
4 weeks in Brooklyn
4 weeks in Kansas City
4 weeks in St. Louis

Long runs everywhere

Road-showing made "The Covered Wagon" the biggest box-office bet that exhibitors ever had. Road-showing is doing the same for "The Ten Commandments."

A Paramount Picture

COMING TO YOU this Fall!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

"'The Swan' Attains Spectacular Heights at the Missouri"!

—*ST. LOUIS GLOBE DEMOCRAT*

They raved about "The Swan" in St. Louis. They jammed the Allen Theatre, Cleveland, last week to see it, and the Cleveland papers said, "A beautifully done picture. Exceptionally well cast. Adolphe Menjou gives one of his best performances."

And they'll like "The Swan" everywhere. For just as the stage play was hailed as "the perfect comedy of 1924," the picture is THE screen classic of romantic love. Be sure to play and get behind this one, boys. There's a fortune in it!

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

"THE SWAN"

HER LIPS SAY NO-
HER EYES SAY YES

A **BUCHOWETZKI**
PRODUCTION

with
ADOLPHE MENJOU
RICARDO CORTEZ
FRANCES HOWARD

a Paramount Picture

One of the SECOND FAMOUS FORTY HITS

From the smashing comedy stage success by Ferenc Molnar. Screen play by Dimitri Buchowetzki. (This cut available as mat at your exchanges, 25 cents.)

"SALVATION HUNTERS"

A **Josef von Sternberg** Production

"IT IS A WONDERFUL, WONDERFUL PICTURE"

"IT is a wonderful, wonderful picture." was the enthusiastic manner in which George E. Bradley, critic for The New York Morning Telegraph described "SALVATION HUNTERS," and continuing he said, "It is life, it is intensely human, interesting and true.

As to its box office value, it smashed all records, of seven years standing, of the California Theatre, in San Francisco.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin
Douglas Fairbanks — D. W. Griffith

Hiram Abrams, President. Joseph M. Schenck, Chairman, Board of Directors.

WAS HE FEAR-BOUND?

What More Do You Want?

When "Fear-Bound" played at the Colonial Theatre, Detroit, the Detroit Times said:

"Motion picture fans who crave fighting scenes will get their fill at the Colonial this week. 'Fear-Bound' is spliced with action from the first foot to the last and it develops a rough and tumble battle between two huskies that will be long remembered. In addition to its thrills, 'Fear-Bound' has a nice love story that meets with a happy ending and there are comedy touches of a unique character. The case is excellent."

Judge for yourself —— Book

FEAR-BOUND

with

MARJORIE DAW & WILL NIGH

Released by

VITAGRAPH

A VITAGRAPH PICTURE

Nazimova

IN

The REDEEMING SIN

J. STUART BLACKTON Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Breaks All Records!

Seattle, Washington
Feb. 23rd, 1925

John B. Rock
Vitagraph, 1400 Locust Avenue,
Brooklyn, N. Y.

Redeeming Sin opened Saturday and broke all Saturday attendance records and Sunday with downpour rain not only broke Sunday records but broke all house attendance records since playing Vitagraphs Black Beauty April nineteen twenty one warmest regards.

John Hamrick
Seattle Blue Mouse Theatre

A VITAGRAPH PICTURE

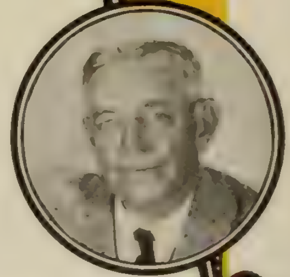
Master-

RENAUD HOFFMAN

SCOTT SIDNEY

RALPH INCE

JAMES YOUNG


LLOYD INGRAHAM

AMONG the various elements that go into the making of a successful photoplay production, the predominating factor that determines its dramatic, artistic and showmanship quality is the creative genius of the man who wields the megaphone—the director. It is from the painstaking effort of heart and hand of the true artist and workman that is born the truly great screen dramas. The group of directors responsible for the productions on the program of Producers Distributing Corporation represent the foremost creative brains in the cinema world. Here are glowing personalities, trained technicians, master craftsmen. The fine productions released by Producers Distributing Corporation are not just a matter of luck, but are the natural result of trained ability and honest effort. The measure of their worth is the measure of the men who made them.

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GEORGE MELFORD

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ALAN CROSLAND

GEO. ARCHAINBAUD

E. H. GRIFFITH

Current and Forthcoming Releases

"Grit"
"The Hoosier Schoolmaster"
"The Night Hawk"
"Love's Whirlpool"
"Try and Get It"
"His Darker Self"
"Wandering Husbands"
"Miami"
"What Shall I Do?"
"The Lightning Rider"
"Hold Your Breath"
"Not One to Spare"
"Another Scandal"
"Tiger Thompson"
"Her Own Free Will"
"The Legend of Hollywood"
"The Wise Virgin"
"The Siren of Seville"
"Welcome Stranger"
"Ramshackle House"
"Another Man's Wife"
"Chalk Marks"
"Roaring Rails"
"Trouping With Ellen"
"The House of Youth"
"Barbara Frietchie"
"Reckless Romance"
"The Girl on the Stairs"
"The Chorus Lady"
"A Cafe in Cairo"
"The Flaming Forties"
"The Mirage"
"Let Women Alone"
"Soft Shoes"
"Off the Highway"
"Charley's Aunt"
"Her Market Value"
"The Girl of Gold"
"On the Threshold"
"Beyond the Border"
"The Crimson Runner"
"Beauty and the Bad Man"
"Friendly Enemies"
"Stop Flirting"
"The Awful Truth"
"The Bad Lands"
"Private Affairs"
"Silent Sanderson"
"The Texas Trail"

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of Broadway's

Piccadilly Theatre

books

"The PARASITE"

A
GASNIER Production
Presented by B. P. Schulberg

by HELEN R. MARTIN
Adapted by
EVE UNSELL

with
OWEN MOORE
MADGE BELLAMY
BRYANT WASHBURN
LILYAN TASHMAN
MARY CARR
BRUCE GUERIN

B. P. SCHULBERG PRODUCTIONS INC.

J. G. Bachmann, Vice-Pres.

Foreign Distributors: Export and Import Film Co., 729 Seventh Ave., New York City.
Cable Address: Eximfilm, New York.

AMUSEMENTS
VARIETY

VOL. LXXVIII. No. 1 NEW YORK CITY, WEDNESDAY, FEBRUARY 18, 1925 56 PAGES

FILM REVIEWS

Man Without a Country

William Fox production made from Edward Everett Hale's classic, "The Man Without a Country," and adapted to the screen by Robert N. Lee. Directed by Rowland V. Lee. At the Central, New York, Feb. 11.

Lieutenant Nolan	Edward Hearn
Anne Bissell	Pauline Starke
Mrs. Nolan	Lucy Beaumont
Aaron Burr	Richard Tucker
Lieut. Riddle	Earle Metcalf
Lieut. Harper	Edward Coxen
Major Bissell	Wilfred Lucas
Col. Morgan	Francis Powers
Peter	Harvey Clark
Capt Shaw	William Walling
Capt. Kearney	Edward Piel
Admiral Decatur	Edward Martindel
Capt. Danforth	William Conklin
President Jefferson	Albert Hart
President Monroe	Emmett King
President Lincoln	George Billings
Mrs. Burke	Pauline Neff

In that long list of American historical pictures, and that list includes "The Birth of a Nation," "America," "The Covered Wagon," "The Iron Horse" and "Janice Meredith," none is so rich in the vivid portrayal of convincing patriotism as "The Man Without a Country." For this picture is as inspiring as any ever produced, its message is confined to no land or period, it neither preaches nor offers to teach, yet by its magnificently worked out story it delivers a crashing, thundering lesson that had its opening night audience working the handkerchiefs overtime. And any film that jumps from the screen into an audience is "there."

The theme, sad and pathetic, is forceful but different from the usual patriotic drama. There are but two efforts for a big mass thrill—and those efforts go across with a wow. The rest of the time is concerned with the story itself, and it's a great story. For a good many years it has been one of the classics of American literature. Primarily, because the theme was something surefire. So is the production.

The story, which is probably familiar everywhere, bears this much retelling. Lieut. Nolan, a promising young officer in the American army, is attached to an army post on the frontier around 1800. Before him his father was in the army, so patriotism is rife in the family. Along comes Aaron Burr with his dream of a great western empire. He wins the lad to his cause, and when word comes from President Jefferson that Burr is to be apprehended, young Nolan is still firm in his belief that Burr is a great man and worth following. So the deluded youth, firm in a belief, is court-martialed and, after his jurors have returned, he is asked if he wishes to recant. Then he utters the words:

"Damn the United States. I hope that I may never hear of the United States again."

Then the sentence, he is sent aboard ship and word is given that he is never to hear the words "United States" again, nor is he to ever set foot in America. The long journey begins, a journey which carries him through the world and the administrations of 10 Presidents and during which time his faithful sweetheart, Anne Bissell, is untiring in her efforts to free him. But he is a man without a country, the government knows little of him.

Finally, however, Lieut. Nolan distinguishes himself in several heroisms at sea. In a fight with a pirate vessel he saves the day, and Miss Bissell, old and nearly dead, secures a pardon from Lincoln. Word of the pardon comes to Lieut. Nolan. He dies. On the end of a pier his waiting sweetheart also dies, but these deaths are gently done. After which comes the wallop. From the dead, gaunt spectre of a once promising man the figure of his youth arises, while down the cabin comes the spirit of his sweetheart in her youth. Around the shoulders of the lad she drapes the American flag and that is the finish. It signifies all anyone could want. It meant that at death Lieut. Nolan had absolved himself, that he had fought a hard fight and won.

Commercially, where "The Man Without a Country" has it over some of the others is that no conflicting nationalities are involved. There is no fighting with either the French or the British nations and the theme itself is as universal as music. Its one fault is that it starts slowly. Quite a few elisions could be made and some of the subtitles could come out. However, it is being shown in two sections, so a little padding was probably necessary.

The production looks like money in spots. The thing about it is that the theme has been rigidly adhered to, no cheap or sensational stuff is pulled nor is any effort made to drag in a detrimental scene. In the sea stuff a good storm is shown, the classic of the big cannon loose in a storm is also used, and in the sea fight between the U. S. ship and the pirate vessel good direction is apparent.

The cast is okay. Pauline Starke is probably the best name in the list and her performance of "Miss Bissell" is just as corking as that of Edward Hearn, a newcomer, who plays the "Nolan" role. Everybody else is up to scratch, but it is the tremendous theme itself and the innumerable opportunities it offers for tieups of the finest type which make it something out of the ordinary.

William Fox was born a Hungarian. He is now a naturalized American and has to his everlasting credit the distinction of having produced a dramatization of America's greatest patriotic classic. It is a production that in the picture houses, once pared and shortened, will stand up with the best of them.

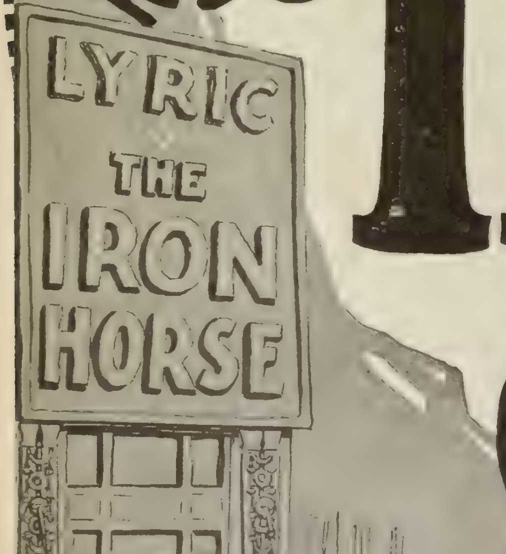
Sisk.

A NEW YORK SENSATION!
At Central Theatre, Broadway and 47th Street
FOX FILM CORPORATION

George O'Brien

The IRON

A HUMAN DOCUMENT



8th big month in New York

to continue indefinitely~

FOX FILM CORPORATION

"Slattery" "Casey" "Schultz"

Madge Bellamy

WOMAN AGAINST WOMAN

HORSE

Everybody in America knows about "The Iron Horse"! A quarter of a million dollars has been spent in national advertising.

Magazines, newspapers, aeroplanes, balloons, the radio, and every other modern medium of exploitation has been used to call the attention of the press and public to this monumental film.

A John Ford Production

Pictures come an
Pictures go — Bu

The Iron
Horse

Goes on Foreve
as the Outstand
ing Success of th
1924-1925 Season

Opening Grauman's Egyptia
Theatre, Hollywood, Californi
Saturday, February Twenty-firs
for an indefinite run

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS of AMERICA, INC.—WILL H. HAYS, PRES.

F.B.O. announces its 2nd Marvelous Airplane Picture

"The Cloud Rider"

STARRING THE GREATEST DAREDEVIL STUNT AVIATOR IN THE WORLD TODAY

AL WILSON

Supported by

VIRGINIA LEE CORBIN

HELEN FERGUSON — HARRY VON METER
FRANK RICE — FRANK TOMICK

DIRECTED BY BRUCE MITCHELL

A VAN PELT-WILSON PRODUCTION

Supervised by Earnest Van Pelt

GO and see "THE CLOUD RIDER" on the screen at your nearest F. B. O. Exchange. Talk about your Society Dramas and sex stories, and your hundred and one styles of feature pictures to get 'em in—but not one of 'em will stack up alongside of "THE CLOUD RIDER" for sheer power of thrills and we've taken every advantage in an advertising, exploitation and pictorial way to enable you to tell your fans what a whale of a picture "THE CLOUD RIDER" really is.

No air picture ever made can compare with it, except Al Wilson's first picture, "THE AIR HAWK," which is now making loads of money for thousands of exhibitors, also distributed by F. B. O. and produced by E. O. Van Pelt.

FILM BOOKING OFFICES

723 Seventh Ave., New York. Exchanges Everywhere.
Sales Office: United Kingdom, 26-27 D'Arblay St., Wardour St., London, W.1 England.

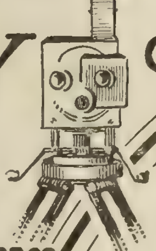
☞ Thematic Music Cue Sheets available on this picture. ☜

"HEART of a TEMPTRESS"

Starring BARBARA LA MARR

AND

CONWAY TEARLE



FROM THE BROADWAY STAGE SUCCESS
STARRING
FLORENCE REED
" HAIL AND FAREWELL"
by WILLIAM HURLBURT

ADAPTED BY
FREDERIC AND FANNY HATTON

CLOSE-UP SAYS:-

"HEART OF A TEMPTRESS" shows Barbara La Marr at her scintillating best. Her delineation of the alluring, sirenic and bewildering beauty, Isabella Eceheveria, desired by all men, who comes finally to the realization of true love, is the greatest portrayal of her brilliant screen career. Her superb acting is matched by the splendid performance of Conway Tearle and a cast whose names spell money at the box office.

Phil Rosen (at right) with Rudolph Berquist, cameraman, and Al Hall, assistant director.

A SAWYER-LUBIN PRODUCTION
DIRECTED BY
PHIL ROSEN

All Sawyer Lubin Productions made under supervision of Arthur H. Sawyer

With a Cast Including

HARRY MOREY, ARNOLD DALY, CLIFTON WEBB, BEN FINNEY, FLORENCE BILLINGS, WILLIAM RICCIARDI, FLORENCE AUER, PAUL DOUCET AND IDA DARLING.

A FIRST NATIONAL PICTURE

NEW TOYS

Starring Richard Barthelmess, supported by Mary Hay. A John S. Robertson production, presented by Inspiration Pictures, Inc. From the play by Milton Herbert Bropper and Oscar Hammerstein, 2nd. As produced on the stage by Sam H. Harris. Scenario by Josephine Lovett.

Here is Barthelmess in a new type of picture that New York critics called "a perfect comedy," "most amusing," "healthy and wholesome," and "a bully picture." You'll be surprised and delighted to see Barthelmess in a light role.

HER HUSBAND'S SECRET

Presented by Frank Lloyd Productions, Inc. With Antonio Moreno, Patsy Ruth Miller, and David Torrence. Adapted from May Edginton's Saturday Evening Post story, "Judgment." Directed by Frank Lloyd.

Here is a title that will stop and interest them; a story rich in those proven qualities of audience appeal; a big-time cast, and a producer whose past performances have shown him to be one of the greatest money-making directors of all time.

First

FIRST NATIONAL PICTURES

PLAYING *with* SOULS

Presented by the Thomas H. Ince Corporation. With Jacqueline Logan, Mary Astor, Clive Brook and Buster Collier. Adapted by C. Gardner Sullivan from the story by Countess de Chambrun. Directed by Rlaph Ince and supervised by John Griffith Wray. A story that holds the attention every minute; that has heart throbs and thrills; that cannot fail to entertain. A cast of box office names, and the setting —gay Paree at its gayest.

AS MAN DESIRES

With Milton Sills and Viola Dana. Presented by First National Pictures, Inc. From Gene Wright's novel "Pandora La Croix." Adapted and supervised by Earl Hudson. Directed by Irving Cummings. Scenario by Marion Orth. Editorial direction by Marion Fairfax. Art director, Milton Menasco. Photography by Roy Carpenter. Charles Hunt, film editor.

Two great favorites at their best and a combination of masculine and feminine appeal seldom found in any screen drama.

National Pictures

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

Members *of* Motion Picture Producers
and Distributors of America Inc.—Will Hays *President*

"The Flappers will adore Constance Talmadge in 'Learning to Love,'" says

Louella Parsons *in*
The N.Y. American

"'Learning to Love' is the best picture Constance Talmadge has made since—well, we can't rememember when. It is a comedy that no one should miss"—The Herald Tribune

"As for Miss Talmadge this type of picture fits her to a T"

Evening World

Joseph M. Schenck
presents

CONSTANCE TALMADGE

in

"Learning to Love"

with Antonio Moreno
Story by John Emerson *and* Anita Loos
Directed by . . . . Sidney A. Franklin

Absolutely a First National Picture

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

HERE are two pictures, painted by two film observers. Both sincere, but each seeing things from a different angle.

The first man said, "You are going to see some action in this 'independent versus the big fellow' argument this coming season. Already there is an active independent buying circuit in Milwaukee. One is on the way in Minneapolis. New York is seething with conferences and conversations looking towards a real independent line-up. You'll soon hear from other sections. Local exchanges are talking business with these circuit organizers—and there are national distributors ready to join hands. There's ACTION on the way."

Said the second man, "It will all blow over. You can't get anywhere counting on individual exhibitors to pull together. It's the old, old story—twenty or more bosses, as against the single controlling head of the big circuit. They won't stick together locally—what chance is there for a dozen or more groups to cooperate nationally? You only multiply the bosses, increase the number of diverging interests, and hasten the end.

"There is only one hope—an OUTSTANDING leader. Another Will Hays. But where is he?"

There are the two viewpoints. Take your choice.

* * *

MEANWHILE, the "big fellows" continue to dig in, and to extend the line of trenches. Rumor links the name of Famous to a purchase of the Hostettler circuit, the next caller to your office whispers something about Famous and Poli. And so it goes.

With this outstanding fact: The department under Harold Franklin's direction is making money, real money. The theater atmosphere at Famous is cheerful—more than cheerful. Especially when you mention the long-lamented South, and when you emphasize Florida.

Judgment seems to lean towards support of the second speaker quoted above. It is difficult to view a line-up of scattered independent groups, with the friction of individual petty differences, and in the same moment consider the careful planning, the foresight, and far-reaching resources of a Harold Franklin, a Nicholas Schenck, or a Sam Katz.

* * *

THE laugh is king. Roam the world in search of the spectacular, harness the imaginations of the greatest creators to the dramatic—and you have done something. But for downright joy in living—rub elbows with real folks who have just come from a theater after two hours of plain, ordinary, boisterous laughter.

We have dropped into the Colony Theater at least three times since the opening of "Charley's Aunt." And we are at a loss right now to know whether on our later trips we have gone to see the picture or to watch the audiences. It's a toss-up for entertainment.

Yessir, the laugh is king. You don't hear John Jones and Mrs. Jones murmuring "hokum," "ancient," "rough-stuff"—all you hear is laughter, and all you see is the joy of living.

Which reminds us. The same birdie that began whispering to us long before the arrival of "Charley's Aunt" has now returned to give us an advance tip on another one.

"Introduce Me" is the title, Douglas MacLean the star, and Associated Exhibitors the lucky distributor. Jot those items in the book.

One enthusiast whom we met said, "Better than 'Safety Last.'" We allowed him to escape with a sympathetic smile for his bounding optimism. But he has us interested. For we want to see another picture that gives us the double show for a single admission—the screen and the audience.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Believe Conspiracy Exists in America

theatre-goers do not go shopping for their films the way ours do. The happy theory of 1907 that every film that is made is bound to be a box-office attraction still prevails as the dominating factor in the European calculation. Our European friends fail to appreciate the fact that the American film in Europe is now too well known and too well liked to be displaced by a mere edict of the European interest. They possibly do not consider that the American film people might not stand aside as idle spectators while the process of displacing was going on. **Appeals to the government to keep out the American films or to hamper their distribution are nothing new, but the American films seem to thrive in spite of them.** The attempt to denationalize or internationalize a film is constantly failing even as between one European country and another. There is a variety of reasons, mainly psychological. In this latter respect there seems to be more of an approach between France and America and between Germany and America than between the two European countries, though geography might seem to negative such a proposition. The famous French film, "The Miracle of the Wolves," taken on for distribution by the Ufa in Germany is still on the shelves, for the German company is afraid to show this distinctly French production on the German screens. No doubt there are other cases where reciprocity is out of the question.

France—Germany—other countries.

They have good films—made, and in the making.

They plan to "invade" America with their big productions.

They won't find any alliances trying to keep them out.

What they will find is that their films are welcome to succeed through the same test that makes or destroys the future of any American film—

The test by audience approval.

What American audiences like, they will go to see.

Just as European audiences do.

To Invade Our Markets

In the mean time both French and German producers seem determined to invade our markets even if the bridge of reciprocity which flattered their imagination will never be built. They say they have the films and that they will show them to the American public if they have to lease or build their own theatres.

The French are putting the finishing touches on a great spectacular production based on Flaubert's famous story "Salammbo." "Salammbo" deals with the immortal struggle between Rome and Carthage—a theme that has been made familiar to screen patrons by "Cabiria." The dramatic elements in the story itself were none too gripping, but the scenario, as I understand, has been much improved to fit the requirements of a sensational picture. M. Louis Aubert, the noted French producer, decided to stage and film the spectacle in Vienna "for technical reasons," which must be taken to mean that the cost of production is lower in Vienna than it would have been in France, or else that better backgrounds were to be found in and around the Austrian capital. Vienna surely is not a cheap city for the average foreigner, but the cost of labor and the hire of supers, big items in a spectacular production of any magnitude, no doubt had something to do with the choice of location. The negative is said to contain 180,000 feet.

Try for American Approval

Other French productions that may try for American approval are "Le Diable dans la ville," "The Devil in Town" and a picturization of Pirandello's "Feu Mathias Pascal," a good part of which was made in Italy under the direction of M. Marcel L'Herbier, who will film one or two other Pirandello subjects in the near future. The German producers of prominence are advertising various big films most of which deal with subjects of contemporaneous fiction.

While in Berlin I visited B. F. Brinch, who has charge of the Paramount interests in Germany and the countries east of Germany. He is a thorough believer in the future conquests of the American films in Europe and makes no secret of his faith in the growing financial power of Germany. He looks upon Germany as the most promising field for the selling and renting of American films.

"To judge by the high-brow critics," Mr. Brinch said, "our films would have but little chance here. Fortunately the verdict of the box-office is quite different. The learned and sophisticated Germans in the daily press fell most unmercifully on 'The Ten Commandments,' but the people who pay their admissions liked it very well. I did not hesitate to tell the highbrows whom we entertained here that with all due respect to their great mental superiority we cared more for the views and tastes of the great multitude.

No Idea of Intensive Selling

"People in Germany, or for that matter anywhere in Continental Europe, have no conception of the scientific and intensive selling and renting of films as we know it in the States. Somehow they all seem to be in the woods and unable to find their way out. The German government makes things hard for us, but we succeed nevertheless. They let American films in and then hold them up arbitrarily before they will allow them to be exhibited. Talk about reciprocity—why it seems to me that if the States acted the same way in their treatment of German films you would hear a howl all through Germany. Germany has about 3,500 motion picture houses, while the rest of my territory consisting of Austria, Poland, Russia, Rumania, Bulgaria, Tscheko-Slovakia, Yugo-Slavia, and Hungary has about 2,500. In all of these countries the number of our pictures and other American films is constantly on the increase."

The press throughout Continental Europe had recently busied itself with supposed plans of Samuel Goldwyn to hire the famous psycho-analyst, Sigmund Freud, for some use or other in the further development of picture making. Just as I am putting this letter in the "flying mail" Dr. Freud is out with an indignant denial and a rather vehement declaration that he will refuse to see Mr. Goldwyn. **Our films whether they need it or not are surely getting a lot of valuable advertising such as it would be most difficult to obtain in the American press except at the regular rate for amusements.**

Mr. Bush, being on the ground, is fully conversant with up-to-the-minute conditions and mental attitudes in Europe. This assures the interest of the further articles which will come from him in future issues of Moving Picture World.

A Test Case For Press Sheets

By
TOM WALLER

SEVERAL of the prominent exhibitors who filled out Principal Pictures' questionnaire on press sheets, and whose comments were included in a series of articles on that subject published recently in Moving Picture World, again come to the fore with some more ideas on the campaign sheets for picture showmen. Their rank this time is augmented by a number of new press sheet analysts from the actual box office angle.

The latest movement in this respect is by Vitagraph. Apparently that company had carefully digested Moving Picture World's verbatim report of the frank opinions and suggestions to better these mediums for publicising the finished product by the 350 representative theatre owners throughout the company who received the original list of questions.

Decided on Test Case

Obviously determined that their press sheets shall provide bookers of their product with a maximum aid in truthfully selling their pictures to their customers' public, Vitagraph decided that for a test case it would use its campaign sheet on "The Redeeming Woman." Accordingly the Albert E. Smith organization deluged the post office with copies of a letter seeking unveneered comment and the most critical criticism on this sales medium. The company in turn was deluged with replies, the vast majority of which acclaim this particular press sheet as one of the finest Vitagraph has ever turned out and one truly of the new school.

"The Redeeming Woman" press sheet conforms in nearly every respect, as far as we can find from the replies, with the general requisites ascertained through Moving Picture World's survey. It is of newspaper size, confined to four pages exactly seven columns of which are devoted to writing matter. By the latter we mean stories, reviews, exploitation and every bit of concrete space that the machinations of a typewriter could fill. Everything is meaty, short and snappy, truthful and plausible, judging from a careful reading of the multiplicity of replies. The remaining three pages and one column are composed of advertising and poster cuts and mats which most of the exhibitor writers agree also "ring the bell."

The first press sheet to be singularized and made into a test case, since Moving Picture World published its series of constructive articles on press sheets based upon exhibitor criticisms, is one gotten out by Vitagraph on its "The Redeeming Sin." Many of the showmen whose comments helped to make up the recent series founded upon the questionnaire, submitted to 350 representative watchers of box offices throughout the country by Principal Pictures Corporation, have answered in all frankness the request for frank criticism of its effort by the Albert E. Smith organization. The vast majority of the letters received remark that in "The Redeeming Sin" press sheet Vitagraph has made a great improvement. Despite the praise there are also suggestions which some writers believe would be for its betterment, if executed. The effort made by Vitagraph to produce a model press sheet—the quick acknowledgment of that endeavor by the critics for whom all such material is produced, and the "tips" by some of them as to how to make it even better as a sales medium, are well worth reading.

Suggestions for Improvement

Some of the outstanding suggestions for improvement in this Vitagraph press sheet are: that there be more reading matter incorporated in the ads.; that the line drawings be darker; that some of the four and six-column ad cuts include some half-tone; that a big drawing be so designed as to be able to be cut up into several smaller mats; that the title be hand-lettered by an artist instead of being set up in type; that there be at least three advance stories.

Although the above suggestions are made it should be borne in mind that they comprise only a minor portion of the majority of letters which devote most of their space to glowing praise.

The one letter we were able to find which is devoted entirely to constructive criticism is from Eller Metzger of the Strand theatre, Creston, Iowa. The following five points are made:

1.—"You weaken your statements by using 'is said to be' or similar expressions.

2.—"Catch lines should catch the attention and pique the curiosity to a point of creating a desire to see the picture. Your efforts are not strong enough to get over.

3.—"Captions to readers should also incite interest of reader who is presumed to be absolutely neutral.

Display Ads Lack Kick

4.—"Your display ads lack the kick. They are announcements rather than business pullers. An ad. should first attract attention, (this you accomplish with your cuts which are okay) but next it should interest—then convince the reader that he must see this picture. A little more copy is necessary and it should be copy that will pull so hard that it will make folks leave a comfortable warm fireside, plod through rain or snow to get to the theatre that has this picture. Your display ads. simply say so and so is here in a great drama or—we have a vivid picture, etc. In this day when advertising has advanced to present-day standards, an announcement is insufficient. You have to go out with a message that pulls them hard or you'll have no effect as others are up in the science of pulling by means of the printed word and they will pull them all in other directions.

5.—"A good pulling reader or ad. can be completely ruined by some little reference to an unpleasant situation such as sewers, etc."

Lack of space prohibits us from publishing all of the letters. Below, however, are important excerpts from several of them.

J. Victor Wilson, Robbins-Watertown Co., Inc.: "After carefully perusing your press work sheet on 'The Redeeming Sin,' I am free to say that it is one of the most satisfying publicity sheets I have seen during my eleven years' experience in the motion picture field. I make this statement from the view of editor, press agent, and exhibitor in each of which capacities I have served.

"Your stories are concise and to the point. They all pertain to the attraction. There is no attempt of space grabbing. Your

Vitagraph Sales Aid Weathers Analyses

material does not insult one's intelligence. It is interestingly constructed and just long enough to get it ALL printed in newspapers. Your exploitation suggestions are helpful. The scene and advertising cuts are attractive and the units of poster, lobby, slides and insert cards look good.

"I consider it an ideal press sheet. You have not wasted paper and printer's ink. I like it."

W. M. Smith, Orpheum and Rialto Theatres, Tulsa, Oklahoma: "This press sheet is quite an improvement on your past ones. One suggestion, and the only thing they now need to meet our requirements, for instance, in some of the largest ads you use, A Great Drama of a Mysterious Apache, etc. This is all right but only appears in three ads out of nine. What we want is plenty of descriptive reading in each ad."

W. F. Dagon, Illinois State Journal: "I have looked over the press sheet you sent me on the 'Redeeming Sin' and I think it is exceptionally fine. I believe that the material used in this press sheet will sell the picture in any city in which it may be placed.

"I am glad to see better press sheets coming from the distributors and I firmly believe that it will tend to better business all along the line."

Ralph T. Kettering, Jones Linick & Schaefer Co.: "Your press sheet on 'The Redeeming Sin' is a great improvement."

E. W. Berg, D. F. & R. Enterprises, Inc.: "In reply to your letter of the 24th, requesting my opinion of the press sheet on 'The Redeeming Sin,' will say that I think it is a great improvement over the former Vitagraph press books.

"I find that in each one of the stories you have combined all of the points that really sell the picture, that is an attractive outline of the story, the star, the supporting cast, etc.

"The average picture patron cares nothing for the whims of stars, directors, and so on, they want to know something about what they are going to pay their money to see, and the more attractive you can paint the story in words, the more points of interest you can bring out in the screen play, the more tickets it will sell.

The Vitagraph press sheet which has reaped so much favorable exhibitor comment is of newspaper size, confined to four pages. Exactly seven columns are devoted to advance readers, reviews, exploitation and other material in this category. The rest of the sheet is composed of advertising and poster cuts and mats. The consensus of opinion of showmen writers, who responded to Vitagraph's request for an analysis of this campaign paper, appears to us as being that the writing matter is meaty, short and snappy, truthful and plausible and that the cuts and mats for the greater part also "ring the bell."

"Press sheets for the last five years have had so much hokum about the peculiarity, likes and dislikes of stars, directors, etc., that the public have become sick of it. They know that ninety-five per cent. of it is bunk, or think it is, which amounts to the same thing. So quit trying to sell the stars and directors and sell the pictures, the stars won't suffer if the pictures are good.

"And above all things be honest in these stories. Don't tell them anything you can't back up with the goods.

"Your ad cuts and layouts also show improvement. However, I notice that the line drawings are all very light and also the signature of Nazimova is light. In my opinion either the drawing or the signature should have been a great deal blacker, especially in the smaller layouts. I am inclosing some layouts which will illustrate what I mean. Notice the difference in the ones inclosed and your ads. See how much blacker they are than yours. You can't overlook them in any paper.

"Note the two-col. two-inch layout on 'Learning to Love.' I consider this layout the most valuable in the press book because of its size and shape. You cannot bury a two-col. ad and by adding your signature and a catch line and your extras you have an ad that is very attractive and also inexpensive.

"In papers with a dollar an inch or more theatres cannot afford to take large ads daily. And somehow I never did like a single col. ad as it is too easily lost in a paper.

"Your publicity cuts, too, are better. I notice that you have quit the practice of trying to crowd two or more scenes in one cut. On average cuts stick to illustrating one scene and do it well. Your single col. cut No. 1 is very good. Also the two-col. No. 5. The figures stand out against the white paper and are eye-catching. The three-col. cuts, while I like them better than your former ones, there is not enough contrast between the figures and the backgrounds. They should have been given the same treatment as cut No. 5. Of course, what I said doesn't go with large layouts, several scenes can be combined very attractively in three or four-col. layouts for papers that will use them.

"My same idea holds good for lobby photos. In the 11 x 14 size stick to illustrating one scene. Also have the title of the production very prominently on each photo as now-a-days nearly every theatre has 11 x 14 frames holding single photographs placed around in windows, on fountains and numerous other locations which are changed with each picture, consequently the photo should have the title on it large enough to be seen easily. The 22 x 28 photos on this picture are excellent. The titling is fine, also the 11 x 14s are good.

"All in all in 'The Redeeming Sin' you have a very good press sheet."

J. W. Sayre, Jensen & Von Herberg Theatres: "In answer to your recent letter, I have looked over your new press book carefully. On the whole, I think it admirable—well adapted to its purpose and much above the average.

"Here are two or three little things that in my opinion would improve it. The six-column ad cut on page one and the four-column ad cut on page four should include some half-tone work. In other words, they should be combined half-tone and line work instead of all line work, as they are now.

"Second, in a big lay-out like the one on your first page, figure out the drawing so that it may be cut up into several mats after the big one is used. For example, that dancing girl—if her foot had not been cut off—could have been taken out for a good two-column mat.

"Third, there should be at least one single-column half-tone mat, two or three inches deep, of the head and bust of your star, Nazimova. There is no such thing in the press book now. The nearest good one to it is about five inches deep, but that is far too big for a small ad. Something on the order of the line cut No. 12 on the back page, only in half-tone. Your reading matter is all good."

John A. Schwalm, President of the Jewel Photoplay Co., Hamilton, Ohio: "Regarding the press sheet on Nazimova in the 'Redeeming Sin' that you sent to me in your letter of the 24th inst., I beg to state that it appears to me as an excellent piece of work. The advertising mats are very fine and denote a great deal of action. The production mats are also along this line. The 1-3-6 sheets are very good. The only change I would make would be in the 24 sheets. There is not enough action. It is simply a plain announcement of the picture. The mat No. M 20 would be a fine 24 sheet for this picture.

"The press stories are interesting and should help get business for this picture. Your work on this press sheet has been very good and you have not overlooked anything."

Vic Gauntlett, of the Blue Mouse Theatre, Seattle: "Personally would think that improvement could have been made on the ad cuts by having 'The Redeeming Sin' hand-lettered by the artist, instead of setting up in type. Also on the big half page mat would have liked to see the head of the star in a half-tone and then with the splendid action drawings would have given more tone to the mat. Artists with pen and ink cannot get the details of the star in the face like a half-tone. The pen work by the artist is good and one of the best that I have seen. Glad to see you carry extracts from New York reviews on the picture. This is good and should always be used in press matter."

"I wish at this time to state that press matter and ad mats have been coming in too late at the local exchange for much use on my part. I had to make up all ad mats on 'The Beloved Brute' due to the late arrival of accessories and now with 'The Pampered Youth' going on this coming Saturday as yet no press matter or mats have arrived, when you figure we advance our advertising one week in advance, you can see the handicap that I have to encounter."

Your Box-Office

An Interview with Major H. C. S. Thomson, By the Editor

THERE are many reasons why we like to call at the F. B. O. offices. And principal among them is the fact that we are not awed by the prospect of lengthy generalizations on "bigger and better art," the whichness of the why, and all the rest of the conversational twaddle and theory that go far to make up so many film discussions.

We may be reasonably certain, whether it is Major Thomson to whom we are talking, Joe Schnitzer, Harry Berman, or Nat Rothstein, that we are going to hear "film man's talk," about film subjects, and theatre box-offices. Chief of which—the box offices.

MAJOR H. C. S. THOMSON

There are other reasons. Major H. C. S. Thomson, the soft-spoken, mild-mannered Britisher who has been holding the F. B. O. reins for the better part of a year now, is good company. Likable, interesting, with an internationally trained business-man's viewpoint on this industry, and a clear-headed, unemotional idea of the position of his organization and the direction in which it is headed.

You can't discuss current conditions in the industry with him without unconsciously absorbing much of his own confidence in F. B. O.'s plans to meet those conditions, and assurances of ability to carry out the plans.

"We are not losing our night's sleep here at F. B. O. worrying about the politics of the industry and the cross-currents of various interests," he tells you. "We are on the job of supplying the exhibitor with pictures that will entertain his patrons and MAKE MONEY for him. So our first task is to prepare for the production of a sufficient quantity of those pictures, our second to sell them to the exhibitor, our third to help him sell them to the public. And at every step to have dollars-and-cents figures in mind that allow all concerned—producer, distributor, and exhibitor—to MAKE MONEY.

"We are trying to keep our feet on the ground and our thoughts on box-offices—which means avoiding the self-hypnotic enthusiasms that lead to any of the wild extremes.

"F. B. O. has its production plans for the coming season well set, quite a number of the pictures already completed, and a definite decision to have a greater proportion of COMPLETED productions on hand before an exhibitor is even approached, than has ever been the policy among distributors. The day of title-selling is rapidly passing.

"In the first place there will be forty-eight of what can be called the program type—thoroughly entertaining pictures. Aside from the fact that a great proportion of these will be completed before selling starts, they present, in addition, known factors.

"There will be the Fred Thomson series, for example. There is a KNOWN factor—I needn't add a word of explanation to the exhibitors who have made a favorite of Fred and his wonderful horse, Silver King. Likewise, the Richard Talmadges need no description or sales talk. Then there will be a series starring 'Yakima' Canutt, America's champion cowboy—and after seeing his first screen work I am ready to yield to the usual film man's enthusiasm in prophesying 'Yakima's' future. He has a wonderfully likable screen personality and, of course, as a rider has no equal.

"These represent the outdoor and action type of picture. Balance will be given to the forty-eight productions by the series presenting Evelyn Brent, 'Lefty' Flynn and Bob Custer. These players will be continued in the type of productions in which they have gained popularity.

"F. B. O. specials—and the type of live-wire, hammer-and-tong exploitation that is put behind them—have gained their own position in the minds of exhibitors and earned their spurs at the box office. We will be on the job there again. There is 'Parisian Nights,' with Lou Tellegen, Renee Adoree, Elaine Hammerstein, and a cast of that caliber. Emory Johnson is going to give exhibitors more of the type of 'The Third Alarm.' Enough said. And we have a surprise for theatres in 'Drusilla With a Million' —but that picture will do its own shouting when we bring it on East and the critics get their first look. Another promising production will present Gene Stratton Porter's latest novel, 'Her Father's Daughter.' "

"Incidentally, a deal has just been closed by which we have the pick of over forty stories written by the world-famous Laura Jean Libby. It doesn't require any conversation to point out the box-office titles that we will be able to cull from that lot of stories.

"Nor will we fail to add strength to our short subject program. We have a long term contract with H. C. Witwer, who has established himself as a sure-fire provider of screen material ever since 'Fighting Blood.' Added to these will be the Jimmie Aubrey Comedies, the Stan Laurel Comedies, Screen Almanac, Bray Cartoons, etc.

"And first and last—what with volume of product, volume of sales, and quality of product—just, however, register this fact: F. B. O. does all its thinking with the box office right down in the foreground. Watch Film Booking Offices of America, Inc."

Exhibiting Pictures in Italy

By
Charles Simone

TO make a tour of Italy, meeting the exhibitor in his den, and studying up the local film conditions of each community is indeed a rare treat; to be abie to repeat the performance is an experience doubly interesting and delightful.

Estimates as to the number of cinemas range from a minimum of 800 to a maximum of 5,000. These figures are wrong. Exclusive of village halls, school auditoriums and regular theatres where pictures are occasionally shown, the active and semi-active "cinemas" in Italy are approximately 2,100.

Picture Houses Rather Small

From the American viewpoint, Italian picture houses are rather primitive and small, the average seating capacity being about 350. Here and there a truly modern house is found, which, though not capitolesque in size, leaves nothing to be desired and convincingly proves that Italy knows how to build up-to-date cinemas.

There is no insignificant difference between house capacity and seating capacity; usually the former is two-thirds larger than the latter. A picture that strikes the public's fancy will often cause 2,000 people to crowd in a house with hardly 1,000 seats.

Shows Ninety Minutes Long

Due to the smallness of the cinemas exhibitors as a whole fight shy of programs lasting longer than ninety minutes. It is self-evident that a long bill shortens the number of shows, which vary from two to four daily according to class of theatre and location. The Italian exhibitor seems to be a good blend of native artistry and Yankee business sense.

A complete program usually consists of one lone feature; a short subject (generally a comedy) is added only when the feature booked is short or deficient. All-comedy programs (two or three different short subjects) are sometimes given, but the results are not always satisfactory. This does not imply that Italians do not care for screen humor; on the contrary they actually eat it up, especially the American brand. But comedies in large and mixed doses over-reach the mark.

One Projection Machine

Most of the cinemas are equipped with but one projection machine, and the fans, therefore, are regaled to a number of short intermissions while changing reels. The machines, except a few of old American vintage, are of Italian or German make. The operators' work is indeed remarkable considering the below-par quality of the projectors in use. The film, however, has a rough road to travel; thus the life of the average print is strenuous and short.

That old American reliable, the piano, is not popular, for even the steenth run house has its "orchestrina," a small but efficient orchestra. The music is almost always delightful and appropriate. The orchestra leaders of the first-run houses in Rome, Naples, Florence, Genoa, Turin and a few other key cities are composers of no mean ability and invariably arrange their individual music scores which seldom fail to fit the picture like the proverbial glove.

Clever Advertising Men

Italians are clever advertising and publicity men, but unfortunately they are yet to enter the film field. Some block type announcements, a few posters (usually the three-sheet size) and a small ad. in one or two of the local papers constitute the advertising that is generally given to a picture. When a superfeature is launched, the number of posters is augmented, more liberal space taken in the dailies and some photographs (stars and scenes) scattered far and wide in shop-windows.

Publicity is practically non-existent. Programs are issued by very few cinemas, and, like most programs, are hastily thrown together and poor in more ways than one. Coming attractions are sometimes announced on the screen in true, typical American fashion.

Prices Compare Favorably With Ours

Admission prices compare favorably with those prevailing in America, the average being fifteen cents a person. The price of admission differs according to class of cinema, seat, quality of picture, section of country, etc. The prices now obtained throughout the peninsula range from six cents to twenty-five cents. Better pictures get a maximum of thirty-five cents, while the best productions occasionally reach the seventy-five cent mark. The figures given include the government tax.

The Italian exhibitor, though long accustomed to rank film service and low rentals, is unwilling but not averse to "come across" to get good pictures. He is not an easy customer (does anyone know of an exhibitor anywhere who deserves the appellative "easy?") and, like his American brother, he is from Missouri.

There are some exhibitor-distributors and distributor-exhibitors, more or less powerful, whose motto seems to be: "All for us, and we for ourselves!" Their control of this or that zone is used to frighten the independent exhibitor and to persuade the weak-kneed or corrupt distributor in giving "concessions."

Difficult to Get Decent First-Runs

American distributors find it exceedingly difficult to get decent first-runs in such rich cities as Milan, Turin and Genoa because of conditions existing there. Monopolistic methods, however, are not countenanced in Italy and, with the advent of American pictures, the independent exhibitors are even now at work throwing off the yoke.

Exhibiting in Italy is undeniably profitable. This branch of the film industry is just beginning to develop, and yet it's paying handsome dividends. The field is ripe for improvement and pregnant with financial success. More commodious cinemas conducted a la Broadway are needed in certain Italian cities. American enterprise is equal to the task; is it ready? Whoever makes the first step will be sure to reap a wonderful harvest.

Coming and Going

Thomas Bently, English director who arrived in New York recently from London, is now on the Coast.

John Golden, theatrical producer, is at the Fox plant in California.

Harry Franklin has returned to New York from a trip through the South.

Will Hays is expected back in New York from his trip to the Coast within the next few days.

Pat Dowling is expected to sail for Europe shortly.

E. A. Eschmann, First National Pictures, left aboard the Twentieth Century Limited on Wednesday of this week for the heart of the film industry, Hollywood. He spent part of Thursday in Chicago and then traveled direct to Los Angeles.

Samuel Goldwyn, independent producer who went abroad the early part of December to make an extensive survey of film conditions in England and the continent, has sailed on board the Olympic for the United States.

FILM CARNIVAL BIG SUCCESS

The second annual society motion picture carnival was held on the evening of February 20 at the Plaza Hotel, N. Y., under the auspices of the film bureau for the benefit of several charitable organizations. The affair was a gala event, many prominent folk and organizations of the industry being participants and promoters.

Milwaukee Trade Unit Tightens Sales to Non-Theatricals

Seeking to eliminate fire hazards resulting from the handling of films, the Milwaukee Film Board of Trade adopted a resolution at its last meeting pledging its members not to sell to non-theatrical agencies that are not equipped with all modern appliances for the protection of their audiences.

The resolution, according to Ben Koenig, secretary, was the result of the scrap film disaster in Boston some time ago.

The Film board at the same meeting appointed Sam Pyle to pick up and destroy all scrap film of members at least once each week.

Fists Clenched But No Need for Bell

When Alderman Staunton's proposal to increase the license fee from $300 to $500 on houses of over 1,000 seats in Syracuse was introduced, theatre owners in that city took up arms, figuratively speaking.

During a conference between an exhibitor delegation and the city's license committee Staunton and Morris Fitzer of the Empire are reported to have waxed so loquacious as to have such loquacity nearly materialize into materiality—in other words, they nearly had a fistic debate.

Kaplans Arraigned in Haverhill Court on Criminal Charges

Maurice Kaplan and Keville Kaplan, brothers, were arraigned on February 21 in district court in Haverhill, Mass., on the charge of robbery and assault upon Julius Morse of Dorchester, treasurer of the Strand Theatre in Haverhill. This is but another phase of the litigation among members of the family of Benjamin Kaplan of Winchester over the Strand.

The robbery occurred the night of February 20 when the Kaplan brothers are alleged to have grabbed a bag from one of the hands of the theatre treasurer. It contained the receipts for that day, approximately $300. They claim that their father, who is the lessee of the Strand, no longer is in possession of the house and that the funds and receipts of the theatre no longer should be held by the father, in whose employ Morse acted as treasurer.

According to the complaint, after the two Kaplans had set upon Morse in front of the theatre and had seized the bag of cash they fled. Morse chased them and they ran into the Nichols Hotel. They quickly handed the bag to the manager of the hotel; saw it placed in the safe; took a receipt for it and directed that the money be kept in the safe pending a court order as to the ownership of it. A police officer took the two Kaplans and Morse to the police station. After hearing Morse's story the brothers were released in bonds of $1,000.

At the court hearing it was agreed that the money should remain in the hotel safe until the court decides who shall take possession of it.

National Convention Looms Up as Sure Record Breaker

Developments during the past week indicate a record-breaking attendance at the Milwaukee convention of the Motion Picture Theatre Owners of America in May. The mail to the M. P. T. O. A. headquarters has trebled as the theatreowners from the different states write for information. A statement issued by the convention committee this week cites this fact and continues:

"To such an extent has the independent spirit reasserted itself in exhibitor circles and among others in the motion picture industry, that the Milwaukee convention promises to eclipse everything hitherto associated with our industry in point of attendance and enthusiasm."

The transportation committee will soon issue complete rate-schedules showing the concessions granted by the Trunk Line and other railroads, and also hotel rate-guide.

The Wisconsin men are going to bedeck themselves with an "ASK ME" badge, and there will be many of these "personal information bureaus" on hand to give the delegates and visitors all information as to the city, points of interest, etc.

STANDING ROOM BILL IN MO.

A bill to prohibit the sales of standing room in theatres is now pending before the Missouri legislature. Advices from Jefferson City are that it will be passed.

$2,500,000 House for Penn. Town

Before leaving for California this week, James B. Clark, president of the Rowland and Clark Theatres, announced that plans had been consummated for the construction of a $2,500,000 motion picture theatre and office building to be erected in East Liberty, Pa. The company has acquired a tract of land one hundred eighty one feet fronting on Penn Avenue and a two hundred foot depth through to Mignonette Street, on Penn Avenue between Euclid and Beatty.

Mr. Clark plans to visit the theatres in the middle West and California to study the architecture, so that the new Pittsburgh theatre will represent the combined finish and construction of the largest theatres in the country. The big new East End Theatre will be the last word in theatre construction, combining the best examples of Egyptian and modern architecture and interior harmony in existence. The plans call for comfortable seating arrangements to accommodate between 3,500 and 4,000 people.

Mo. Legislature Now Hearing a Bill for Censor Autocracy

State censorship of Motion Pictures again threatens Missouri. Senator Q. A. Pickett, Republican, of Trenton, Mo., the home of the former Governor Arthur M. Hyde, during the past week, introduced a bill for the creation of a bi-partisan board composed of one man and woman to dictate to the state residents what pictures they shall and shall not look at. The Governor would appoint this board.

The recent victory of the reformers at Springfield paved the way for the present censorship bill now before the lawmakers. It provides the censors shall be paid $2,400 a year each and employ such an organization as they see fit.

The powers granted the censors under the bill are absolute. They shall be the dictators, and tell the people what they shall see at all times. The bill destroys the rights of contract and property with a few terse words, providing that the censors shall have authortiy "to disapprove all films that are sacrilegious, obscene, indecent or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals."

It will be noted that the films need not be corrupt or disbasing in fact, but merely in the judgment of the board. This gives the censors an absolute club to force their views on everyone.

CASHIER ROBBED OF $83

Miss Ruby Gluck, cashier of the Plaza Theatre, 5597 Etzel avenue, St. Louis, was held up by two armed bandits during a performance at the theatre on February 19 and robbed of $83. The robbers worked very quickly and had consummated the crime before other attaches or spectators were aware of what was happening in the box office. The theatre is owned by the Super Theatres Corporation.

N. Y. Censor Situation Perplexing As Governor Fills Commission Post

Job to Albany Democrat Who Decries "Fanatical Censorship"—Senator Walker Would Abolish It—Lowman Defends

WITH Governor Alfred E. Smith naming a woman Democratic leader of Albany to the New York State Motion Picture Commission, to succeed a Republican woman whose term had expired nearly two months ago, and with the Democratic leader in the Senate introducing a bill to abolish the Commission, to which the woman had been named, the censorship situation in New York state took a pecular twist during the past week. Many politicians, particularly the Republicans, looked upon the appointment of Governor Smith as indicative of a feeling on his part that the Commission would not be abolished, despite the fact that such action is a part of the proposed Democratic program, and one repeatedly urged by the Governor himself.

On top of this came Lieut-Gov. Seymour Lowman's speech in Utica, in which there was not only a vigorous defense of censorship, but also the assertion that inasmuch as the Republican party is now in control of both houses of the legislature, that censorship would continue in New York state. And then, to add to the many odd twists of the week, came the statement from the woman named by governor to the commission, that she herself does not believe in "fanatical" motion picture censorship, but that in view of the fact that the statute requiring censorship is on the books of New York state, that she will do all within her power and through her work to see to its enforcement.

The week might be said to have started off with the naming of Mrs. Elizabeth V. Colbert, of Albany, to the Censorship Commission. Mrs. Colbert is the wife of a physician in the capital city, and has been identified with Democratic politics for a number of years, holding a city position which she will relinquish in order to take the state job which pays $7,500 a year.

"I do not favor any fanatical notions on censorship," said Mrs. Colbert, "but I do believe in the observance of the law and its enforcement. I do not think that the movies should depict anything derogatory to the American home."

Almost at the same time that the announcement of Mrs. Colbert's appointment was made from the executive chamber, Senator James J. Walker, minority leader in the upper house of the legislature and long a foe to censorship, was introducing a bill calling for the repeal of the commission on July 1 next. The bill was framed in identically the same phraseology as the one introduced by Assemblyman Frederick Hackenburg a few days before. Following the customary procedure, both bills have been referred to committees and may or may not be reported out. It is quite possible that on account of the importance of the bills there will be a public hearing before a joint committee in order that members of the committee may be better able to judge from the sentiment expressed whether or not the censorship repeal bills should be reported out and go to a vote.

In a speech at Utica during the week, Lieut.-Gov. Seymour Lowman had this to say in regard to motion picture censorship:

"Governor Smith has always advocated the repeal of the motion picture censorship law. Last year it was suggested that if the motion picture act was repealed the laws of the state could be amended so as to make owners of theatres, where picture were shown, personally liable for the character of the pictures, with a severe penalty in the way of a fine or imprisonment as well as a provision that on conviction the house should be padlocked for the period of a year.

"The Republican party favors the retention of motion picture censorship, and as that party now controls both branches of the legislature, it is very apparent that we are going to have the benefit of this censorship for a few more years at least. We are not going to let the Democratic party open up our theatres to all kinds of indecent and nasty shows."

HARRY HART IN HOSPITAL

With Harry Hart, manager of the Milwaukee branch of F. B. O., still in a serious condition at a hospital where he has been confined for several weeks, Sam Abrams has arrived from Indianapolis to conduct affairs of the office temporarily.

Selling Your Seats

Advertising contest sells advanced prices.

Female impersonator invades students gymnasium.

A lobby hint from O. T. Taylor.

Putting over Excuse Me in Los Angeles.

Stopped traffic to stage auto smash-up.

Hooking to the gas company made Hot Water.

Got a hook-up page on house opening.

Ruddy lobby sold The Inferno.

A simple stunt for The Signal Tower.

Put on side for Isn't Life Wonderful?

Posted white way lamps for Sainted Devil.

Gump crackers help cartoon series.

Makes a street car from a truck for The Fast Worker.

Automobile show beats the fashion showing.

Advertising ideas on The Navigator, The Garden of Weeds, As Man Desires, Hearts of Oak, The Thief of Bagdad and other titles.

(There's a thousand dollars' worth of information only a few pages over in the Selling the Picture to the Public department.)

Advises Avoidance of False Ad Copy

"Misrepresented sensationalism in motion picture advertising does not pay," said John Flynn, vice-president of Producers Distributing Corporation, in an address to the Association of Young Advertising Men, at their Cafe Boulevard, New York, club rooms. "You can do it once, but after that you're through."

"In advertising motion pictures you can't be subtle. Don't let a thing go on the chance that it will be taken for granted.

"Inspirations don't come while walking down dark lanes, looking at the clouds, or drawing pictures with our toes in the sand. Ideas come from talking to people, and getting their thoughts and opinions."

Michigan M. P. T. O. School on Contracts Is Thriving

A campaign instituted by the Motion Picture Theatre Owners of Michigan to correct, as far as possible, the number of differences that arise between exhibitor and exchange over contracts, is already bearing fruit, according to a statement from Henderson M. Richey, general manager of the organization.

"The number of cases being handled by the arbitration board of the exhibitors' organization and the Film Board of Trade is becoming fewer and fewer. This is a very good indication. It shows that exhibitors are studying their dealings with the exchanges, examining contracts, etc., closely and thus are forestalling any differences that may arise in the future over neglect.

"More and more theatre owners are knowing what they are signing, are putting everything into writing, are knowing what they are buying and why. More and more care is also being exercised by exchange managers through their salesmen in completing contracts—and fulfilling those contracts to the letter.

"More and more exchanges and exhibitors are attempting to iron out their little difficulties before resorting to arbitration. And here is a rule that is well followed: If you have a difference with an exchange, show them the courtesy of taking the matter up with them first before taking it up either with the exhibitor organization or the arbitration board."

CHICAGO SUBURB REFERENDUM

Although twice defeated by referendum another effort is being made for Sunday pictures in Oak Park, the big suburb on the west side of the city. The question will be submitted to voters at the April 4 election and the number of signatures required for the submission at the next election have been secured.

LOUIS STAHL
Owner of New Sanford Theatre,
St. Louis, Mo.

Sanford Amusement Company Is Growing Rapidly in St. Louis

THE Sanford Amusement Company officials, owners of the Union Theatre, Easton and Union boulevard, and promoters of the proposed Sanford Theatre, Union boulevard at Northland avenue, St. Louis, have closed a deal for the purchase of a half interest in the Mikado Theatre, 5951 Easton avenue, owned by Scherrer Brothers. The same interests have closed a lease on the Hamilton Skydome, Easton at Hamilton avenue, and will operate it in conjunction with the Mikado. It will be known in the future as the Mikado Skydome. The deal is most important, as it is a further link in the exhibition chain in northwest St. Louis which Louis and Maurice Stahl and associates have been forging in recent months.

Maurice Stahl, with his father, is interested in the Sanford Amusement Company. He also is interested with George Skouras in the Aubert Theatre, Aubert and Easton avenue, and the Chippewa Theatre, Broadway, near Chippewa street, in South St. Louis.

Through a booking arrangement with the Ashland Theatre, Newstead and Lexington avenue, and the Newstead, Lee and Newstead avenue, the Union, Aubert, Chippewa, Ashland and Newstead are in a position to deal for films on a circuit basis. The bringing in of the Mikado and Hamilton Skydome into this arrangement gives the combination absolute domination of the situation in northwest St. Louis.

It is reported that Sanford Amusement Company is dickering for two other houses and that an important announcement can be expected within the next few weeks.

The air is filled with other rumors of consolidations. The name of William Goldman has been connected with some of these deals, but no official confirmation is at hand.

Definition of Sunday Laws Sought by M. P. T. O. of N. J.

THE Motion Picture Theatre Owners of New Jersey, after months of preparation, last week launched a state-wide campaign for a liberal interpretation of the Sunday laws, including the right to keep their theatres open on Sunday.

Assemblywoman Carty's Bill No. 65, introduced in the New Jersey House of Assembly, under which the theatre owners hope to win the several points for which they are fighting, has been the objective of the most serious opposition by those favoring the rigid observance of every existing law in the state.

At a meeting of the board of directors of the M. P. T. O., N. J., on February 19, in Camden, Charles Hildinger, chairman of the legislative committee of the state body, submitted a report favoring an early vote by the Assembly, in order that the legislators may be put on record with regard to their sentiments for or against a liberal Sunday. No date has been fixed for a public hearing on the bill. The legislative committee has, it is stated, created an unusually favorable opinion in the House as a result of its tactful handling of this problem.

Another measure of state-wide importance now pending is Senate Bill No. 241, introduced by Senator Blackwell, which confers on the Board of Tenement House Supervision of the State of New Jersey authority to license and inspect theatres, places of public assembly, etc., in boroughs, towns or cities having a population less than ten thousand.

This measure, intended to protect the public in communities having no local Tenement House Commission, has met with unanimous support from all the theatre owner representatives in the Commonwealth. Further than this, these directors have asked that the measure be broadened to include communities with population up to twenty thousand because of the benefits to be derived. The measure provides for the inspection of theatres as well as meeting places and all places of public assembly. This matter is now in the hands of the Legislative Committee and Joseph Varbalow, general counsel and legal advisor of the M. P. T. O., N. J., who addressed the Camden meeting on Thursday. Mr. Vabalow spoke in favor of both measures.

President Seider urged theatre owners to communicate with their representatives for the purpose of being recorded in favor of the bill and also to circulate petitions for signatures of their patrons. He also reported it was through the efforts of the New Jersey organization that the Tenement House Department was prevailed upon to include in the measure "all places of public assembly."

The matter of Vitagraph, Inc., resigning from membership in the Motion Picture Producers and Distributors of America, Inc., was discussed at length, and a committee consisting of Messrs. Seider, Adams and Rosenthal was designated to confer with M. J. O'Toole, president of the Motion Picture Theatre Owners of America, Inc., in an effort to obtain full information regarding the cause of Vitagraph's withdrawal from the organization of which Will H. Hays is the head.

Kansans Ratify Music Tax Rate

The final formalities of ratifying the agreement between Kansas exhibitors and the American Society of Composers, Authors and Publishers were completed last week. Music tax interests were represented by Newell & Wallace, lawyers of Topeka, Kan., while Kansas exhibitors were represented by officials of the exhibitors' body, including President R. R. Biechele and Business Manager C. E. Cook.

The agreement includes a definite schedule of royalties, running from $15 to $80, depending upon the theatre, and a 20 per cent. reduction on royalties for exhibitors who are members of the organization. A similar agreement between music tax interests and Missouri exhibitors is expected to be reached soon.

Many New Companies Formed in N. Y. During Week

An unusually large number of corporations formed and entered the motion picture industry in New York state during the past week, and while in many instances the amount of capitalization was low, the records in the secretary of state's office show that there is no hesitancy in investing capital. Fifteen companies were formed during the week, the majority being located in the metropolis, although Buffalo claimed three of the newly formed motion picture theatre companies. The following gives the names of the companies and directors, as well as the amount of capitalization where specified:

Riegelwein Amusement Co., Inc., $10,000—S. and A. Riegelwein, M. Weinberger, New York City; S. and T. Productions, $10,000—J. Oppenheimer, E. Silton, T. Terris, New York; Kays Productions, Inc., $20,000—A. Oshever, Brooklyn; W. A. Guttler, T. F. Patchell, New York City; Rochel Enterprises, Inc., $500—D. M. Rosenbaum, Mary Siegel, L. I. Inkeles, New York; Stratton Amusement Corporation, $10,000—W. L. Schneider, M. Goldman, S. Petrides, New York City.

Also the Walbrook Theatrical Enterprises, $20,000—L. D. Neisel, M. G. Cooper, E. R. Solowitz, New York City; Michaels High Street Corporation, Michaels Enterprises and Michaels Genesee Street Corporation, each capitalized at $5,000, and having as directors E. M. and Dewey Michaels and F. D. White, all of Buffalo; Delbert Productions, $10,000, and Ginsburg Distributing Corporation, $25,000, with Harry Lewis, Henry Herzbrun and William Kessler, New York; Manj, Inc., with C. E. Kelley, Lake Mahopac; N. D. Beckler, J. Pincus, New York; Dwight Deere Wiman, Inc.—O. Gustafson, M. A. Pollard, F. M. Phillips, New York; Landing Amusement Corporation—M. Peyser, L. Strong, Fay Rubin, New York; Fair Enterprises—A. Schimel, H. W. Berg, R. Lipnick, New York.

METRO DECLARES DIVIDEND

The board of directors of Metro-Goldwyn Pictures Corporation has declared a quarterly dividend of one and three quarters per cent. on the preferred stock of the company, payable March 14, to stockholders of record at the close of business, February 28, 1925.

MACK SENNETT

presents

HARRY LANGDON

Two Reel Comedies

This boy is stepping along so fast that you've come to expect that each of his comedies will be better than the last.

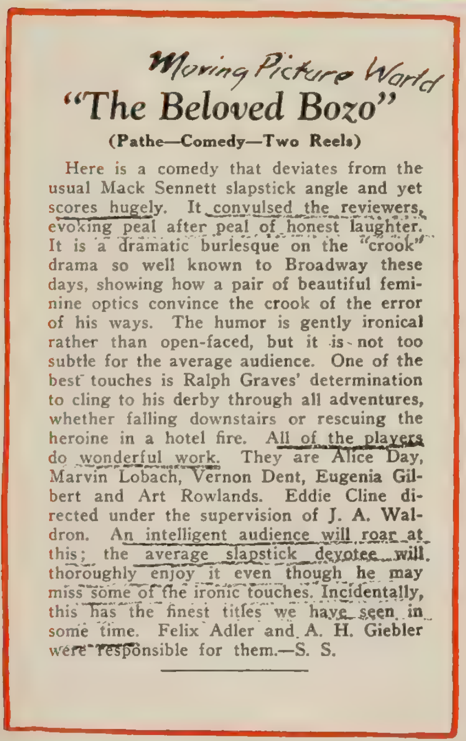
The funny thing about it is that each picture IS.

You can't buy so much laughter anywhere, foot for foot.

Take a look at "The Sea Squawk" and "Boobs in the Woods."

Pathécomedy

TRADE MARK



Moving Picture World

"The Beloved Bozo"

(Pathe—Comedy—Two Reels)

Here is a comedy that deviates from the usual Mack Sennett slapstick angle and yet scores hugely. It convulsed the reviewers, evoking peal after peal of honest laughter. It is a dramatic burlesque on the "crook" drama so well known to Broadway these days, showing how a pair of beautiful feminine optics convince the crook of the error of his ways. The humor is gently ironical rather than open-faced, but it is not too subtle for the average audience. One of the best touches is Ralph Graves' determination to cling to his derby through all adventures, whether falling downstairs or rescuing the heroine in a hotel fire. All of the players do wonderful work. They are Alice Day, Marvin Lobach, Vernon Dent, Eugenia Gilbert and Art Rowlands. Eddie Cline directed under the supervision of J. A. Waldron. An intelligent audience will roar at this; the average slapstick devotee will thoroughly enjoy it even though he may miss some of the ironic touches. Incidentally, this has the finest titles we have seen in some time. Felix Adler and A. H. Giebler were responsible for them.—S. S.

Mack Sennett Star Comedies

with RALPH GRAVES

Two Reels

You know.

A Two Reel

Comedy's just as important. To your success.

As your feature.

The winners, big and little. Say so.

Sennett Star Comedies are different. There's a real story. In each. And what casts! Peachy girls. And Graves. And laughs.

Just giggles. Don't count. Laughs do.

Get 'em Laughing. And the world's yours.

Current Releases

"The Plumber", "The Beloved Bozo" and "Bashful Jim"

Pathécomedy

TRADE MARK

Cleveland Under Survey by Clergy; Other Sunday Agitation Conditions

Ohio Minister Defends Films and Seeks Fair Play—Exhibitor Wins Fight in Detroit Suburb—Hot Squabbles Elsewhere

WHILE the smaller towns of Ohio are in fear of an application of the blue laws, causing movie theatres to close on Sundays, a saner viewpoint has been expressed by the Cleveland Federation of Churches.

The ministers are making a survey of the Sunday trades situation, taking in not only the theatres, but all kinds of businesses that are operating on Sunday. So far they have found that there are the following number of enterprises going on Sundays:

Movies, 120; Legitimate, vaudeville, burlesque theatres, 7; pool rooms 400; dance halls 30; bowling alleys 41; real estate firms 1,067; golf clubs 10; garages 420; soft drink-beer parlors 1,371; delicatessens and ice-cream parlors, 5,000; restaurants 2,000; ice cream manufacturers 20; amateur baseball clubs 450. All of the above violate the Sunday closing laws.

"We have no desire," said Rev. E. R. Wright, secretary of the ministers association, "to clamp down the lid simply because these laws exist. We are not wholly certain of them. Some say that everything would be all right if the theatres were closed. Yes, but what theatres? Some say that if the legitimate theatres were closed, it would be all right, but that would not be fair because a court makes no distinction.

"If we attempt to close the movies and let the pool rooms, real estate firms, ball clubs alone, then we aren't treating the movies fairly. I feel that the movie men are just as anxious as the churches to keep the Sabbath and maintain a high ideal in the nation. I don't think there is any malicious move on their part to break the Sabbath.

"I think the general moral tone of movies is better—and is improving. I hear much about children and the movies, and some of that strikes me funny. I have a son—he's of age now—and he was, you might say, movie raised. By that I mean he saw many pictures in the old days when their moral tone was not half what it is now. Sometimes I think that in our quest for more lifting things we are a little apt to stress the evil side too strongly that those who go to pictures look only for that side.

"My son saw those old pictures and they did not harm him one whit. He's a fine clean young man, and I'm proud of him. He did not see the 'bad side' of a picture but generally found something else in them which occupied his attentions. Children see what is brought strongly to their attention. I'm very much for the movies. I like them, and I think they are getting better."

Rev. Wright is often seen attending the good movies in downtown theatres, and is what is generally known as a "fan."

The Sunday Theatre Closing Movement, which has been assuming serious proportions throughout the state of Michigan during the past year, received an outstanding set-back this week when the citizens of Redford, a prosperous suburb of Detroit, voted by a majority of three to one to keep their motion picture theatre open on Sunday.

The contest, which was mainly between the Rev. H. W. Kuhlman of the Redford Methodist Church and Henry J. Steffens, councilman, town butcher and theatre owner, attracted state wide attention and although the poll was held on a cold, rainy day, it drew out the largest vote in Redford's history. Steffens, who recently built the Redford Theatre, at a cost of $150,000 faced a tremendous loss had the blue law move carried. He fought the ministers move by threatening to invoke all the old blue laws into Redford Sundays if the theatre was closed.

Westfield, N. Y. now has its Sunday motion picture battle. The town is to vote on the issue the middle of March. Westfield is the home of the famous Welch grape juice plant and it is reported that Mr. Welch, the head of the company, is in favor of closing theatres on Sunday. Just now the Zicofe corporation of Buffalo is operating the Grand Theatre in Westfield. It is expected that when the issue is put squarely up to the public at the polls the Sunday show will be favored just as has happened in every western New York town of late when it has been left for the voters to decide.

The committee on cities and towns in the state legislature at Lincoln, Neb., last week voted unanimously against the Sunday closing bill introduced by Pitney of Webster County by request, which measure would have applied to all movie houses and theatres. The bill was killed on motion of Wood of Douglas county, without discussion.

Ravenna, Ohio, furnishes the next chapter in the Ohio blue law tragedy. Harry Rosenthal and Vassey Alexander, both exhibitors of the city mentioned, were arrested recently charged with operating their theatres on Sunday. Both pleaded not guilty, were bound over to the grand jury, and furnished bond for their appearance before that body.

$50,000 CANADIAN FIRE LOSS

The Grand Theatre, Luts street, Moncton, N. B., a widely known moving picture house of the Maritime Provinces of the Dominion, was destroyed by fire which broke out from unknown cause shortly after 1:30 o'clock, Friday morning, February 20. The loss was estimated at $50,000.

Expansion Plans of United Artists

Joseph M. Schenck is credited with making the announcement in Los Angeles that he and Sid Grauman are planning the erection of a chain of theatres throughout the country; a probable alliance of United Artists and the UFA picture interests in Germany; a $3,000,000 production program for his own stars during the ensuing year; also that William S. Hart will release his pictures through United Artists but that they will be financed by Hart and subject to Schenck's approval. Regarding the theatre chain Schenck is quoted as follows:

"Sid Grauman and I will furnish part of the capital and the rest will be handled by Blair & Co. of Wall Street. We plan to erect ten or fifteen theatres, three at an early date. The first will be in New York on a site yet to be definitely determined. We are negotiating, however, for a Broadway site even further down than the Strand Theatre."

Missouri Owners Fight Standing Room Bill

The big battle for Missouri exhibitors, this session of the legislature, will be against a standing-room bill, introduced the other day. The bill, should it become a law, would prohibit any theatreowner from selling more tickets than he had seats for in his theatre.

As all first-run downtown houses are unusually crowded just before the ending of the first performance, hundreds of persons waiting for seats, which are soon vacated by persons who have seen the first performance, Kansas City exhibitors are literally up in arms against the measure. It is the consensus of opinion that the bill has little more than a fighting chance of getting by both houses.

STUDIO HEAD TO GO ABROAD

Julius Bernheim, who resigned recently as general manager of Universal City, West Coast studio at Universal City, will sail for Europe within the next few weeks.

Ill health is partially responsible for Bernheim's resignation. He plans, for the present, to visit several large cities in Europe and upon his return to the States will again enter the business world. But for the time being he will take a vacation.

CO-OPERATING WITH O'TOOLE

In the effort to bring about the use of tax free music in the cue sheets sent out by the producers and distributors with their pictures, the national office of the Motion Picture Theatre Owners of America is receiving nation-wide cooperation from all National Officers, officials of state and regional organizations and theatre owners generally, President M. J. O'Toole announces.

American Writers Get $11,000,000 in 5 Years from Only 5 Producers

Above Figures Cited by Industry Representatives at Washington Hearing Into Authors' Charges of Inadequate Compensation

WITNESSES at a hearing in Washington, D. C. this week before the House Patents Committee asserted that over $11,000,000 has been paid in the last five years to writers of stories for reproduction on the screen by five of the seventy-five motion picture producing companies. This testimony was given in refutation of charges that film men have been inadequately compensating American writers for their works. The dispatch from the National Capital further reveals:

This testimony was presented in connection with a discussion of the Perkins bill, advocated by the League of Authors, Composers and Publishers, which would revamp the copyright laws of the United States, ostensibly in the interests of the authors and composers.

The effect of this bill on the motion picture industry was outlined by Gabriel L. Hess, Louis E. Swartz and Arthur W. Weil, representing the Motion Picture Producers and Distributors of America, and H. C. N. Richey of Detroit, representing the Exhibitors of Michigan, Minnesota, Indiana, Illinois, Kansas, Texas and North Carolina.

Enactment of legislation of this character, it was said, might lead to an inability on the part of publishers to sell the newspapers they print without first entering into a hard and fast contract with all contributors of matter that might be copyrighted, to relieve them from possible violation of the law.

The Perkins bill would permit the publishers to print their newspapers with the usual freedom, but there is nothing that authorizes them to sell the papers free of copyright liability.

Mr. Deil declared that the sponsors of the bill among the authors and composers really owe their enthusiasm in its behalf to a vast amount of misinformation disseminated in its favor.

"The newspapers would be placed in an extraordinary position under the operation of this bill," said Mr. Weil. "There is copyright in advertising and the newspapers have no opportunity to investigate whether that advertising is an infringement on prior copyrights. If incautious enough to print advertising matter containing cuts, without first investigating, they might find themselves subject to penalties of from $250 to $500 for each offense."

Stork Visits Home of the Sewells

The afternoon of February 19 proved one of the most eventful afternoons in the life of Charles S. Sewell, editor of the reviews department of Moving Picture World. He reached his home in Passaic, N. J., to hear his wife exclaim, "Here comes Daddy," and then —he got the first glimpse of his son, a husky, blue-eyed morsel of exactly six and one-half pounds.

The new addition to the Sewell family made himself first heard on the day which also marked the second wedding anniversary of his parents. Mrs. Sewell and the baby are exceptionally well and Charlie is mighty busy receiving wishes for the best of luck.

KANSAS CITY FILM ELECTION

At a meeting last week the Kansas City Film Board of Trade elected the following officers: E. C. Rhoden, Midwest Film Distributors, Inc., president; Guy Navarre, United Artists branch manager, vice-president, and C. W. Schultz, Vitagraph branch manager, secretary-treasurer.

Milwaukee Booming 10 New Houses Costing $2,500,000

MILWAUKEE'S theatre building boom added three new projects during the past week. The latest ventures announced are for a total of $825,000 and bring the number of houses planned since Jan. 1, 1925, up to ten.

The total expenditure, if the plans for the ten theatres are consummated, will be approximately $2,500,000, which surpasses by far any other two months in the history of the city.

Heading the list of the latest projects is a $500,000 theatre, office, store and community recreation building for Upper Third street. The exact location has not yet been revealed, but it will be somewhere between Locust and Lloyd streets in one of the busiest uptown sections of the city.

Plans prepared by A. W. Hoffman, architectural engineer, call for a theatre with a seating capacity of at least 1,350 seats and possibly as many as 1,800. The building is to be financed and erected by the Upper Third Street Realty Corporation, composed of leading business men of the neighborhood. Development of the project is in the hands of the Reuther Realty and Building Service, Inc.

The interior of the theatre will be in the Spanish style, while the meeting hall will be in the massive English Gothic. The house will be equipped for vaudeville as well as motion pictures. Plans call for the installation of an expensive organ. It is hoped to begin building this spring.

The second project of the week is a $200,000 house announced for Thirty-fifth street and Fond du Lac avenue. The Keystone Investment Co., which recently erected the Hollywood theatre, is behind this venture and, although plans are still in the preliminary state, an option has been obtained on a site and an architect is working on the project. Construction work is to begin in the spring.

The last of the new houses is a $125,000 structure for the extreme south end of the city. The location is Delaware and Rusk avenues.

The Badger Building service is sponsoring this structure. According to Peacock and Frank, architects, the plans call for a two-story building, 70 by 125 feet, containing four stores and five apartments in addition to a theatre of 750 seats. Work on this building is to begin within six weeks.

While plans for these three ventures were being made public, veteran showmen were sitting back wondering how Milwaukee would support so many new amusement centers. Some of the old timers have taken the attitude that much of the so-called building boom is merely talk and that there will be many a slip before so many projects are consummated. Nevertheless, the architects and those back of the new buildings say they mean business and that this will be demonstrated to the satisfaction of the doubters very shortly.

State Rights Sales

W. E. Shallenberger, president of Arrow Pictures Corporation, this week announced the following sales made by his Company, in the domestic market: Third Series Broadway Comedies, Third Series Mirthquake Comedies. These pictures went to Freedom Film Company of Rochester. They will be distributed by Freedom in Upper New York. To the First Graphic Exchanges of Buffalo went seven two-reel Blazed Trail Productions.

An Enterprise-Rayart deal gives to the Enterprise the distribution rights on Rayart pictures as follows: For North and South Carolina, Georgia, Florida, Tennessee and Alabama, on six Reed Howe releases, six Billy Sullivans and six Jack Perrins; for Texas, Oklahoma and Arkansas, on six George Larkins and six Jack Perrins; for Western Missouri and Kansas, on six George Larkins and six Billy Sullivans; for Eastern Missouri and Southern Illinois, six George Larkins, six Jack Perrins, six Reed Howes and six Billy Sullivans; for Iowa and Nebraska, six Reed Howes, six Billy Sullivans, six Jack Perrins and six George Larkin releases. Rayart also reports the sale of six Reed Howes pictures to Specialty Film Company of Dallas, Texas; for Texas, Oklahoma and Arkansas, the sale of twelve Butterfly comedies for Canada to the Famous-Lasky Film Service, Ltd., the sale of "Battling Brewster" and the George Larkin series for Great Britain to Richmont Pictures, Inc.; and Cullen Landis special, "Easy Money," and the Butterfly comedies, for the New England States to Independent Films.

Lively Tilt Seems Imminent Between Badger Corp. and Leading Exchanges

All Avoid Quotation But Source of Conflict Reveals Itself to Be Wisconsin Unit's Demand for Block Booking Amendment

By JACK M. STENBUCK

A LIVELY fight with the leading exchanges, such as Paramount, Metro-Goldwyn and First National, appears to be in prospect for the Badger Theatres Corporation, newly formed booking combine in the Wisconsin territory,, over the corporations's proposal to buy only after the screening of releases for its screening committee.

Although no definite statement is forthcoming from any of the exchanges, it is reported in reliable quarters that none of the leading distributors will consent to depart in any way from the established custom of selling blocks of pictures in advance.

At Badger headquarters it was said that some deals have already been closed, but it is believed that these were simply to clean up the tail ends of blocks of pictures already released and the real battle probably will not develop until the leading exchanges start selling their new blocks for the Fall season.

It is known that for some time exhibitors who are not among the fifty holding membership in the Badger have been speculating on the question of whether Jack Grauman, of Celebrated Players, is interested in the new organization and, if so, to what extent. Until this point is cleared up, it is understood that the principal distributors at least will look with suspicion upon the new combine.

Under the Badger plan, its screening committee of five members will view pictures as they come in and rate them according to their box office values. These ratings are to be placed in circular form and distributed to members to guide them in ordering films through Max Wiesner, general manager.

Such a plan, it is pointed out, would work to the disadvantage of the important exchanges which in the past have sold their blocks in advance. Any system of selective buying, such as it is contended the screening and rating will encourage, will naturally reduce the big three representation and increase the representation of independent exchanges in the same proportion, it is argued.

Those sponsoring the Badger deny without qualification that Grauman is in any way connected with it, but despite these denials there is talk, which may or may not be true, that the head of the Celebrated Players office in Milwaukee is really the power behind the scenes.

Those circulating the reports meet the denials with the following questions:

Why, if Grauman is in no way interested in the organization, did he repeatedly attend executive sessions of the board of directors, a privilege denied even to individual members?

What significance is there, if any, to the selection of Max Wiesner, Grauman's right hand man, as general manager of the Badger?

What importance should be attached to the fact that J. H. Silliman, president of the new organization, is associated with Grauman in conducting the Juneau Theatre?

To these questions, leaders in the new organization give the following replies:

Grauman has been in both ends of the business for years. He knows the viewpoint of both the exhibitor and exchange man. He is popular among exhibitors. His experience naturally fits him to give invaluable advice to an organization of this kind. What is more, although not a member of the Badger in his own name, he is nevertheless an exhibitor in addition to being an exchange man. Why then, should his valuable advice be spurned?

Regarding Wiesner, is it not a wise move to place at the head of a buying combine someone who knows the exchange end of the business, they ask.

It is true, the Badger leaders admit, that Wiesner was Grauman's right hand man, but in view of the fact that the job is naturally one for a man with exchange experience, why shouldn't Grauman's man be eligible to the same extent as a member of some other exchange.

Wiesner's worth, they say, cannot be questioned. With his ability, it would be cutting off a nose to spite the face to ignore a chance to obtain his services.

It is likewise true, the Badgers assert, that Grauman is Silliman's partner in the Juneau, but just because that is a fact it does not necessarily follow that Grauman exerts any influence over the affairs of the buying combine. It merely is another explanation, they say, of Grauman's attendance at some of the meetings.

The headquarters of the Badger began to to Mr. Wiesner, the organization is making satisfactory progress. Of course, he function officially on Feb. 16 and, according pointed out, booking of pictures will be slow at the start because many houses in the corporation at present are loaded down with product previously contracted for.

Wiesner, like others identified with him in the enterprise, expresses surprise at talk of trouble with any of the exchanges, taking the position that the Badger does not intend to revolutionize buying systems now in vogue, but despite these assertions it can be said

(Continued on next page)

Rules on Sneeze

The Louisville city council, at the request of moving picture exhibitors, recently enacted an ordinance carrying a fine of $20 to $100 for spreading sneezing or itching powder, or throwing "stink bombs" in theatres, dance halls or public buildings, and placing a license fee of $200 on any concern retailing any such bombs or powders. A fine of $10 to $100 is provided for any person selling such lines without a license. The exhibitors in suburban theatres have had a good deal of annoyance from playful youngsters using powders and bombs.

News Weeklies Squabble Over Nome Rescue

There is a news weekly war on over the presentation of scenes showing the rescue of Nome, Alaska, from the diphtheria epidemic and the arrival of the dog teams bringing the much-needed anti-toxin.

In the February 21st issues of the trade papers there appeared an advertisement of Fox News which told of being first with views of the rescue of the stricken city. This has been followed by a letter from Pathe denying that the Fox scenes were really views taken at the actual moment of the rescue. In connection with the denial no statement has been forthcoming from Fox, but it is understood that this company's attitude is that the weekly itself makes it clear that the views merely show the authentic drivers and dogs, and the impression is not conveyed that they are actual scenes of the rescue. The view is that the advertisement in question was unfortunately worded.

Meanwhile Kinograms, in its current issue has slipped in on the argument and apparently beaten the field on views of the actual rescue. Issue No. 5059 contains views of Sepalla and his dogs as they arrived in Nome. Another feature of this Kinograms issue is the covering of Babe Ruth's training at Hot Springs, first of the baseball atmosphere of the season.

Warners and 1st National Big Stock Flotations

Warner Brothers this week were so successful in the flotation of 170,000 shares of stock that the books had to be closed because of over-subscription, the brokers report. The total net assets of the Warners' corporation is given at $3,787,349, of which close to two millions consists of working assets.

First National is also made known to have arranged for the issuance of eight per cent. participating stock to the amount of $2,500,000. The proceeds of this issue will be devoted mainly to additional working capital, it is reported.

German Competition Impending Factor in England, Says Goldwyn

SAMUEL GOLDWYN, as gust of honor at a banquet of the entire London press, made the startling declaration that German competition loomed as the impending big factor in the life of Britain's film industry.

"I have just returned from the important film centers of the continent and made a personal survey of conditions in all parts of Europe," said Mr. Goldwyn, "and candor compels me to speak fearlessly to you men who animate and inspire the achievements of your nation.

"It is to be regretted that at this crucial time, when the world is being rejuvenated, and international business relations are taking on a more optimistic hue, that England's motion picture production should be at a complete standstill.

"The genius of Great Britain must at this time be fired with the commercial as well as artistic interests of the situation that confronts them. To have the British film industry completely engulfed by this competition would indeed be a regrettable calamity.

"A sincere desire for a firmer bond of friendship between the two English speaking nations compels me to speak frankly and truthfully. While Great Britain is rebuilding its motion picture structure, while it is assembling its forces and finances to take advantage of the international situation of increased commerce and amity, American made pictures, because of their craftsmanship and sympathetic leanings should prove a real salvation for Great Britain in this time of stress.

"From the standpoint of the public and from the viewpoint of the profession, this linking of interests should prove fruitful to your producers, give you ample time to reconstruct your industry and supply your people with entertainment of a high order."

(Continued from preceding page)

without reservation that opposition will be encountered.

As things line up at present, there seems to be little doubt that the big three will take a united stand in opposition to the screening committee. Even if something occurs to alter the situation as far as two of them are concerned, which appears highly doubtful, it is safe to say that the third is preparing to fight to the last ditch, alone, if necessary. It is said on reliable authority that this distributor will not screen a single picture.

As is to be expected, the Milwaukee Film Board of Trade, the exchange man's organization, is taking absolutely no interest in the matter, it being naturally something for each exchange to cope with individually.

With the Badger proceeding slowly, the expected controversy is being delayed until with a formal request for a screening. When such time as the big exchanges are presented that is done, according to those in touch with the situation, the fireworks will begin to fly and there is no predicting what may result. Exhibitors and exchange men alike, who are looking upon the matter from a disinterested standpoint, are forecasting a fight to the finish with at least one of the three exchanges and i fthat comes to pass, it is pointed out that the other two can hardly afford to sit on the sidelines.

In the meantime, as an official of one of the distributing companies expressed it some time ago, the exchanges are not officially aware that a Badger exists and are continuing to book exhibitors as individuals wherever possible.

A dispatch to the Film Daily says that another organization is forming but gives no details.

Patrons Endangered!

Monoxide gas from the gas engine which supplies the electric current for the Star Theatre at Crofton, Neb., filled the theatre recently when the exhaust of the engine became clogged.

Before the difficulty could be discovered, many of the patrons were overcome and some had to be carried from the hall.

Bill Before Wisconsin Salons Would Also Censor Film Ads

STATEWIDE censorship of motion pictures, posters and other film advertising, is provided for in a bill just introduced in the assembly of the Wisconsin legislature.

It appeared for a time that theatre men would escape attempts at reform legislation at this session, but just before expiration of the time set for the introduction of bills, Assemblyman Paul D. Raihle, of Cadott, announced the censorship measure.

Because the bill was introduced by title only, all of its details are not available. Raihle declared, however, that it will be patterned after legislation now effective in some states and that severe penalties will be provided for. The number of persons comprising the censorship board under his bill has not been definitely decided upon, he said.

Aside from the censorship bill, the only measure introduced at this session which affects the theatre man is a bill sponsored by Henry Staab, who in addition to being executive secretary of the M. P. T. O. of Wisconsin, is a member of the legislature. Staab's measure would remove the $25 license fee required of all theatres which permit performances by animals.

GLORIA SWANSON RECOVERING

Cable messages received from Paris, France, just as this issue of Moving Picture World is going to press, reveal that Gloria Swanson is so much improved that she will probably be able to leave her room in a hospital in the French capital within the next ten days. Miss Swanson, it will be recalled, was suddenly stricken with an illness which necessitated an immediate operation just before the liner upon which she had booked passage to the United States sailed last week.

NEW DISTRIBUTING UNIT FORMED IN KANSAS CITY

A new distributing company was organized in Kansas City last week, the Midwest Film Distributors, Inc. The organization will be headed by E. C. Rhoden, former branch manager of First National. The formation of the new company is the outcome of the A. H. Blank Film Enterprise, in which Rhoden purchased the interest of Blank. The organization's officers are: E. C. Rhoden, president; L. M. Miller, owner and manager of the Palace Theatre, Wichita, Kas., vice-president, and Stanley Chambers, managing director of the Miller and Palace Theatres, Wichita, treasurer. Thomas O. Byrle, First National city salesman in Kansas City, has succeeded Mr. Rhoden as branch manager. Officials of both the First National and A. H. Blank offices gave a dinner at the Hotel Murhlebach in honor of Mr. Rhoden.

N. Y. Bill Would Admit Kids Unaccompanied Between 12-16

A BILL was introduced in the New York State Legislature on February 25 by Assemblyman Charles A. Freiberg, of Buffalo, allowing unaccompanied children between the ages of 12 and 16 years to be admitted to motion picture theatres between the hours of two and six o'clock on Saturday afternoon, on legal holidays (Sunday excepted). Under certain provisions the bill provides that the governing body of any city in New York State may grant a license to a motion picture theatre to admit such unaccompanied children when there is exhibited educational, travel, industrial pictures or comedies.

The bill further provides for a ten-dollar license fee and that the theatre must supply a matron to be in charge of the children who must be segregated in a section of the house that is on the street level and well lighted.

The bill is an entering wedge and according to Assemblyman Freiberg has the support of the theatre owners of Buffalo and vicinity.

It would be up to the New York State Censorship Commission to determine if pictures such as "America" would come under the classification of "educational" and thereby allow theatres to admit the children unaccompanied during the hours specified and under conditions defined.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Al Bothner Booking Amateurs For Smalley's N. Y. Theatres

Bill Smalley, as genial as the day is long and as sharp as they make them, at the head of fourteen or fifteen picture theatres in New York State, doesn't believe in letting the grass grow under his feet when it comes to gaining ideas that will work out to advantage over his entire circuit. Mr. Smalley is one of the up-and-coming type. For instance, he has just booked "The Thief of Bagdad" for his chain, and instead of stopping there he has called a meeting of all his house managers for Cooperstown, where each will not only be expected to furnish an idea or two in the way of exploitation. But Mr. Smalley doesn't intend to stop there. He is organizing an orchestra and will send it along with the picture, three days in Oneonta, three days in Sidney, and so on, right over his entire circuit, playing at regular prices in every instance.

Mr. Smalley owns four or five houses in the Mohawk Valley, where he is working out another little scheme to catch the nimble dollars. A short time ago he secured Al Bothner, an old-time showman, who has both owned and managed picture theatres in Troy and elsewhere, as the manager of a house which he took over in Mohawk. Banking on Mr. Bothner's experience in booking amateur nights, he now has him looking over the valley for talent which is used each Tuesday night at the Smalley Theatre in St. Johnsville, every Thursday night in Fort Plain and every Friday night in Mohawk. In his theatre in Hamilton Mr. Smalley has installed as manager William O'Connell, who used to be with R. V. Erk in Ilion and who knows every phase of the business. Mr. Smalley was along Film Row in Albany during the week.

Walter Hays, big chief of the New York State M. P. T. O. and owner of three theatres in Troy and one in Albany, dropped into town one day during the past week on his way back from a business conference in New York City. Mr. Hays said that he was unable to announce just when he would reopen the American, the latest acquisition, in Troy, and was also rather indefinite as to whether or not the house would be a 10 or 15 cent one.

While "Pop" Linton will look after the management of the theatre which he is erecting in Utica, and which will be opened within a few days, the veteran showman is planning to leave the exploitation angle to his son, who has already shown considerable ability along that line. Workmen are hammering away day and night on the new house, with the hope that it will be in shape to open early in March.

There isn't an exhibitor in this section more fond of hearing his audience applaud a picture than John Cooney of the Union Square Theatre, Pittsfield, Mass. So when Mr. Cooney heard the applause given "Pampered Youth" he couldn't resist the temptation of writing a letter which was received along Film Row during the past week.

W. W. Farley, head of Farash Theatres, Inc., and likewise president of a chain of houses in Yonkers, may have his worries over pictures these days but not so his daughter. She left last week for Palm Beach to remain for a month or so.

Lew Fisher, thinking himself safe from film salesmen, dropped off the train in Chatham the other day, where he has a theatre, and was nabbed on the spot, buying a serial for his entire circuit. According to Mr. Fisher, business is on the pick-up along the northeastern border of the state and there is every indication that the mines in Port Henry will shortly reopen, a fact that will mean hundreds of dollars to him.

Sam Hochstim of the Star in Hudson has been putting up some mighty clever lighting effects, with the result that the theatre stands out as never before. The theatre is ordinarily a 25-cent one, but for fictures such as "North of Thirty-six," recently played, and others of like calibre, Mr. Hochstim boosts the price to 35 cents and gets it.

After seeing the crowds shoving and pushing every night for a week at the Leland Theatre in Albany, with "Abraham Lincoln" as the attraction, Oscar Perrin decided to run the picture for a second week at the Clinton Square Theatre. Apparently there are hundreds who couldn't see it at the Leland, for now they are threatening to batter down the doors of the Clinton Square.

Louis Buettner of Cohoes is acting as secretary of the Albany Zone Committee until such time as a successor can be named to Benjamin Apple of Troy, who resigned. Mr. Buettner was in town two or three times

(Continued on next page)

His Greatest Thrill (What Was Yours?)

The Kleptomaniac Returned the Money

Editor, Exhibitor News and Views:

I've had them all, from the fire in the booth to a sell-out on Good Friday, but the one that stands out most vividly in my memory sounds so like a scenario that I hesitate to unfold it to the supercilious fraternity of brother exhibitors.

At any rate, a man came hustling into my office one night with the complaint that he had lost a pocket bill fold with $194 in the theatre. He was certain he had lost it since entering the theatre, and knew exactly where he had been seated. I, of course, made a thorough search, but it was an unsuccessful one and he departed a sad individual.

The next morning a very dignified lady entered my office, asked if she could see me privately and then came the shock. She handed me the bill fold with the $194 intact, and explained that she had been a kleptomaniac for a number of years and that any time we showed a crook picture she felt an uncontrollable impulse to attend and invariably picked someone's pocket during the performance. In every instance prior to this one she had been able to return the stolen articles or money by cards or other means of identification in the stolen pocketbook. This particular one had nothing but the cash inclosed, so she was forced to come to me to find the owner.

She showed no particular concern in the matter other than to express regret that she had possibly given the loser a bad night worrying about his loss. I might add that she asked my assurance that I would not divulge her story to the police, and promised me that she would not be offended if, in the event of a further loss at the theatre, I called upon her for an explanation as to her knowledge of same.

The thrill came in my sending for the chap who lost the money and telling him the finder had returned it. He undoubtedly has said many a prayer for the "honest" lady who would not even give her name so that he could thank her in person.

Cordially yours,
BOB WAGNER,
Resident Manager, Gateway Theatre Corporation, Little Falls, N. Y.

THE STATUE OF LIBERTY LOOKED GOOD TO THIS PARTY

Fred Niblo, director-general of "Ben-Hur," for Metro-Goldwyn-Mayer, is seen here with May McAvoy (left) and Carmel Myers, who have leading roles in the colossal production. The scene was on board ship, coming up New York Bay.

Connecticut

Frederick N. Francis of Southington has entered an appeal to the judgment of $750 against him, given in Supreme Court in Hartford, in favor of Derr O. Coleman, also of Southington. In a suit for $2,000 Coleman alleged that Francis broke into the Coleman Theatre in Southington on January 14, 1924, took possession of it and kept Coleman out of possession.

Albany, N. Y.

(Continued from preceding page)

last week, spending a good part of the time at the committee headquarters and explaining things by saying that he was trying to "catch up" matters.

When Dennis Regan of Greenwich left town one day last week he wore a broad smile of satisfaction. Mr. Regan had been up before the arbitration board and had won his case, so why shouldn't he smile?

On account of Monday being a holiday, the Albany Film Board, which ordinarily meets on Monday, went over to the day following. The arbitration board meets every other Monday, and there will be a proposition placed before the next meeting of the Albany Zone Committee asking for an expression from exhibitors as to the length they will serve on the board. It is hoped that they will consent to serve for four meetings instead of two, as at present.

Jack Goodwin has been named manager of Smalley's Catskill house. Mr. Goodwin is not new to the business by any means, having been at the head of a musical comedy company as well as having had considerable experience with pictures. The house seats about 1,000 and is now sporting a new marquee, certain electrical equipment and has taken on an up-to-the-minute appearance.

Film Row said "how-do-you-do" last week to Mrs. Francis McGraw, owner of the Gem in Little Falls, and then also a "pleased-to-meet-you" to the daughter who was brought along.

Exhibitors throughout this section of the state will regret to learn that Morris Goldstein, better known as "Goldie," a salesman for F. B. O. out of here, collapsed at the exchange last week and was taken to New York City where he will take a complete rest. Mr. Goldstein was operated on some little time ago and for a time appeared to be on the road to a complete recovery.

George M. Loomis of Frankfort is planning to erect a new theatre in that village, according to a report that has sifted through to Film Row. Mr. Loomis already had one house in Frankfort and can be depended upon to do a good business week in and week out.

If A. W. Goodman of the Orpheum in Utica doesn't hit Film Row a bit oftener he stands a good chance of being forced to introduce himself all along the line. Mr. Goodman was in town last week, the first time in two or three years, and with all the changes that have occurred along Film Row he was almost a stranger. He booked up a number of pictures and left for home without saying anything about when he intended to come back.

Talk about things breaking right! The other night in Albany every hotel was packed and Phil Markel, with several houses in Boston and one in Adams, Mass., was unable to get a room. Just then J. H. MacIntyre, local manager for Famous Players, stepped forward and invited Mr. Markel to spend the night at his home. The next morning Mr. Markel remarked that he had booked up the second block of Famous Players.

Jake Golden, manager of Harmanus-Bleecker Hall in Albany, is racking his brains these days thinking up new stunts that will attract patronage to the house where double features, changing every other day, prevail. This week Mr. Golden is using a masked woman singer for three days, newspapers carrying the announcement that she is prominent socially and does not care to be recognized. Mr. Golden has touched up the lobby with flowers, wreaths and plenty of banners and frames.

Big-hearted Jake Rosenthal of Troy, along Film Row last week, was hunting a picture to be shown on Sunday night at the House of Good Shepherd in Troy. One of the exchanges donated a picture and Jake departed as happy as a school boy. Mr. Rosenthal is one of those kind of exhibitors who doesn't want to hog it all, is perfectly satisfied when business is normally good, isn't afraid to work and likes to do a good turn.

Junior Movies, which have been most successful in both Albany and Troy this winter, attracting thousands of boys and girls on Saturday mornings to the Mark Strand and the Troy theatres, will come to a close the first week in April. At the Mark Strand the broadcasting of the orchestra selections two nights a week will continue for an indefinite period.

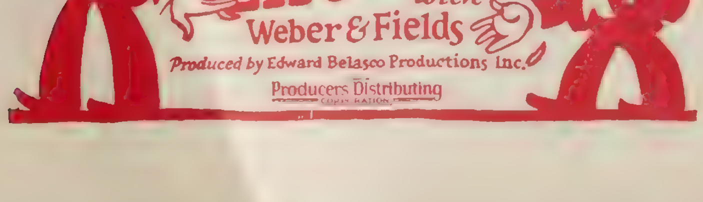
Golly, what a winter it has been for Charlie Sample, an exhibitor in Schaghticoke. He admits it. The little village has been almost snowbound for a week at a time, and when a blizzard comes on the only two days you are open, it's enough to make you think of the advantages of owning a theatre in Florida or California.

As chipper as could be, Robert Wagner of the Gateway in Little Falls, serving on the arbitration board, was in town during the week. "How's business?" someone asked Bob. "Houseful every night, and what more can one wish?" replied Mr. Wagner. And that's that.

Fred Shelley, a well known exhibitor in Amsterdam, arrived in town on a truck the other day. He explained matters by saying that while he had the price of carfare he thought the ride would do him some good, although outwardly at least Mr. Shelley appears to be as healthy as they make them.

When C. H. Moyer, owner of the Liberty Theatre in Herkimer, went home the other night he was so doggone tired that he staggered. Mr. Moyer was obliged to turn away from 300 to 500 persons unable to gain admission to a mixed program of vaudeville and pictures. Mr. Moyer is now using vaudeville for the first three days in the week, charging 35 and 50 cents, and then using straight pictures at 20 and 30 cents for the remainder of the week. In the way of vaudeville he gives four acts, a feature picture and a news reel, and has no competition. He attempted to take tickets and handle the crowd the other night and when he was through he remarked that he was as weak as the proverbial dish rag.

Work has started on the new theatre to be erected by Young and Whitney in Ilion. The theatre will be a part of a block housing five or six stores with a bowling alley in the basement.



Now Booking
A. H. Sebastian presents
A George Melford production
"Friendly Enemies"
with
Weber & Fields
Produced by Edward Belasco Productions Inc.
Producers Distributing Corporation

PAULINE STARKE
Appearing in William Fox's epic, "The Man Without a Country."

St. Louis

Messrs. Worack and Winters have disposed of the Bridge Theatre, 4869 Natural Bridge avenue. J. Werner is the new owner. He has been in the postal service.

Charley Rickard has sold the Triangle Theatre, Joppa, Ill., to Logan Woods. The new owner changed the name to the Logan.

The Empress Theatre, Haiti, Mo., has been purchased by J. L. Dorris from W. A. Stewart.

On February 15 the aged mother of Green Luttrell, owner of the Majestic Theatre, Jacksonville, Ill., was laid to rest in Jacksonville. Mrs. Luttrell was 92 years old. The infirmities of old age caused her death.

The Grand Theatre, Shawneetown, Ill., has changed hands. George Pankey is the new owner. It formerly was operated by J. W. Nay.

Messrs. Kendall and Clark of Marion, Ill., have leased the Opera House at Makando, Ill.

Green Luttrell, Jacksonville, Ill.; Billy Mueller, Jefferson City, Mo., and Bon Clarke, Effingham, Ill., were seen along Picture Row during the week.

ESTHER RALSTON
Appearing in Paramount pictures

Buffalo, N. Y.

Architects are finishing the plans for the new $300,000 picture theatre to be built in Kenmore, N. Y., and work will begin early in March. The rumor of a new theatre became a reality when the Kenmore Theatre Company bought property with a frontage of 241 feet on Delaware avenue from Henry M. Naylon and Ernest W. McIntyre. Henry Ebling is president of the company and Clare Rickert is secretary. According to the officers, the new theatre will be a community venture and will seat 2,000. There will be sixteen stores on the street frontage of the building.

The Lafayette Square, Buffalo, celebrated its third anniversary the past week. The house has been a success since it was opened, much of the credit for which must be given to Fred M. Shafer, manager, and Bill Van Dyne, the world's champion assistant manager.

Two burglars who are believed to have hidden themselves in Shea's Hippodrome, Buffalo, after the last performance the other night were discovered early in the morning by Anton Jurginsen, the night watchman, who sounded the alarm. By the time police had arrived the pair had escaped.

The Michaels Theatrical Enterprises, with offices at 550 Bramson Building, Buffalo, are reported to be negotiating for a chain of houses in this territory. The officers of the company are Dewey Michaels, L. Michaels and E. M. Michaels. The company will reopen the old Casino, Genesee street at Goodyear, under the name of the Cameo on March 1, after having remodeled and redecorated the house.

Allan Moritz of the Lumberg, Niagara Falls, had all the kids in town in front of that theatre on Saturday afternoon when he had a cameraman take movies of everyone gathered in front of the house. It was an exploitation stunt to give "Galloping Hoofs" a good start off.

W. R. Sheehan, general manager of Fox, saw to it that motion pictures were made of the big delegation from Buffalo who went to New York to see the Slattery-Delaney bout. The pictures were shown in the Fox News by Manager Fred M. Shafer in the Lafayette Square Theatre.

The Star Theatre in Middleport, N. Y., has been taken back by Mr. Crowell from the Martina Brothers of Mount Morris, N. Y., who have been operating the house for some time.

Otto T. Schroeppel, recently manager of the Star Theatre, Tonawanda, N. Y., and one of the veteran film men of Western New York, having been associated with the J. Meyer Schine interests as manager of their houses in Salamanca and prior to that engaged by Associated Theatres Corporation as manager in Fairport, has been appointed booker at the Buffalo office of the Fox Film Corporation, succeeding Johnny Bykowski, resigned.

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Michigan

The Midwest Theatre Managers Association, meeting in Chicago, drew two Detroit men to its gathering. They were Thomas D. Moule, theatre manager of the John H. Kunsky houses, and Howard D. Pierce, exploitation chief. They were there in the hope of obtaining some special presentations.

Edward Zorn, who has managed the Broadway Strand since Universal took it over last July, has been called to the East to take over a theatre in that section for Universal. He has been succeeded in Detroit by John Ainsley.

The Isis Theatre in Grand Rapids, originally a film theatre, has finally gone into stock after a most checkered career. Under the management of J. W. Goodspeed, a few years ago this house, although one of the smallest, was the busiest and most profitable in the Furniture City.

All juvenile acts or any other vaudeville players whose age seems to be in question are to be barred from Detroit neighborhood theatres in the future as a result of the recent arrest of four managers charged with violating the child labor law.

H. S. (Doc) Gallup, who controls several big theatres in Michigan's upper peninsula, has left for a four months' trip through the Orient. He will visit Honolulu, Yokohama, Kobe, Shanghai, Peking, Canton and Hong Kong.

Montana

No trace has been found of the two bandits who robbed the Ansonia Theatre, Butte, recently. However, every precaution has been made to protect the cashier's booth and in the future it will not be an easy matter to alarm the cashier or to make away with the loot.

W. J. Sullivan has returned from his extended trip to Pacific Coast cities. He says he had a wonderful vacation and has come home feeling fine. While in Seattle and Portland he arranged some splendid programs for the Rialto and American theatres.

Now Booking
A FRANK WOODS SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By PETER B. KYNE
Directed by WILLIAM WORTHINGTON
Released by
PRODUCERS DISTRIBUTING CORPORATION

Big Year for Fitzpatrick and McElroy

"FITZ and Mack" have purchased a new theatre. Being known as two of the real progressive theatre men of the country, their movements are always watched with interest by the film world. These partners have built an enviable reputation, and one which results show is well deserved, of knowing when and where to buy, and always making a success of any theatres which they operate. They can be relied upon to pick a territory which is growing and in which the Fitzpatrick & McElroy Company can expand with the growth of the town.

While the purchase last week of the New Family Theatre at Adrian, Mich., marks the entry of Fitzpatrick & McElroy into this particular part of the state, more than half their larger holdings are in the State of Michigan, with two or three theatres each in the towns of Alpena, Benton Harbor, St. Joseph, Cadillac, Ludington, Manistee, Traverse City, Three Rivers and Big Rapids. In addition, they have almost an equal number of picture houses in Illinois and Wisconsin.

The purchase of the New Family Theatre at Adrian, which includes the property and everything subject to the ground lease, is effective at once. Work of remodeling will be started at once to make the house modern in every way and bring it up to the standard of the F. & M. theatres.

Mr. McElroy, when asked if he had placed any limit to the size of the circuit, responded: "There is no limit. As long as the people show us that they approve of our policy, and show us by the capacity business we are doing everywhere that they are convinced we are giving them one of the squarest deals worked out in the picture business, we will continue to add to our interests."

The announcement of the buying of the New Family Theatre is the forerunner of numerous additions which will be made during the coming year. All financial arrangements have been made for a number of enterprises which will even surpass anything which the firm has done in the past. No definite confirmation could be procured, but the rumor is that this company, which is already the possessor of one of the largest circuits, will practically double its holdings during 1925.

Walter Crowley and Donald McElroy, bookers for the circuit, are now in Detroit lining up film productions for the new house.

Wisconsin Anniversary Due; Weisfeldt Plans Big Bills

March is going to be a big month at Saxe's Wisconsin Theatre in Milwaukee. The $2,000,000 show palace will be a year old on March 28 and to mark the occasion Eddie Weisfeldt, director of production, is making preparations to celebrate the entire month by presenting highly elaborate programs.

For the first week in March he has obtained "The Thief of Bagdad." This will be followed by George Beban in person in connection with the presentation of the film, "The Greatest Love of All." The third week will feature an elaborate style show, while the closing week will be Anniversary Week.

Plans for Anniversary Week are still indefinite, but Weisfeldt expects to include in his program a film showing the various departments of the theatre at work. George Pendergast, Saxe press agent, is preparing for an intensive advertising campaign in connection with the anniversary.

Stan Brown on March 27 celebrates his first anniversary as manager of Saxe's Strand in Milwaukee.

An Arctic Nu Air ventilating system is being installed in the Idlehour Theatre, Milwaukee, it has been announced by Max Krofta, owner.

Sam Pylet, managing director of the Hollywood Theatre in Milwaukee, is using the radio to advertise his house and his orchestra. Each week his musicians go on the air from Station WSOE. Pylet announces that he has just signed with Paramount for the second output of Famous Forty.

Small-town exhibitors in Wisconsin, still groggy as a result of the blows dealt them through the radio, are complaining of a new form of competition. It's the cross-word puzzle craze. Just as the radio made itself felt in the smaller communities more than in the larger cities, so also is the cross-word puzzle working its greatest havoc with theatre attendance in the small towns, according to reports brought to Milwaukee by film salesmen.

Walter Schoen has resigned as manager of the Liberty Theatre, outskirt Milwaukee house. Temporarily, Henry Wehr, owner of the theatre, will assume the managerial duties.

Kansas

What looked like a "lemon" for Archie Josephson, Kansas City exhibitor, has turned out to be a good investment. Several years ago Mr. Josephson gave an $85,000 bonus for a 99-year lease of the Victory Theatre, old-time downtown house which is being razed to make way for a business building. Then arose a contest over federal income taxes on the lease held by Mr. Josephson. A court decision went against Mr. Josephson. The other day the United States Supreme Court reversed the lower court decision and freed the leasehold of the federal tax. Now Mr. Josephson has subleased the site for $16,000 annually and will receive a $25,000 bonus in connection.

The South Troost Theatre, suburban house of Kansas City, owned and managed by Mr. and Mrs. Matthew Gleason, had a treat in store for its patrons Sunday. A new $10,000 organ was installed.

Having "battled the game" for many years, M. B. Shanberg of the Midland Circuit of Theatres in Kansas is enjoying a well-earned vacation in California. He will return next month.

Radio proved highly profitable to Jack Stebbins, manager of the Liberty Theatre, Kansas City, Monday and Tuesday nights. Over Station WHB, talks on the picture, "The Lighthouse by the Sea," were given by the Liberty and proved a good boom for business.

The following changes in management, openings and closings of theatres in the Kansas City territory have been announced: Construction on the $35,000 Penn Theatre in St. Joseph, Mo., has been postponed indefinitely, according to E. H. Peskay, who is building the theatre; the Lyric Theatre, Holden, Mo., has been purchased by J. W. Davis, formerly of Platt City, Mo., while Jack Moore, formerly manager of the Electric Theatre of St. Joseph, Mo., has taken over the Olive Theatre in that city; William Reinke has taken complete charge of the Hostettler interests in St. Joseph, including the Orpheum, Colonial and Crystal theatres, headquarters of the concern having been moved from Omaha to St. Joseph; Mrs. Helen Wurtenberger, owner of the Empress Theatre, St. Joseph, has purchased a lot adjoining her theatre for a contemplated enlargement.

Among the out-of-town exhibitors in the Kansas City market last week were: F. W. Meade, Meade Theatre, Kingman, Kans.; E. P. Dudgeon, Orrick, Mo.; H. Harwick, Lyceum, Clovis, N. M.; C. E. Montrey, Park, St. Joseph, Mo.; Edward Peskay, Penn Theatre, St. Joseph, Mo.; H. Weber, Echo Theatre, Great Bend, Kans.; Herb Walsh, Orpheum, Atchison, Kans.; P. O. Jones, Royal, Carrollton, Mo.; H. Hustin, Garden City, Kans.

"I have a kick coming," says Eddie Gordon, Century Comedy star. "It's my new comedy, 'Kicked About,' but it's all in fun."

A TOAST FROM "THE LITTLE FRENCH GIRL"
Alice Joyce, one of the featured players in the forthcoming Paramount production, with Paul Doucet.

Cincinnati

A new theatre combination has been organized by J. K. Papulias and A. G. Constant, to be known as the Tri-State Amusement Company, with headquarters at Steubenville, Ohio. The Olympic and Strand theatres, Steubenville; the American and Strand, East Liverpool; two houses at Toronto, Ohio, and all theatres at New Cumberland, Wierton and Wellsburg, W. Va., are included, with others to join later.

Besides being Washington's Birthday, Sunday, February 22, also was a memorable day in Youngstown, Ohio, because it marked the tenth anniversary of the opening of the Hippodrome Theatre. This event was heralded in a big story in the Youngstown Vindicator, with photos of C. W. Miller, general manager of the Hippodrome and Arcade, and Assistant Managers B. J. Henton and H. M. Miller. The Hippodrome is purely a local institution, having been financed directly by the builders and promoted largely by Youngstown capital. Straight vaudeville was the policy from 1915 to 1922, after which four months of stock was offered. The present policy of pictures and vaudeville is, however, the most profitable one yet employed. The history of the theatre, as told by the newspaper, constituted a special section of several pages, with many advertisements, and attracted much attention.

The newsboys and street salesmen handling the Dayton Daily News, Dayton, Ohio, were recently treated to a Saturday morning matinee at Loew's Theatre to witness a special showing of "The Rag Man."

A. H. Abrams, who owns and operates the Odeon and Mozart theatres, Canton, Ohio, has gone to Florida with his family for a month's sojourn.

The new $40,000 Grand Theatre, Lancaster, Ky., has been formally opened. It is being managed by Haselden Bros.

J. P. Harley is out of the managership of the Lyric Theatre, Toledo, Ohio, being succeeded by Giles Robb.

The Southwest

An eight-story building with a theatre and 100 offices will be built by Henry and Jesse Oppenheimer, Albert Kronkosky, Morris Stern and others in San Antonio, Texas, in the near future. It is expected that the proposed structure will cost in excess of $750,000, inclusive of the site.

The Queen Theatre, owned by Mrs. Ira Shields at Tyler, Texas, which was destroyed by fire recently, is to be rebuilt soon.

M. C. Huston is opening a new theatre at Clinton, Okla.

Completing a resolution formulated at its convention last April, the Motion Picture Theatre Owners of Arkansas have presented a gold pass, good at all membership theatres, to Governor Terrell. The pass is good for Governor and Mrs. Terrell during the remainder of their lives.

Work is progressing on the new building for the American Theatre which is being built by W. H. Stark at Orange, Texas.

The Alhambra Theatre at Tulsa, Okla., has been purchased by Frank S. Silsby, who gave a housewarming party without admission fee.

Thanks Black Cat

Manager McLaughlin of the Illinois Theatre, Macomb, Ill., has a black cat to thank for saving his house from a disastrous fire. One day, on a tour of the basement of the house, he discovered a big rat pursued by the house cat and found a large hole in the foundation. With the aid of a bricklayer the hole was fixed up.

A few days later a fire started next door, not over three feet from the patched-up hole, and the theatre was saved from catching fire because there was no way for the fire to jump the space between the buildings.

Louisville

The Mutual Amusement Company, Louisville, capital $10,000, has been incorporated by Abe Finberg, Evelyn Finberg and A. F. Oldham. The debt limit is $10,000.

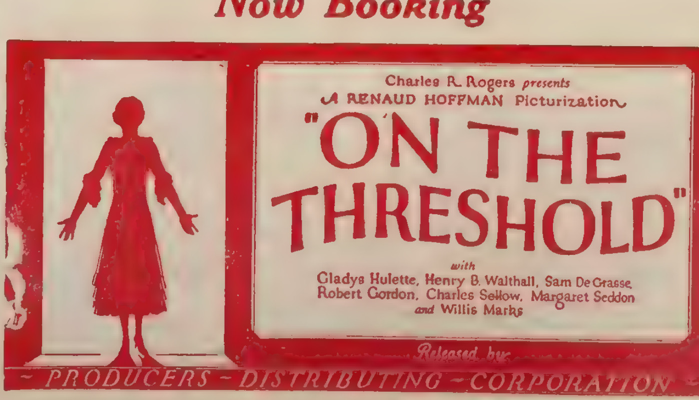
Forest Braden, chief of police, Louisville, in a recent bulletin has ordered all patrolmen to enforce the ordinance which prohibits crowding of aisles of theatres. The law calls for a fine of $5 to $20 against each operator who violates it, and each person standing in an aisle is regarded as being a separate violation.

Fred J. Dolle, of the Fourth Avenue Amusement Company and Broadway Amusement Company, as well as allied theatres, was elected a director of the Louisville Convention and Publicity League at the annual meeting a few days ago. The league figures that it brought 60,000 persons here last year, who stayed an average of three days and spent an average of $10 a day, or $1,800,000 in all. Hotels and theatres get the bulk of the business of the convention visitors. There were 168 conventions held here in 1924.

A style show operating in conjunction with the picture bills at the Alamor Theatre, and staged by local merchants with live models, proved a good business stunt and drew large crowds to the theatre during the week of February 16. It is an idea that can be used to advantage by many exhibitors in towns where a regular style show is not scheduled.

Omaha

Among the out-of-town exhibitors who were seen at Omaha exchanges of late were: Sam Negley of Ainsley, Neb.; E. H. Robison, Scribner, Neb.; Blaine Cook, Beatrice, Neb.; H. Goldstein, Sioux City, Ia.; Morris Smith, Sioux City, Ia.; Miss Robin, Sioux City, Ia.; Charles Prokop, Wahoo, Neb.; Frank Good, Red Oak, Ia.; Gene Mullen, Falls City, Neb.



Now Booking

Charles R. Rogers *presents*
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellow, Margaret Seddon *and* Willis Marks

Released by
PRODUCERS - DISTRIBUTING - CORPORATION

Scenes from "My Wife and I," a Warner Brothers production with Irene Rich.

Massachusetts Exhibitor Now Boasts of Screen Actor Son

David H. Farrell, owner of the Colonial and New Onset theatres in Onset, now is the father of a full-fledged film actor. His son, Charles D. Farrell, went to Hollywood a little more than a year ago. For a long time he managed to become assigned to "bits" with various producing units. Now he is working for William Fox, playing the juvenile role in "Tainted Souls," an Emmett Flynn production.

The West Upton Theatre in Upton has been closed as a result of the town being swept by an epidemic of German measles and grip.

A campaign against the exhibition of sensational and vulgar motion pictures has been started by the Massachusetts W. C. T. U.

Mrs. Thomas A. Fitzgerald, wife of the owner of the Phillips Theatre in Springfield, died on February 17 in a hospital in Springfield. Death was caused by pneumonia, which set in following the birth of a daughter on February 15.

Dan Finn, manager of the Gordon Olympia Theatre in Lynn, has been honored by being given double duties. Mr. Finn now is assistant manager of the Gordon vaudeville booking department. This keeps him busy in the daytime in the Gordon Boston office. At night he returns to the Olympia in Lynn and his efforts here are what keep the Olympia jammed to the doors.

A marriage license has been issued at Cambridge City Hall to Ruth F. Tish, organist at Gordon's Allston Theatre, Boston, and John F. Robinson, manager of the Capitol, Boston.

Projectionists and stage employes in Lynn theatres celebrated the twenty-fifth anniversary of Local 73 on Sunday night, February 15. Among the guests and speakers were: Mose Silver, auditor for the Moe Mark theatres, representing the Waldorf; Dan Finn, manager of Gordon's Olympia; John B. Mack, manager of the Auditorium; E. M. Loew, owner of the Capitol and Dreamland theatres; Al Newhall of the Strand; Mrs. Al Newhall, manager of the Comique; Mrs. Ivy Hunt, manager of the Capitol.

Maurice A. Shea, prominent New York theatrical magnate, gave his second reunion dinner and social at Hotel Nonotuck in Holyoke on February 14 to 25 to his former school friends of Willimansett.

The new Strand Theatre in Somerville was opened on February 22. It seats 1,100 and is a model playhouse. The policy will be double-feature photoplay programs. Jack Magann is manager.

A chorus of 100 children singing every Saturday afternoon. That's what Manager Dimick of the Lancaster Theatre in Boston is supporting and it is proving a great success. On Saturday mornings the children come to the theatre with their song books and rehearsals are conducted under the direction of R. L. Harlow. In the afternoon they appear on the stage and present a full-fledged choral program.

Mr. and Mrs. Allen P. Newhall on February 13 celebrated the fiftieth anniversary of their wedding at their home in Lynn. They are the parents of Allen B. Newhall, managing director of the Mark-Strand and Waldorf theatres in Lynn.

The Crescent Amusement Company of Revere, Inc., has been incorporated and will conduct a general amusement business. The capital is $100,000. The incorporators are Charles J. Goldman and Elizabeth Mara of Lynn and Harry J. Harding of Revere.

Mrs. Catherine Burroughs, mother of Edward C. Burroughs, manager of the Palace Theatre in Flint, Mich., died on February 9 at her home in Rockport, Mass.

A rumor that the George E. Lothrop theatrical interests of Boston are for sale has been denied.

That Thrill!

On the first page of this department of Exhibitors' News and Views Bob Wagner describes his greatest thrill as an exhibitor.

What Was Yours?

Let us include yours in those to be published from week to week. Address this department, Moving Picture World, New York City.

Do It Now!

NORMA SHEARER

Is to be seen in the leading roles of "Excuse Me" and "Lady of the Night," both Metro-Goldwyn-Mayer productions.

Scenes from First National's production, "I Want My Man."

San Francisco Exhibitor News

West Coast Theatres, Inc., of Northern California, has outgrown its quarters on Leavenworth street and arrangements are being made for a removal at an early date to quarters on the fourth floor of the Golden Gate Theatre Building, Taylor street and Golden Gate avenue.

James Beatty, owner of Beatty's Casino, San Francisco, has returned from a two weeks' trip to Chicago.

The new California Theatre at Oak Park, Cal., was formally opened the third week in February by the T. & D. Jr. Enterprises, San Francisco. The Egyptian scheme of decoration has been followed and some unique effects have been achieved. C. A. Dickerson, who has charge of the T. & D. Jr. houses at Sacramento, has charge of the new house and Glen Downing is house manager. A large party of San Francisco theatre men journeyed to Oak Park for the opening and following the program at the theatre were the guests of the circuit officials at a dinner dance held at the Hotel Senator, Sacramento.

March 15 has been set as the date for the opening of the new Aztec and Egyptian theatres on upper Market street, San Francisco. Each of these houses will seat 400 and will be decorated in conformity with their names. Max Graf will have charge of both of them and it is the plan to show first-run pictures simultaneously, with unique presentations.

MARGUERITE DE LA MOTTE
In "Daughters Who Pay," a Banner production.

Benny Muller, who managed the Majestic Theatre in the Mission District, San Francisco, for years, has turned press agent and is handling publicity work for the Wigwam and Haight theatres.

Among the recent visitors at San Francisco have been Merwin Hustler, manager of the Capitol Theatre, Sacramento; W. J. Clark, of the Palace Theatre, Dixon, and the Strand Theatre, Vacaville; B. Harris, of the Rialto Theatre, Stockton; Sam Gordon, of the Hippodrome and Empire theatres, Napa; E. C. Cunningham, of the Iris Theatre, Pacific Grove; Frank R. Macauley, of the Unique Theatre, Santa Cruz, and James McInery, of the Solano Theatre, Fairfield.

West Coast Theatres, Inc., has arranged for the erection of a 2,500-seat picture house at First and San Carlos streets, San Jose, Cal. A site has been secured for a house to be erected at Oakland, Cal., to be known as the Grand Lake Theatre, and ground will be broken shortly.

The Starland Theatre at Sebastopol, Cal., is being redecorated throughout in anticipation of a busy spring and summer season.

The Golden State Theatre & Realty Company, of San Francisco, has taken over the Piedmont Theatre, Oakland, Cal.

The New Redding Theatre of J. J. Wood at Redding, Cal., has been remodeled and redecorated and a large organ installed. The formal opening of the house in its new form was held February 16.

The Hippodrome Theatre on O'Farrell street, San Francisco, conducted by Ackerman & Harris for years as a vaudeville house, has been changed into a first-run picture house and has been renamed the Union Square Theatre, the opening attraction being "The Narrow Street." Simultaneously with the opening of the Union Square Theatre the Strand Theatre on Market street has inaugurated a new policy in accordance with an arrangement made between the management of this house and Ackerman & Harris. Vaudeville formerly offered at the Hippodrome will be presented here, with feature pictures.

Charles Thall, assistant to A. M. Bowles, **general manager of West Coast Theatres, Inc.,** Northern California, has taken up the ancient game of golf and when not busily engaged in keeping track of the details of the business of this circuit may be found chasing the balls on local links.

JETTA GOUDAL
In Paramount's "Salome of the Tenements."

Now Booking
AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES - HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
PRODUCERS DISTRIBUTING CORPORATION

CONWAY TEARLE

Is once again the leading man for Barbara LaMarr in First National's "Heart of a Temptress."

Los Angeles

The Bard Theatre Syndicate has completed its plans for the erection of a Class A theatre, store and office building on West Adams and Crenshaw streets, Los Angeles. Work on the structure, which is to cost $400,000, has started. The entire project was financed by the American Mortgage Company, 1049 South Hill street, Frank N. Fish, president. The theatre, seating 2,000, will be one of the largest suburban theatres in Los Angeles. The auditorium will be of Egyptian design and will contain many novel features. Announcement of the plans was made by Lou Bard, general manager of the circuit.

The Forum Theatre acted as host to more than 200 orphans from the Los Angeles Orphan Asylum to a Monday matinee performance of "The Wizard of Oz." Manager E. M. Hussey of the Forum and I. E. Chadwick, president of the Independent Producers Association, arranged for auto buses to transport the little kiddies and also presented their guests with little "Wizard of Oz" dolls.

Another new theatre building has been started at Vermont avenue and Beverly boulevard by May and Grimwood. The building will have two stores and office suites on the second floor, and the theatre will seat 900. The contract price was $35,000.

Chicago

The new Balaban & Katz theatre that is to be erected by the Masons on the site of the old Colonial Theatre on Randolph street, Chicago, will be designed along East Indian lines, according to the announcement of George L. Rapp of the firm of C. W. and G. L. Rapp, architects of the building. Mr. Rapp returned recently from a trip through the Orient and brought back many new ideas that will be used in the construction and furnishing of the new house. It is expected to be ready by the fall of 1925.

Hal Opperman opened the Crescent Theatre at Pontiac, Ill., last month. This gives him two houses there, the other being the Bond Theatre.

A large amusement park is projected for Hammond Beach at 114th street and the Boulevard, Chicago. C. Arthur Norvall, John A. Miller and C. S. Rose are the principals and it is planned to erect a fine picture theatre.

The Baker Amusement Company of Keokuk, Iowa, has about completed the new Grand Theatre erected on the site of the house that burned last spring. The house will be opened early next month and both pictures and legitimate attractions will be shown.

The Brookfield Theatre has been sold by H. A. Campbell of Brookfield to Earl Johnson of Berwyn, Ill.

The Shadows Theatre of Amboy, Ill., has changed hands, Messrs. Ellis & McDonald having sold out to G. A. Campbell.

The Marquette and Highway theatres of the Stern & Meyers circuit, Chicago, have reduced admissions to 25 and 10 cents.

The new picture house going up at Berwyn, Ill., for the Geogory circuit will be under the management of James Geogory, who has been in charge of the Crown Theatre at Crown Point. Mr. Weinings will succeed him as manager of the Crown, which will continue to show pictures.

Harrison & Goodman have taken over the New Western Theatre from Silverman & Coston.

The Star at Clinton, Ill., under the management of J. G. Wilson, is being remodeled.

George P. Scully has been made manager of the Empress on South Halsted street, near 63rd street, Chicago. The house will continue to feature pictures.

Tony Sabick has sold his Elmwood Theatre at Oak Park, Ill., to A. B. Clarke.

IRENE RICH

A Warner Bros. star

State College, Pa., to Have New Theatre, the Cathbaum

Maurice Baum of the Nittany Theatre, State College, is planning to build a fine new theatre in his town and expects to take all of this year to complete the house, which he expects to open at Christmas and at which time he will close his present theatre. The house will be of the Coliseum type, with the interior copied after the new Piccadilly Theatre in New York. The theatre will be situated on a lot 70x150 feet, will seat 1,144 and be arranged so that at least 200 more seats can be added at a later date. The building will be of steel frame construction throughout, and the front of the house will be finished in half-glazed cream terra cotta.

A large basement in the building will probably be utilized as a restaurant, while storerooms on either side of the entrance lobby will be occupied by a barber shop on one side and a tailor shop on the other.

A space depth of 25 feet will be left in the rear of the theatre for the addition at a later date of a stage. The house will be known as the Cathaum, the name being a conjunction of part of the name of each Mr. and Mrs. Baum. The "Cath" is the first part of Catherine, Mrs. Baum's given name, and the "aum" is derived from Baum.

The Cathaum will represent an investment of $250,000.

B. W. Redfoot, well-known "boss" of the Arcadia Theatre, Windber, was in town last week, as was also H. L. McIntyre of the Main Theatre, Uniontown.

James B. Clark, president of the Rowland and Clark Theatres, is spending a month on the Pacific Coast where he is combining business with pleasure.

A new theatre seating 1,500 is to be built in Mt. Lebanon, Pittsburgh's fastest growing suburb. The new building will cost $330,000 and is slated for opening by July 15. So far, efforts to learn the names of the backers of the enterprise have been unavailing. This announcement comes close on the heels of a story which appeared in this column in the World two weeks ago, recording the plans of Stanley S. Neal and H. T. McFarland, who will erect a picture theatre in Mt. Lebanon to cost $150,000, completion of which is expected next summer.

R. C. Pike, owner of the Alma Theatre, Portage, was among the out-of-town exhibitor visitors to Pittsburgh the past week.

A. S. Davis, general manager of the Rowland and Clark Theatres, has returned to his desk after a hurried business trip to Chicago.

Now Booking
Florence Vidor
"The GIRL of GOLD"
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . John Ince
Released by
~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

DEFYING DESTINY. Star, Monte Blue. Very good picture but did not draw for us. Neither the title or the stars seemed to attract our regular patrons. Tone, okay. Special, no. Average audience appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

PRICE OF A PARTY. (5,315 feet). Star cast. Very good subject, but failed to draw business for us. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty-five per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (350 seats), Greenville, South Dakota.

RACING LUCK (5 reels). Star, Monty Banks. This is a feature comedy in six fast and furious reels. All small towns should play it. Showed to fair house account of rain and bad roads. Tone, good. Sunday, yes. Good audience appeal. Town and farmers, town of 701. Admission 10-20. C. W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin

SPITFIRE. (7 reels). Star, Betty Blythe. Not so good. Had fair attendance. Some liked it. Sunday, no. Fair attendance. All classes, city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

F. B. O.

DAMAGED HEARTS All star. Good program picture that pleased over eighty per cent. A very interesting story of the Florida Everglades, which was somewhat out of the ordinary. Played on Saturday with an episode of the "Telephone Girl" and a two-reel Educational comedy and sent the bunch away with a satisfied look on their faces. Fair tone. Yes for Sunday. No as special. Appeal, 80 per cent. Town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Just another example of a good star and a great horse in a story that was well received by the entire audience. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa

FLASHING SPURS. Star, Bob Custer. This is his first picture run here. There is plenty of action. Well directed. I think he is going to make good. Tone, good. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Roscoe, South Dakota.

FOOLS IN THE DARK (7,002 feet). Star, Patsy Ruth Miller. A comedy classic that will keep the crowd in an uproar. Story is very original and the man playing the negro part is a scream. Good enough for any house. Tone, okay. Sunday, yes. Audience appeal, one hundred percent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Exceptionally good western picture. Horse takes equal honors with star. Tone, okay. Sunday, yes. Special, no. Appeals to western fans. Mixed class and farmers. Admission 10-30. W F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

IN FAST COMPANY. Star, Richard Talmadge. Good. This action stuff is what the small town folks like; and Talmadge is well liked here. But rain spoiled my end of it for me. Tone and appeal good. Sunday, doubtful No as special. Draw farmers and from small town, 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

LAUGHING AT DANGER. Star, Richard Talmadge. A fair action drama with lots of comedy and plenty of action. Tone, good. Sunday, yes. Special, no. Good audience appeal Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (165 seats), Piqua, Ohio.

LIGHTS OUT. (6,938 feet). Star cast. A fair program show. A very poor print was received on this show These kind of prints are what makes the people stay home and listen to the radio. Tone, okay. Not suitable for special. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MILLIONAIRE COWBOY. Star, Lefty Flynn Flynn doesn't seem to be getting anywhere as he doesn't put enough action into his stories. Will do for anybody that likes westerns. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (165 seats), Piqua, Ohio.

MILLIONAIRE COWBOY. Star Lefty Flynn. An excellent western actor put into a weak picture. Flynn has a good personality and can be made into a good drawing card if F. B. O. will give him the proper stories. A few thrilling moments in this one but the story lagged. Slow ending, too, but a good many of the fans were satisfied and asked when Lefty would be shown again. Tone, fair. Sunday, no. Special, no. Audience appeal, fifty per cent General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. A good western that was spoiled for me with bad print. Had to cut out about one hundred feet at start. Is well acted and makes a good program picture Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

NO GUN MAN. (4,522 feet). Star, Lefty Flynn. This offering is far better than "The Millionaire Cowboy," the first picture of the Flynn series. Story is more logical and the general appeal is far greater Flynn appears to be a perfect giant in stature and that "wicked" smile of his is certainly the "bee's knees." He is well received here. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johhnie Walker. I played this a little late but it is a very good picture for its kind. Mary Carr and Johnnie Walker do some real acting. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (165 seats), Piqua, Ohio.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Mary Carr. A good picture that would have knocked them cold during the war but not so good at this time; however, with proper music will go over okay but not as a special. Tone, good. Sunday, maybe. Not a special. Fair appeal. R. K Covington, Bijou Theatre, Fresno, California.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. As good as any that he has made. Tone, okay. Sunday, yes. Special, no. Fair appeal. Mixed class town of 3,000. Admission 10-20 Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. Average western that went over fairly good. Custer is a good stunt man and certainly shows his stuff. Tone, okay. Sunday, yes. Audience appeal, eighty-per cent. Rural class town of 850. Admission 10-30. J D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

First National

ABRAHAM LINCOLN. (9,729 feet). Star cast. It proved all that it was "cracked up to be." They liked it immensely here and

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it drew people into the theatre that I have never seen there before. Play it by all means. Tone, high. Sunday, yes. Special, yes. High audience appeal. Better class city of 15,000 Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

BOY OF MINE. (7 reels). Star, Ben Alexander. A one hundred percent picture and a good print. I filled the house on this one and they went away delighted, telling me how they liked it. Tone, good Sunday, yes. Audience appeal, one hundred per cent. Lee Dillingham, Kozy Theatre, Nortonville, Kentucky.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. If I only had college students for this one. How they eat it up. Very fine picture. Scenes at West Point good. It will please all. Tone, okay Sunday, yes. Special, yes. Audience appeal, ninety-five per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CROSSROADS OF NEW YORK. Star cast. This one is old, but sure pleased our audience. Personally think it a very good picture. Tone, okay Special, no. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

GALLOPING FISH. (6 reels). Star cast. A very poor piece of hokum that satisfied hardly anyone. Better pay for it and shelve it. Tone, okay. Sunday, no. Special, no. No audience appeal. Better class city of 15,000. Admission 10-35 E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. A very weak comedy that did but a light business. This star has about faded from the picture so far as our town is concerned. Tone, okay. Sunday, yes. Special, No. Poor audience appeal. Better classes city of 15,000. Admission 10-35. E W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. This went over good and seemed to please them as had several good compliments on this one, but I would rate it as a very fair program offering. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HER TEMPORARY HUSBAND. (6,728 feet). Star, Owen Moore. An excellent comedy-drama that would have been better had the director left out the hall tip-toeing scene which is so common in many two-reel comedies. The army, navy and other organizations rushing to the rescue was overdrawn—too many men. A small squad of police would have lent more reality to the climax. However, it is well worth playing. Good tone, strong appeal. Yes, for Sunday. As special, no. Draw from town of about a thousand. Admission 10-25 to 15-35. H H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. For me a big piece of cheese; I'd lay off it; it's common, absolutely, for me, one that was rotten. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Between Ourselves

A get-together place where we can talk things over

Sincerity is the keynote of the dependable reports that "Our Gang" sends in.

That is why they are so valuable. If they were colored by personal bias against any producer, if they were just slap-dash stuff written in a hurry, these tips would cease to be of value.

But every exhibitor who volunteers to keep the tips going strong does it in a spirit of helpfulness, and—well, you who use the tips know that they are of mighty high quality.

I wish some of the boys who have laid off lately would come in again, at least once in a while.

You see, the fellows follow a certain theatre man when they find that his idea agrees with their own, and then when he doesn't come in, they have to get it all fixed up for another fellow's style—then he, too, lays down for a time, and the department, strive as I may to make it fully useful, drops in value to that particular exhibitor who has been following the delinquent's advice.

Come ahead, bunch—keep your sincere and valuable service at top notch.—VAN.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A very good picture but I overpaid for it and lost heavily. Tone, fair Sunday, no. Special, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. This is one of Jackie's best. A one hundred per cent picture. Pleased adults as well as the youngsters. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Town and farmers town of 701. Admission 10-20. C. W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin.

SO BIG. (8,863 feet). Star, Colleen Moore. Absolutely one that will not please them at all Had large crowd due to her other releases, which are good and we thought that this would be her best one, but it's absolutely rotten, good acting by all players, but one that they will walk out on. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SEA HAWK. (12,045 feet). Star, Milton Sills. I do not know why they do it. They over-charged me plenty for this, which means never again. A good picture but if you can get one-fifth of the people that you got for the "Covered Wagon" you will do fine, yet they soaked me as much. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt Morris, New York.

SEA HAWK. (12,045 feet). Star, Milton Sills. Ran the "Sea Hawk" four days. As great a picture as you would want to see. Buy it and go after it. Tone, okay. Sunday, yes, Special, yes. Audience appeal, ninety per cent. Town and country class town of 1,200. Admission 10-25. C R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SINGLE WIVES. (7,308 feet). Star, Milton Sills. One corking good picture with some wonderful acting by Sills and also Corinne Griffith. A very true to life story of the present time. Don't be afraid of it. Tone, okay. Sunday, yes. Special, no. Good audience appeal Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHAT A WIFE LEARNED. (5,700 feet). Star, Milton Sills. Pleased a good Wednesday crowd. It's old but good. Good small town picture. Tone, good. Sunday, yes. Good audience appeal Town and farmers, town of 701. Admission 10-20. C. W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A one hundred per cent audience picture if there ever was one. Heard more good comments on this one than any other picture played this season and several pronounced it the best they had ever seen. It's a great big western with perfect direction and with a cast that could not have been improved on. Western fans and society fans pleased one hundred per cent. alike Boys, book it, tell 'em Harold Bell Wright wrote it, advertise it big and you'll not regret it. Tone, fine. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEN A MAN'S A MAN. (6,910 feet) Star, John Bowers. We ran this picture two nights and had to turn them away the second night. It is a real picture, and if you can buy it right, run it, by all means. Tone, good. Special, yes. Audience appeal, one hundred per cent. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. This picture caused more gossip and created interest among the female sex than any picture of its kind, so far in three years. It's a dinger Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Lee Dillingham, Kozy Theatre, Nortonville, Kentucky.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Dandy picture, ably done from every angle. Pleased most everyone and did fair business in bad weather. Tone, okay. Sunday, yes. Special, no High audience appeal. Better class city of 15,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. Not as good as Lincoln J. Carter's previous stories. Fair business General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CYCLONE RIDER. Star, Evelyn Brent. One of the best all round pictures of the year and full of everything that goes to make a first class entertainment. Tone, good. Sunday, yes. Special, yes. Excellent audi-

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Friend Bertling Gives His Views

Dear Van and Gang:—

"I saw Mr. Widenor's interesting letter in this week's World and thought I would butt in a little.

"I give my tips as I see pictures and by what they do for me. I am trying to help my brother exhibitor.

"I would like for all my brother exhibitors to get together and cut out this block system of booking. It is pretty soft for the Exchange. But if there are five or six pictures that you want and they have twenty they want to sell, why have you got to buy them all to get what you want? Is there anything fair about that? I would like to have some kind of an answer to this." G. M. BERTLING, Favorite Theatre, Piqua, Ohio.

ence appeal Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

CYCLONE RIDER. (6,672 feet). Star, Reed Howes. Played this opposite school play, and you can imagine receipts. Didn't show up so well as I expected. But this picture is a knockout, for action and thrill fans. Tone, good. Too speedy for Sundays. T. A Preuss, Arvada Theatre, Arvada, Colorado.

GOVERNOR'S LADY. Star cast. Bought for a special but put on at program prices, as reports were not favorable enough to justify a raise in prices. Can only say it was fair as it was too long drawn out and the leading characters were middle aged people. Tone, fair. Sunday, yes. Special, no. Audience appeal, fifty per cent. General class town of 1,000. Admission 10-25, 15-35. H H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IN LOVE WITH LOVE. (5,677 feet). Star, Marguerite DeLaMotte. A six reel comedy drama from the New York stage success. This star has not much drawing power in my town, but as I ran it on "Prize Nite," came out okay and it seemed to please. Fair appeal, fine print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

IT IS THE LAW. Star cast. A very good picture but can't be classed as a special production as it is a good program Tone, okay. Sunday, yes. Not quite suitable for special. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

LAST OF DUANES. (6,942 feet). Star, Tom Mix. This without a doubt one of Mix's best, but did not go over with a bang like some of his previous pictures that weren't as good. Tone, fair Sunday, no. Good attendance. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. A program picture and that is what I paid for. It will please at small admission. Tone, good. Sunday, yes. Special, no Miner, town of 2,000. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. The best picture Buck Jones has ever made. Packed full of action. Good Saturday picture. Book it now and get a brand new print. Admission 10-20. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. A good northern drama. Tom Mix pleased the crowd as usual, and drew us some extra business. Tone, good. Sunday, yes. Fine audience appeal. Miners and farmers, town of 600. Admission 10-25, 10-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

THE NET. Star, Barbara Castleton. Many good comments regarding this production. Story is somewhat depressing but it pleased a majority, therefore must hand it the bouquet. Good photography, fine film, though it was old. Acting was good and many of the fans praised Albert Roscoe's work. Bought as a special—not a special, but a fine program picture. Tone and appeal fair. No, for Sunday. Draw from town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PAINTED LADY. (6,938 feet). Star cast. Only a fair picture. It did good business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TEETH. (6,190 feet). Star, Tom Mix. An honest-to-goodness red-blooded drama of the west. Tony, the horse, and Duke, the dog are great. Also a real forest fire that will make you feel the heat and hear the timbers crack. Book it now and get a real print. without patches and scratches. Will appeal to most anyone. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TROUBLES OF A BRIDE. (4,915 feet). Star, Allan Hale. A melodrama that seemed to please Heard no kicks. Played this with serial and two-reel comedy to fair house. Just released new print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Very sad picture. Did only fair business. General class city of 35,000. Admission 25-35. C D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A good program picture, that's all. Very good print. Lee Dillingham, Kozy Theatre, Nortonville, Kentucky.

DAY OF FAITH. Star cast. I had read several adverse reports about this one and I did not expect any good results but it seem to please the majority of fans and myself as program. Miner, town of 2,000. Admission 10-25 A. Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

DIXIE HANDICAP. (6,905 feet). Star, Frank Keenan. You can boost Reginald Barker's productions. This is his latest and it's all Dixie, with a race that will make you get up and cheer. Tone and appeal, excellent. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ETERNAL STRUGGLE (7,374 feet). Star cast. Very good audience picture. Best canoe dash down rapids I have seen. Beautiful scenery and good story. Tone, okay. Sunday, yes. Special, yes. Best audience appeal. Mixed class and farmers. Admission 10-30. W F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

ETERNAL STRUGGLE. (7,374 feet). Star, Pat O'Malley. Just the same as all the Metros. Very good. Have never gotten a poor one from them. Story of the Northwest Mounted and is entertaining throughout. Tone, okay. Sunday, yes. Special, no. Good audience appeal Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

GREED. (12 reels). Star cast. Has any exhibitor played or viewed Eric Von Stroheim's "Greed." Have played all the big pictures that came out and live through it, but am curious to find out opinions on "Greed." Would like to see a few comments from all who viewed it. R. A Preuss, Arvada Theatre, Arvada, Colorado.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Exceptionally good drawing power. Picture praised by many patrons. Tone, okay. Sunday, yes. Special, yes. Best audience appeal Mixed class and farmers. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

MARRIED FLIRTS. (6,765 feet). Star cast. Has good drawing power for the logic younger folks. But the melodrama fans wouldn't even give the advertising the once over. It appeals just to a certain class, and can be classed as a good picture. R A. Preuss, Arvada Theatre, Arvada, Colorado.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. This one went over with a bang. Everybody liked it. Keaton is really funny, and the girl with him wasn't far behind. Wish there were more like this one. Tone, good. Sunday, yes. Special, yes. Audience appeal, eighty-five per cent All classes, town of 6,000. Admission 10-20-30. Frank Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

NELLIE, THE BEAUTIFUL CLOAK MODEL. Star, Claire Windsor. A melodrama of the old days. One of the honest working girl and a villian still pursues her type. Most of the audience liked it, but not the highbrows. Business was good, and comments very favorable. Tone, fair. Sunday, no. Special, yes. Audience appeal, seventy-five per cent All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

RECOIL. (6,800 feet). Star, Betty Blythe. This is a very nice show. All my patrons seem to have been pleased with it. Did not do so well on it. Tone, fair. Sunday, no. Fair attendance. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's

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KEEP THE TIPS COMING!

Theatre (500 seats), Old Forge, Pennsylvania.

ROUGED LIPS. (5,150 feet). A small one of Dana as program. Will please the Viola fans. Tone, good. Sunday, yes. Special, no. Miners, town of 2,000. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvanio.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. A good comedy drama but far from a special. Too short for a feature. Tone, good. Sunday, yes. Special, no. Appeals to Keaton fans. Miners, town of 2,000 Admission 10-25. A. Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

SNOB. (6,513 feet). Star, John Gilbert. As my patrons passed out, they surely gave good comments on this one. Very good story and a popular cast and that's what helps nowadays. Tone, good. Brand new print. R. A Preuss, Arvada Theatre, Arvada, Colorado.

THREE WEEKS. (7,500 feet). Star, Conrad Nagel. If your audience likes these kind it will go over big, as it is sure well done. Nothing in it to offend. Ladies will be profuse in their compliments. Tone, okay. Sunday, yes. Hardly suitable for special. Good audience appeal. Family class, city of 65,000 Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

THREE WEEKS. (7,500 feet). Star, Conrad Nagel. Opinions on this one were somewhat divided, some thought it was terrible and others liked it, would not class it as a good picture for small town audiences, but it went over fairly good for us. Tone, fair. Sunday, yes. Fair audience appeal. Miners and farmers, town of 600. Admission 10-25, 10-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

TRUE AS STEEL. (7 reels) Star, Aileen Pringle. A high class society story that pleased everyone who saw it. There were not many. A little spicy in spots. Tone, no. Sunday, no. Special, no. Audience appeal, seventy per cent. All classes, town of 6,000. Admission 10-20-30. Frank Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TRUE AS STEEL (6,454 feet). Star, Aileen Pringle. While some exhibitors panned this, must say that my patrons liked it. Aileen Pringle is no ham. This is a good picture of the modern business woman. Title no good. Tone, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WOMEN WHO GIVE. (7,500 feet). Star cast. As good a picture as you want to run. Very good storm scenes at sea. Good story. Tone, okay. Sunday, yes. Special, no. Very good audience appeal. Mixed class and farmers. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

YOLANDA (10,125 feet). Star, Marion Davies. A big costume picture that looks like a million dollars on the screen. Marion Davies' fans will turn out to see "Yolanda" just as they did to see "Little Old New York." Sunday, yes, Tone, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. This starts off rather slowly but when it begins to pick up, it moves along to the very end in great style. Some of the most beautiful scenery ever filmed is shown throughout the picture. Tom good, as usual Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

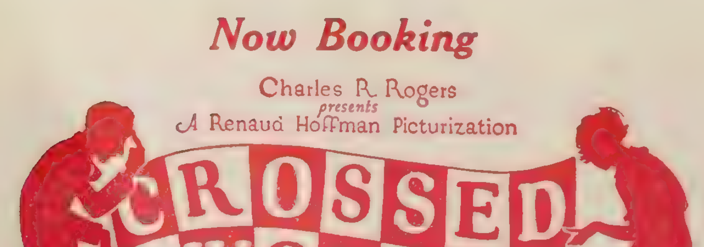
BORDER LEGION. (7,045 feet). Star cast A dandy good western that pleased western fans. Well acted. Beautiful scenery. Tone, good. Sunday, no. Special, no. Best class, city of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

CHANGING HUSBANDS. (6,799 feet) Star, Leatrice Joy. A very good comedy drama of married life. Leatrice Joy is very good in a dual role. Raymond Griffith does a fine bit of acting. Should go over where they enjoy comedy. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CODE OF THE SEA. (6,038 feet). Star cast. A very good picture that satisfied the majority. Had no kicks. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Better class city of 15,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

EAST OF SUEZ. (6,821 feet), Star, Pola Negri. This is one of the evils of block booking, having to pay a good price for a press-made star. I agree with brother exhibitors, this star cannot be put over in a small town, but we have to take these pictures with the rest of the bunch. Business dropped fifty per cent. on this one Tone, none. Sunday, no. Special, no. Very little audience appeal. All classes, town of 6,000. Admission 10-20-30. Frank Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Good picture. Norma Shearer very good and the first time Jack Holt pleased. Scenery beautiful. Should please anywhere. Tone, no. Sunday, not good. Audience appeal, eighty-five per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.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Newest of the hard working "extras" to win attention is Evelyn Pierce, who has been signed by Metro-Goldwyn-Mayer for future roles of importance.

EMPTY HANDS. (6,976 feet). Star, Jack Holt A dandy story of the Canadian wilderness which pleased a good sized audience. The adventures of the two castaways is very interesting and unusual. A good picture. Tone, okay. Sunday, yes. Special, no. Average audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FEET OF CLAY (9,746 feet). Star cast. A positive knockout for us as most Cecil DeMille pictures are. The direction is highly intelligent, the cast fine and the theme unusual. It ranks with the best made, in our opinion. Tone, fine. Sunday, yes. Special, yes. High audience appeal. Better classes, city of 15,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FORTY WINKS. (6,203 feet). Star, Viola Dana. Here is a pippin; Ray Griffith walks away with some wonderful comedy in this. They'd come back to see this one again. Fast, cunning and frolicsome. The kind that pulls them away from the radio set, and the price was right. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

GENTLEMAN OF LEISURE (5,695 feet). Star, Jack Holt. Good, interesting plot and Jack Holt make combination that drew many good comments. Tone, okay. Sunday, yes. Special, no. Very good audience appeal. Mixed class and farmers. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

GOLDEN BED. (8,584 feet) Star cast. Best DeMille picture ever. Drew well. Pleased them. Lost me money on account of high rental. Said yes too quick. Tone, good. Sunday, yes. Special, yes. City of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GOLDEN BED (8,584 feet). Star cast. Very well made picture. Pleased everyone. Would recommend boosting to your patrons as it will please majority. Tone, good. Sunday, yes. Special, yes. Mixed class town of 800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton Fine old country western picture. Well acted and directed. Good photography and some good action scenes. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LILY OF THE DUST. (6,811 feet). Star,

BEBE DANIELS
An exponent of chic and charm in Paramount pictures

Pola Negri. Good. Did not go over as good as "Forbidden Paradise" and not as good a picture, although pleased nearly all. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Pleased majority but in our opinion Betty Compson pictures are too much alike and you know what is coming before it gets to you. Tone, good. Sunday, yes. Special, no Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Fair program picture. Heard nothing for or nothing against, so there was nothing to worry about, outside of the fact that we had a small house, which is our greatest worry, after all. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy per cent. All classes, town of 6,000. Admission 10-20-30. Frank Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MANHATTAN. (6,415 feet). Star, Richard Dix. Picture pleased everyone. It has a good punch and will send them home feeling good. Tone, good. Sunday, yes. Special, no. Mixed class, town of 1,800. Admission twenty-five cents Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MAN MUST LIVE. (6,116 feet). Star, Richard Dix. This one went big with the ladies. Richard is very popular with them here. Makes a very good program picture. A post-war romance, nothing alarming, but a good program offering. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty per cent. All classes, town of 6,000 Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MISSING MILLIONS. Star, Alice Brady. Play to a good Wednesday night house. A very good crook drama. Keeps them guessing. Tone, good. Sunday, yes. Good audience appeal. Town and farmer class, town of 701. Admission 10-20 C. W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin.

NORTH OF 36. (7,908 feet). Star, Jack Holt. This is what I call a production. I thought it was better than "The Covered Wagon." Did not draw half as good. Tone, very good. Sunday, yes. Good attendance. All classes, city of 12,000. Admission 10-20, 15-25 Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

OPEN ALL NIGHT. (6,671 feet). Star, Viola Dana. The poorest of the Famous Forty is my opinion of this one. It has an impossible story which drags awfully. In my opinion, a fine cast wasted on a lot of junk. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 20-25 T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PETER PAN. (9,593 feet). Star, Betty Bronson. A fairy tale, done only like Paramount can do and get away with. Acting of Betty Bronson wonderful. Makes a good Sunday picture. Tone, right. Sunday, yes. Audience appeal, seventy-five per cent. Town and country class, town of 1,200. Admission 10-25. C R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. Too much cannot be said for this one; is little old, but it's all there. Play it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Town and farmer class, town of 701. Admission 10-20. C W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin.

SINNERS IN HEAVEN. (6,881 feet). Stars, Bebe Daniels, Richard Dix. A very poor program offering; don't advertise it too big and have them expecting too much. It is not there. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

STRANGER. (6,660 feet). Star, Richard Dix. This picture is sold as a program but, to my notion, it is a lot better than many so-called specials. It is heavy drama but will hold the interest to the end All the cast give fine performances, especially Tully Marshall. Tone, okay. Sunday, yes. Good audience appeal Miners and farmers, town of 600. Admission 10-25, 10-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. This is an excellent picture and will please the followers of Zane Grey. Drew exceptionally well for us. All were pleased. Tone, okay Special, yes. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Picture is poor to fair but star had better go back to the stage. His drawing power is better if you don't mention his name at all in newspapers, etc. Tone, fair. Sunday, no. Not suitable for special. Poor audience appeal. Mixed class town of 3,000 Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Pathe

DYNAMITE SMITH. (5 reels). Star, Charles Ray. My patrons were disappointed in this one although some thought it was good, so did I. Tone, good. Sunday, yes. Good attendance. All classes, city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

From the Boys

"I am a little slow—only show Wednesday and Saturday night. Will try and do better with tips." C. W. Perrigo, Star Theatre, Argyle, Wisconsin.

"Expect to open my new theatre about April 1: it's keeping me busy running one theatre and planning for the other.

"Will be on your regular report list again after I get started at the new house. Regards to the 'gang.' John A. McGill, Liberty Theatre, Port Orchard, Washington.

"This 'Suitable for Special' space is great! The reports are more complete. We always knew something was missing from the blanks, but couldn't figure out what it was. Davis did. Regards." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Producers' Dist. Corp.

BARBARA FRIETCHIE (7,175 ft). Star, Florence Vidor. One of the really big super features of the year, but it did not seem to draw. Lost heavily on it in spite of the excellence of the production. Played musical score with eight piece orchestra and the picture is wonderfully adapted for a musical interpretation. Tone, okay. Sunday, yes. Audience appeal 100 per cent for all classes. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

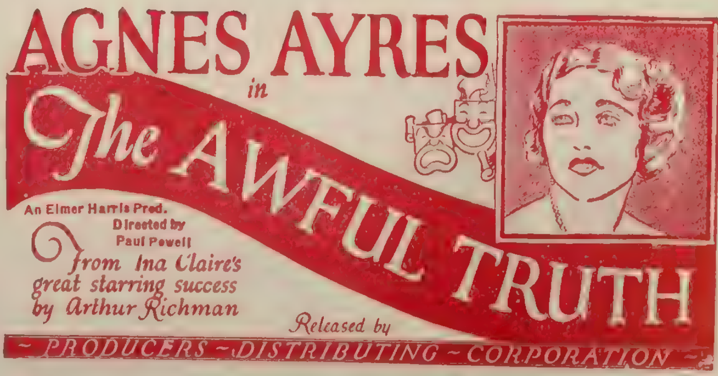
BARBARA FRIETCHIE. (7,175 ft). Star, Florence Vidor. Excellent cast. Plenty of action. Audience found this to their liking. R. . Wilkins, Rialto Theatre, Woodbury, New Jersey.

DRIVING FOOL. (5,800 ft). Star cast. A fine program picture that could be used as special in small towns. It is well balanced up with comedy, stunts, and stars. Tone, good Sunday, yes. General audience appeal. Miners town of 2,000. Admission 10-25. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

GRIT. (5,800 ft). Here is one swamped with action and real dyed-in-the-wool romance. Played to good business. R. J. Downham, Westmont Theatre, Westmont, New Jersey

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. The best comedy I ever played. Beats Lloyd every way. Played to capacity. Get in on the Producers' pictures. R. J. Downham, Westmont Theatre, Westmont, New Jersey.

Now Booking



AGNES AYRES
in
The AWFUL TRUTH
An Elmer Harris Prod.
Directed by Paul Powell
from Ina Claire's great starring success by Arthur Richman
Released by
PRODUCERS DISTRIBUTING CORPORATION

Prescott inquired about the turning to account of mouth-to-mouth advertising and L. O. Davis came in with a splendid chat on the subject. You must have read it in last week's issue.

I'd like to have more of you boys shoot in the ideas on this subject. It won't take long.

WRITE IN WITH YOUR NEXT TIPS!

HOLD YOUR BREATH. (5 reels). Star, Dorothy DeVore A comedy classic of ticklish situations and rib-tickling absurdities, that is bound to please the worst grouch in the house. High class comedy specials is what we need most of all, the sex stuff is getting so tiresome that it hardly attracts passing notice. Tone, okay. Sunday, yes. Audience appeal, 100 per cent for all classes. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NIGHT HAWK. (5,115 ft.) Star, Harry Carey. Carey is getting better and it is about time as he fell down for a while and now he is coming back. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (165 seats), Piqua, Ohio

SIREN OF SEVILLE. (6,724 ft.). Star, Priscilla Dean. This easily ranks as a special and is one of the best features under the producer's banner. Everybody well pleased. The bull fight scenes are simply great. Tone, okay. Sunday, yes. Audience appeal, 100 per cent. Rural class town of 850. Admission 10-30 J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SOFT SHOES. Star, Harry Carey. Personally, okay, but patrons did not seem to care much for it. Carey fails to get business for us. Tone, good. Special, no. Audience appeal, 70 per cent. Middle and working class city of 25,000. Admission 10-25. Ed C Curdts, Bijou Theatre (350 seats), Greenville, South Dakota.

SOFT SHOES. Star, Harry Carey. A good picture. Same as all of the Hunt Stromberg series have been. But can you imagine with conditions as they are they want more money for the new ones. Tone, okay. Sunday, yes. Special, no. Fair audience appeal Mixed class town of 3,000. Admission, 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WANDERING HUSBANDS. (6 reels). Star cast. Again the Producers came through with their promises of bigger and better pictures. Drew capacity. R. J Downham, Westmont Theatre, Westmont, New Jersey.

WELCOME STRANGER. (6,618 ft.). Star cast. A wonderful comedy classic that was an absolute knock-out but for some reason failed to draw. A small crowd agreed that it was simply great. Lost around forty-four dollars on a two day run but this is the kind of a jolt I always get when running specials, no matter what firm makes them. Tone, okay. Sunday, yes. Audience appeal, 100 per cent for all classes. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

United Artists

AMERICA. (14,000 ft.). Star cast. Pleased all who saw it, excepting for some criticisms about picture being too long. Tone, good. Sunday, yes. Special, yes. Audience appeal, 100 per cent. Residential class town of 1,200. Admission, 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

AMERICA. (14,000 ft.). Star cast. Very good from all ways. Pleased lots of the natives. A fine picture. Everybody should run it. Tone, good. Sunday, yes. Special, yes. Best class city of 10,000. Admission, 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

IRON TRAIL. Star cast. Did not see this one personally but the reports I heard on it were far from being good. Some said it was the poorest picture we have had in a long time. Tone, okay. Sunday, yes. Poor audience appeal. Miners and farmers town of 600. Admission 10-25, 10-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ROBIN HOOD. Star, Douglas Fairbanks. Old, but good. Still pleases 90 per cent. Children go crazy over it. An elaborate production. Don't pay too much for it. Tone, okay. Sunday, yes. Special, yes. Audience appeal, 90 per cent. Town and country class town of 1,200. Admission, 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TAILOR MADE MAN. Star, Charles Ray. One of Charlie Ray's best, it should please most any class of audience; has plenty of comedy and action to it. Tone, fine. Sunday, yes. Good audience appeal. Miners and farmers town of 600. Admission, 10-25; 10-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

THREE MUSKETEERS. Star, Douglas Fairbanks. This one is extra good, after the first two reels the action is lively and kept the house in an uproar all the time. A picture like this is always good even if it is old. Tone, fine. Sunday, yes. Audience appeal, 100 per cent. Miners and farmers town of 600. Admission, 10-25, 10-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Universal

BROADWAY OR BUST. (5,272 ft). Star, Hoot Gibson. Although this is not very much of a Western story, still it has a lot of good comedy which ought to put it over. About as good a Gibson as I have ever shown. Hoot's adventures in New York are amusing. Tone, O. K. Fair appeal. Yes, for Sunday. No, as special. Draw mixed class. Town, 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RUBY BLAINE

In support of Lila Lee in the Chadwick film "The Midnight Girl" now in production

CROOKED ALLEY. (4,800 ft.). Star, Laura LaPlante. LaPlante pictures are usually good, but this one lacked action and life. By all means do not play it if possible. Poor tone. No, for Sunday or special. Draw farmers, small town, 800. Admission 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.

FIGHTING FURY. (4,491 ft.) Star, Jack Hoxie. O bit better than most of this star's stories, yet I wonder not praise it very much as I do not consider Hoxie as much of a star. If they would only give him decent stories he might surprise you. Tone, O. K. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOOL'S HIGHWAY. (6,800 ft.). Star, Mary Philbin. A poor picture. Did not draw and will not appeal to a high class audience. May go over in a mining town O. K. Sunday, no. Special, no. Poor audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

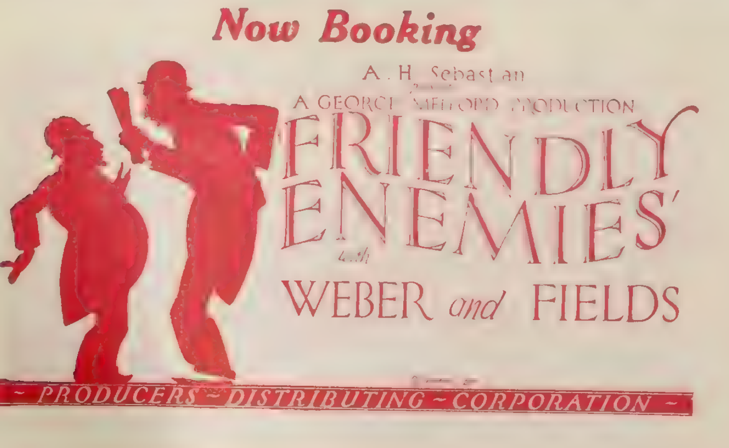
LAW FORBIDS. (6,262 ft.). Star, Baby Peggy. A good program picture with a pleasing story. About 75 per cent. Tone, O. K. Sunday, yes. Special, no. Fair audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

RECKLESS AGE. (6,954 ft.). Star, Reginald Denny. A whizz of a picture with just everything to please 'em. Go after it. It is a snap up. Tone, good. Sunday, yes. Special, yes. Audience appeal, good. City of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SAWDUST TRAIL. (5,500 ft.). Star, Hoot Gibson. One of Hoot's better ones with plenty of action and speed. Should please anywhere. Tone, O. K. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SAWDUST TRAIL. (5,500 ft.). Star, Hoot Gibson. Good show and good business. Picture liked by majority. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SLANDERERS. Just an ordinary, good program picture; not as good as some of the other Universal pictures. Good tone. Appeal, 80 per cent. Yes, for Sunday; no, as special. Draw farmers, town 800. Admission, 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.



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(Reviews continued from page 42)

"Salome of the Tenements"

Sidney Olcott Makes a Fine Production of an Exotic Story for Paramount

Reviewed by Epes W. Sargent

Offering a seemingly impossible main situation, "Salome of the Tenements" is none the less a cross section of real life on the East Side, for Anzia Yezierska wrote from a full knowledge of the people and Sidney Olcott has made a wonderfully good production, preserving the rich local color while not once permitting it to degenerate into burlesque or even too broad a comedy. He has taken types, rather than actors, and he has made them live naturally before the screen.

The fidelity of his pictures of Ghetto life probably will not be appreciated to the full by those who do not intimately know the people he deals with, but the picture is interesting, at times gripping, and works up to a fine climax, where it promptly stops with the interest still at the highest point.

Jetta Goudal, as the girl of the tenements who pushes herself to the fore with her personality and battles with her only weapon, her personality, does much to support the efforts of her director. She ranges from the gutter-girl to the wife of the millionaire reformer, sounding always a true note. The interest centers upon her character and she holds the interest, but the necessary stressing of her character pulls it a trifle out of focus. On the other hand Irma Lerner, as the assistant to Jacob Lipkin, the editor, (as finely played by Lazar Freed), might have been brought up from the fringe of Seward Park so true to type does she play her part.

Elihu Tenenholtz, as the usurious banker, gives another restrained and thoroughly natural characterization, and Jose Ruben, as the sweat-shop garment maker, who goes to Paris to return as a fashionable designer, is a character about whom another and perhaps even better play might be written.

The hardest work falls to Godfrey Tearle, who has to orient himself in this mass of strange types. That he holds the character strong and sincere where he might so easily spoil the entire story is a tribute to his skill.

The crowds which raved over "Humoresque" will find in this a much finer depiction of the real East Side. Olcott has simply lifted the section over to the screen. It's real to the last minute detail.

Cast

Sonya Mendel	**Jetta Goudal**
John Manning	**Godfrey Tearle**
Jakey Solomon	**Jose Ruben**
Jacob Lipkin	**Lazar Freed**
Gittel Stein	**Irma Lerner**
Mrs. Peltz	**Sonya Nodell**
Banker Ben	**Elihu Tenenholtz**
Mrs. Solomon	**Mrs. Weintraub**
Widow (in prologue)	**Nettie Tobias**

From the novel by Anzia Yezierska.
Scenario by Sonya Levien.
Directed by Sidney Olcott.
Length, 7,017 feet.

Story

Sonya Mendel fights her way through life with her looks, backed by a wit sharpened on the curbstones of the east side gutters. Her success brings her the nickname of Salome, for heads fall, like that of John of old, at her attack. She lands as reporter for Jacob Lipkin, editor of a jargon newspaper, and he like all the rest, falls in love with her. She interviews John Manning, who is doing welfare work, as to the disposition he is to make of the funds he has set aside, and Manning becomes interested in her. Invited to dinner she persuades Jakey Solomon, once a sweat-shop stitcher but now a fashionable outfitter, to give her a suitable dress. Inviting Manning to call on her, the sharp tongue of Gittel Sycin, Lipkin's assistant, reminds her of the squalor of her dingy apartment. She signs a note for $1,500 to be paid on her marriage to Manning, and with this she transforms her room. Later Manning marries her, and when, in the course of his work, he seeks to procure the indictment of the usurer, Ben seeks to coerce Sonya. He gives her a chance to steal the note from his safe, orders her arrest and then offers to trade Manning even, but Sonya stands ready to go to jail that her husband may keep faith with her people, and Manning shrewdly shows the banker that the whip hand is his own.

"One Year to Live"

Excellent Cast in First National Feature of Jazz and Human Interest in French Capital

Reviewed by Tom Waller

All of the essentials that go to make good entertainment are included in "One Year to Live." This First National release is well titled, the story being based upon such a diagnosis rendered by a physician with the hope that it will emphasize his love for a woman patient and thereby cause its reciprocation. The cast is one of excellent selection for such a plot. Aileen Pringle, Antonio Moreno, and Dorothy Mackaill are featured.

The scenes are confined to a few rooms in a Latin quarter of Paris and to the stage and boudiers of a sensational burlesque house in the French capital. The dances and parties which take place in this theatre are not risque but are pepped up with sufficient jazz by scantically clad and swaying forms to keep things moving, during this part of the picture, at an exciting and exhilarating pace.

The lead struck us as being rather drawn out. It seemed that the sick room atmosphere could have been fully portrayed in less footage. Dorothy Mackaill plays the part of the invalid sister of Aileen Pringle, maid to the star dancer, with whom the attending physician, enacted by Sam De Grasse, is infatuated.

Aileen seems to be in the best of health until suddenly when she overtaxes her strength the doctor renders his verdict, which may appeal to the logical as being rather improbable.

For its greater part, the feature speeds along at an entertaining rate. Moreno as the American captain who first woes the burlesque star and then falls sincerely in love with her maid, is particularly good.

Picturegoers who like modern novels should be well pleased with "One Year to Live."

Cast

Elise Duchanier	**Aileen Pringle**
Martha	**Dorothy Macknill**
Dr. Lucien LaPierre	**Sam De Grasse**
Lolotte	**Rosemary Theby**
Captain Tom Kendrick	**Antonio Moreno**
Maurice Brunel	**Joseph Kilgour**

Adapted by J. G. Hawke from the story by John Hunter.
Directed by Irving Cummings.
Length, 6,064 feet.

Story

Dr. LaPierre tells Elise, maid to a star in a Parisian burlesque show, that she has but a year to live in order to strengthen his plea to marry her and take care of her invalid sister, Marthe. Elise, however, decides to take the opposite course. She goes to Brunel, owner of the show, and offers to give herself to him after he has made her a great dancing star. Eventually Elise supplants Lolotte, her mistress, both on the stage and in Brunel's affections. The physician intercepts letters from Captain Kendrick whom Elise also secured from Lolotte. When the Captain returns from America to marry Elise he hears stories damaging to her character. The doctor repents and informs him of the facts and he arrives at Brunel's home just in time to rescue Elise from the toils of that roue.

"Itching for Revenge"

(Universal—Comedy—Two Reels)

Eddie Gordon in "Itching for Revenge" pulls a clever stunt with a flock of flivvers. He purchases a radio control set, hitches it onto his radiator, and then parks the machine while he does some shopping. He then turns a radio indicator to summon his car. It comes, but with a number of its brothers for which copies of the same device have been purchased by their respective owners in the meantime. Eddie pulls the "stop" signal and finally locates his car by sampling the hootch secreted in each. He then calls on his girl to be faced by a burly rival. From then on there is considerable slapstick action in which the customary vases are thrown and shooting is prevalent. Eddie masks as a gorilla and so frightens his "friend" as to cause him to dash for safety. There are quite a number of mirthful situations in this Century Comedy.—T. W.

"Neptune's Nieces"

(Pathe—"Sportlight"—One Reel)

Famous swimmers of a New York women's club are shown training for the ensuing season in a beautiful water cave in Bermuda by Grantland Rice in his latest offering, "Neptune's Nieces." Their fancy dives, methods of propelling through the water and how they keep fit are the highlights of this one-reeler. The picture is entertaining and contains some wonderful sea shots. Such names as Aileen Riggin, Helen Meany, Gertrude Ederle and others occupying good space in the sport news of the day.—T. W.

"Little People of the Sea"

(Educational—Instructive—One Reel)

The tiny animal life which clings to plants, crawls on the bottom of the sea and floats on the briny waves is the subject of the latest of the Secrets of Life series being made by Louis H. Tolhurst for Principal Pictures Corporation for release through Educational. A good part of this one reel is devoted to portrayals of coastlines and underwater scenes of no great depth. The microscopic views of species of undersea protoplasm are naturally interesting and instructive. They deal, however, with things unknown except in a very general way by the populace at large.—T. W.

"The Helping Hand"

(F. B. O.—Comedy—Two Reels)

Jimmie Aubrey does a lot of flops in "The Helping Hand." He flops off a train in a milk town and then proceeds to flop off wagons, over fences and into mud puddles. The last is too much for the girl whom he immediately succeeds in fascinating upon arriving and she walks off the lot with a local beaux. Audiences liking Aubrey will find that his latest vehicle measures up well with the standard of his others.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Welcome Granger"

(F. B. O.—Comedy—Two Reels)

This is the first installment of the new comedy series, "The Pacemakers," which follows the popular "Go-Getters." Alberta Vaughn again is featured, and who will dispute her right to be. H. C. Witwer continues as the author. Beatrice Van did the scenario and the direction was by Wesley Ruggles. The same faces are in the cast—Alberta, George O'Hara, Albert Cooke, Kit Guard and Stanley Taylor. Judging by the first installment, the new series will center around small-town college life. O'Hara is seen finding a boarding house preparatory to entering college. The presence of Alberta, the landlady's granddaughter, in a poorly furnished one dictates his choice. He meets her a second time when she is serving soda in her grandfather's store, and finds an enemy in Stanley Taylor, who repeatedly insults him. They go to the Court, put on the gloves and have a terrific set-to which O'Hara finally wins. Then Alberta and he walk home together. There is good humor around character portrayal, and the characters are vivid and well done. For instance, Kit Guard is Sam Jasbo, a general utility man with a passion for bugs and butterflies and hats. He takes the credit for O'Hara's victory in the fight because he brought his good luck hat with him.—S. S.

"Kicked About"

(Universal—Comedy—Two Reels)

Many of the familiar slapstick antics are resorted to by Eddie Gordon in "Kicked About." The second reel, however, indulges. in some particularly rough stuff. Eddie's gang has deprived a fruit dealer of a living and the Judge gives him thirty years in jail, offering him the alternative of becoming a cop and capturing the town's chief desperado. After more bumping around, during the course of which he is kicked out of buildings and hurled through a couple of fences, Eddie "necks" the big boy. He effects the arrest by having him jump through a window into a huge cylindrical bird cage. This he rolls to the police station where he is proclaimed a hero and immediately assigned to the bomb squad. Audiences liking rough and tumble comedies should be pleased with "Kicked About."—T. W.

"Lots of Knots"

(Educational—Hodge Podge—One Reel)

The feature of this issue of Lyman Howe's Hodge Podge, a number of scenes showing various kinds of knots, knot-holes in a board-fence which enable small boys to see baseball games, a variety of sailors knots tied by an expert, a marriage knot in Borneo, nautical knots, knots or epaulets worn by officers and little birds, sandpipers, also known as knots. Another section shows the manufacture of steel rails. As usual, cartoon work and photography are intermingled and most of the cartoons are in a humorous vein. A good number of this series.—C. S. S.

"Shorts" Reviewed in This Issue

Bashful Jim (Pathe)
Dog Days (Pathe)
In Dutch (Pathe)
Itching for Revenge (Universal)
Judge's Crossword Puzzles (Educational)
Kicked About (Universal)
Little People of the Sea (Educational)
Lots of Knots (Educational)
Neptune's Nieces (Pathe)
Welcome Granger (F. B. O.)
Two Cats and a Bird (Educational)

"In Dutch"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry has his animals demonstrate their version of making cheese in "In Dutch." He also shows how a shoe-shining establishment goes out of business in the land overseas because of the difficulty to polish wooden shoes. The cartoon is right up to Terry's established style.—T. W.

"Bashful Jim"

(Pathe—Comedy—Two Reels)

An awkward youth, whose attempts at expressing his love for a dainty maiden are as ungainly as himself, is the role Mack Sennett gives Ralph Graves in "Bashful Jim." This comedy as a whole should prove satisfactory to audiences in general. There are some fans, however, who may decide that there is too much of an exaggerated sameness to Graves' interpretation of ungainliness throughout the two reels. A bag of sticky candy furnishes Graves with material to slip, fall, slide and get all "messed up." A local movie house screens a sensational love film by a well known writer. In it the star has been waiting several weeks to release his amorous inclinations and finally the several minutes arrive, when he loses no time. This bold courtier inspires and recreates Jim, causing him to discard his self-consciousness.—T. W.

The House of FEATURETTES

Announces that

"KO-KO, THE BARBER," Max Fleischer's latest "Inkwell" Cartoon, plays the Rivoli Theatre, New York, this week. Red Seal's output has become one of the most interesting in the field of short subjects. Amusing and unusual, the list includes material suitable for any program, in any theatre.

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
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"Dog Days"

(Pathe—Comedy—Two Reels)

"Dog Days" is par value for an "Our Gang" comedy. Mickey, Farina and the rest of the kids are as good and as funny as ever but their story does not possess all of the ingenuity and novel little twists of some of the past scripts. The poorest and most hackneyed type of plot outline would pass 100 per cent with these clever youngsters in the frame, we feel certain the thousands of "Our Gang" enthusiasts will concede. Mickey's dog carries off the honors in this two-reeler. This canine is as unique as the kids and does some stunts well nigh unbeatable. He steals a baby's milk and then cleverly arranges so a neighbor's cat will be blamed. His treachery discovered by his master, he is disowned and suddenly reclaimed with honors when he stops a runaway pony cart and saves a tiny society Miss. She invites the dog, his master and all of their associates to a highbrow party. Needless to say what takes place when the little roughnecks mix in with the little silk stockings except that it is great entertainment.—T. W.

"Puzzled by Crosswords"

(Universal—Comedy—Two Reels)

Crossword puzzles provide the theme for this two-reel comedy in which Eddie Gordon is starred. "Puzzled by Crosswords" is an apt title for this Century. Gordon is a puzzle bug to such an extreme that the walls of his study are decorated by filled in squares. This comedy will surely be a treat to ardent aspirants of enlarged vocabularies. It adheres so closely to the theme that Gordon never leaves his house but that each pocket is filled with pencils and material to solve. He is hooked by a crane and hoisted to the top of a steel structure. His antics high above a city are hair-raising and he descends just in time to enjoy a ride to police headquarters. There he infuses his crossword mania into the cops and leaves them all with pencil and paper or chalk, scrambling about to solve the wordy problems.—T. W.

"Two Cats and a Bird"

(Educational—Cartoon—One Reel)

Recent Earl Hurd "Pen and Ink Vaudeville" cartoons have, in our opinion, been an improvement over the earlier issues due to the concentration of interest and effort on only one subject. This time, "Props" called upon to feed two cats and a bird, finds them to be lions and an ostrich. When the trainer cautions him not to show fear he tries, but ends by running through the streets with the animals right after him, and remarks afterwards that he did not show fear but did show them speed. It is an amusing and fast-moving subject that should please the average audience.—C. S. S.

(Additional Reviews on page 59)

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Jealousy of Unimaginative Managers Holds Back Stunts from Live Wires

SEVERAL weeks ago we dropped a line to one of the early contributors to this department asking why it was that he had contributed nothing to any of the trade papers for a year or more. We expressed regret that he had slowed down.

His response was not altogether a surprise, but he put plainly a condition that exists in various sections of the country; a condition as surprising as it is discreditable.

He explained that he was working just as hard as ever and evolving new stunts, but that he was not passing his ideas along because he found that to do so was to invite the attacks of other managers on the same circuit.

Can't Follow Pace

He manages a theatre which is part of a chain of houses, about half of which are of equal importance to his own. Through intensive work he has made his house one of the most profitable if not the best paying theatre in the string.

This naturally invites the attack of the other managers, who are unable to keep up with the pace he sets, and he has found that the report in the trade papers of his new stunts was the signal for the concerted attack of the less enterprising.

There was no open campaign, but merely the underhand whispering that he was swell headed and a seeker after notoriety, the suggestion that he was trying to find a position elsewhere and the hint that all his work was directed more toward raising his own salary than toward the betterment of the receipts of this house.

They Fall for It

And the remarkable part is that the business men who have several million dollars invested in their enterprise actually believe these underhand attacks. The manager in question has found that it hurt him to broadcast his ideas, and so he keeps them to himself and the business in general is the loser.

Instead of following his lead and using the same stunt in their own houses to help their business, these less enterprising managers see only the menace of his greater accomplishment, and they get out their little velvet covered hammers and knock and knock, until in self protection the one live wire has had to refrain from generously passing along his ideas.

And the men who should be most appreciative of his efforts listen to the knockers and virtually gag the one man they have on their staff who is worth more than a janitor's salary.

Lots of Them

If this condition were confined to one man or one circuit, it would not be worth the space in which to discuss it, but it is a very general condition. We know of only one circuit where managers are not only permitted but encouraged to pass along their stunts.

The Paramount Theatres Department, under Harold B. Franklin, has developed the system originated by Lem Stewart for Southern Enterprises, until there is not only a complete interchange of good ideas through an organized department, but Paramount passes along to the trade papers the best of these ideas, whether they concern Paramount releases or the releases of other firms. This is in line with the original idea of Claud Saunders, of the Exploitation Department, that helping the managers to exploit would make more money for Paramount in the long run, through the prosperity of these managers.

Gets Results

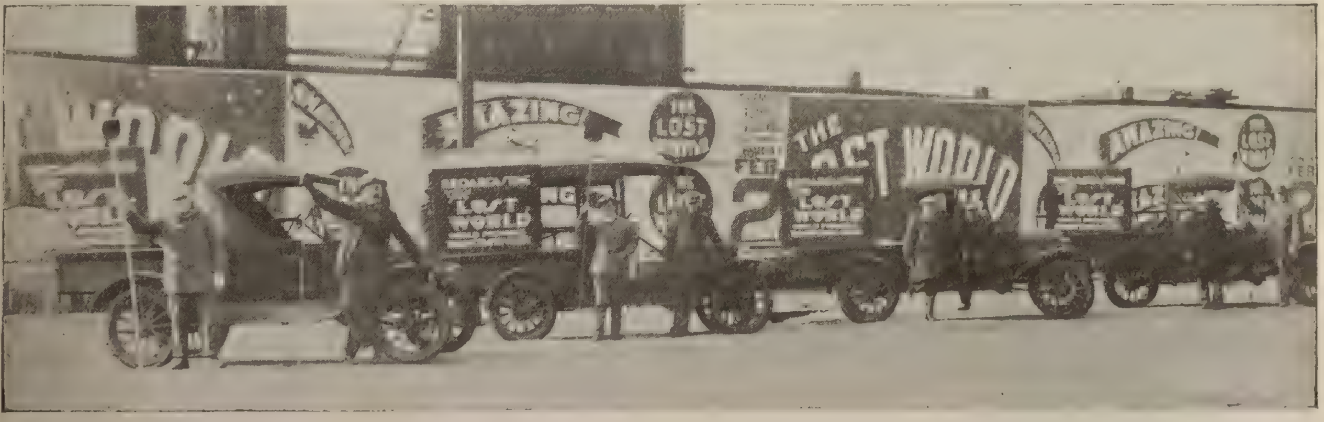
The result is that the houses in Mr. Franklin's department get better results and make more money than any other chain in the country. It has paid and is paying him to keep the men on their toes.

And yet other circuit heads listen to the whisperings and the backbitings, and while none of them has issued a stop order, practically none of the live wires on any other chain dares to pass along ideas for fear of the backbiting of those who have not even the intelligence to apply the ideas of others.

It is a pretty poor condition of affairs and we hope that this story will come before the eyes of these short-visioned heads. Perhaps it may lead them to a realization of the fact that publicity for the exploits of their employes will not only encourage those men but eventually will force the dead ones to wake up and get a hustle on.

Another Year

It seems only a little while ago that we wrote up the Anniversary of the Palace Theatre, Hamilton, Ohio, but Fred S. Meyer has only one a year, so it must have been twelve months ago. Each year establishes the Palace more firmly as a municipal institution, and in the anniversary magazine—which again reached the hundred page mark—the Mayor and other civic lights join with the rest of the citizens in congratulating Mr. Meyer and themselves. It's a little late to add our word, but if Fred will tip us in advance next year, we'll shoot him a story that will tell the world what the trade papers think of the Palace, for the fame of this house has passed beyond the city limits to both oceans.



A First National Release

JUST A LITTLE SIDELIGHT ON THE BOSTON CAMPAIGN FOR THE LOST WORLD

A part of the billposting fleet and one of the stands, a part of a campaign that is selling tickets in quantities at Tremont Temple. The story is one that will repay advertising effort. It must be circused to get the best results. The more you do the more you will get. The more you put in the more you take out and the better the impression you will make on patrons.

Puts Over Thief With Ad Contest

Now that he has a full-fledged house organ to work for him, Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., is making it hustle to pay for its upkeep.

His latest stunt is to offer $10 for the best suggestion on advertising The Thief of Bagdad.

Probably not many will actually enter the contest, but hundreds will read over the story in the paper and sell themselves on the idea that this picture is worth advanced fee.

"I never was more serious in my life; this is not just an attempt to gather a lot of publicity for 'The Thief of Bagdad,' but a serious business proposition that I want to lay before the readers of the 'Reel-News.' I want to get their idea of what impresses them, or how they would exploit an unusual picture like 'The Thief of Bagdad.' You as the purchaser of amusement are sold either by one angle of the publicity or another, and there is that little something that we might have been using for years that turns the trick and gets people into our theatre and we have never been able to lay our finger on it. An outsider in many cases can see or find that little point, while a manager will grope about in the dark. The Mikadow has been the leader in this community in advertising its picture attractions; we have introduced novelties, and by comparing the advertisements you write with what we have written or what your neighbor writes we expect to arrive at some definite conclusion."

Some Juggling

In a recent issue we inadvertently moved the Tower Theatre from St. Paul across the river to Minneapolis. That's some house moving, but now we take an encore by moving it back to St. Paul again. Joseph Friedman's very handsome playhouse is in St. Paul and most distinctly not in Minneapolis, and we regret exceedingly that we moved it over there even temporarily.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

SURROUNDING "Flaming Love" (Frivolous Sal), the feature photoplay attraction, a show was built with a saxophone sextette as one of the principal numbers. However, owing to the fact that these musicians could not appear the show had to be changed at the last minute, a Revue Populaire being substituted instead. Besides this presentation there were three other stage incidents in addition to the Mark Strand Topical Review. The whole show ran 2 hours and 2 minutes, of which time "Flaming Love" took up 1 hour and 22 minutes. Nine minutes was given to the Topical Review, leaving 31 minutes for the musical numbers.

The overture was Tobani's arrangement called "Echoes from the Metropolitan Opera." Excerpts from "La Prophet," "Cavalleria Rusticana," "Tannhauser," "Nibilungen," "Pagliacci" and "William Tell" were introduced. The lights for this overture were as follows: light pink Mestrum floods of 160 amperes on the musicians from the dome; foots and borders of the large stage in blue; 2 pink arch spots and 2 green arch spots were thrown on the pleats of the antique gold draw-curtains which were closed across the production stage. Light green open box lamps in the transparent windows at either side of the large stage. Eight minutes for this overture.

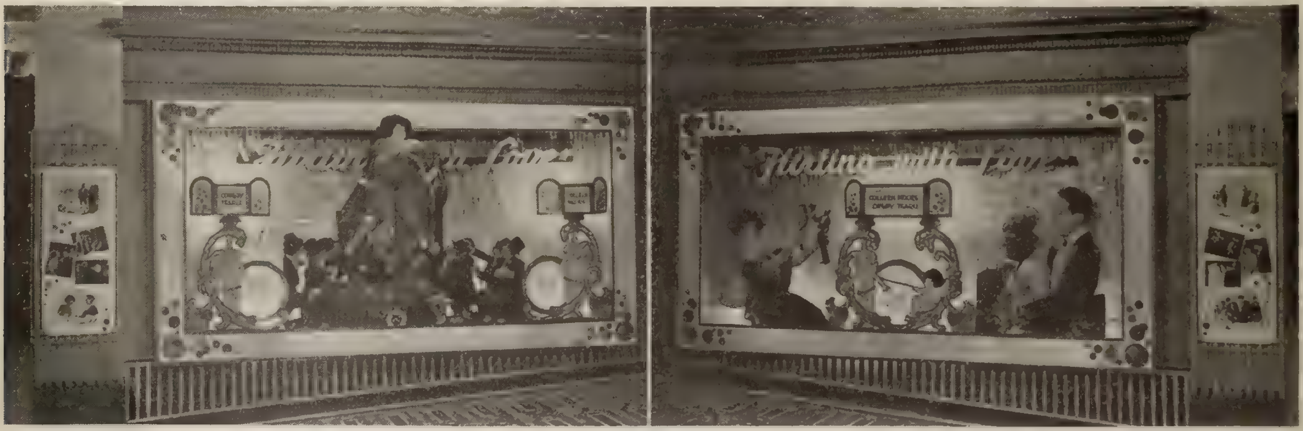
An elaborate number was built around a ballad, "June Brought the Roses" (Openshaw). The incident opened "in one" with a Spanish shawl drop, in front of which tenor and soprano sang first verse and chorus of the song. The shawl drop was raised and disclosed members of the ballet grouped about the stage. The set was an old French garden with a five-foot wall and grille gate in the center. The back-drop a neutral blue lighted by open box lamps of deep blue. On the second chorus of the song a swing was lowered from the flies in which was the premiere danseuse as Cupid. A toe number was interpolated for her and the number then closed with another chorus of the song by the Ensemble. The front lighting included 2 moonlight blue Mestrum floods on the orchestra from the booth and the transparent windows, light green. The large stage was in blue. Twelve minutes for this number.

Following the Mark Strand Topical Review of 9 minutes, an operatic soprano on the apron of the large stage appeared and sang Tosti's "Good-bye." The light was as follows: 2 magenta Mestrum floods on the orchestra from the booth; blue foots and borders on the large stage; magenta flood from the dome lighting the blue metalline curtains across the small stage; an amber spot from the dome lighting the soloist from head to waist and a deep blue spot from the waist to the floor. Four minutes for this solo. The Revue Populaire, running 12 minutes, was made up of a group of songs and dances. The setting for this number was mostly mirror mosaic, the back-drop being made up of a central panel, 15 feet wide, of mirror mosaic, on each side of which were deep blue plush cycloramas. A terrace with balustrade ran across the stage 3 feet in front of the back-drop and placed upon the terrace were mirror mosaic vases and pedestals. Suspended from the flies were 2 mirror mosaic globes, 5 feet in diameter, which revolved during the incident, while varicolored spots were thrown upon them from the sides. The first number was "Somewhere Someone Is Waiting," sung by soprano. After this came "Dreamer of Dreams" by tenor, with interpolated dance steps for members of the ballet. Third was "Rockabye Baby Days" by mezzo soprano and tenor, and then came "Show Me the Way" by baritone and dancers. The incident closed with "All Alone," first as a duet and then by the Ensemble.

Startled Students

The peak of the stunt worked by Guy Hazelton, of the Rialto Theatre, Missoula, Mont., came in the U. of M. gymnasium.

Hazelton had a girl on the streets distributing cards for Miss Bluebeard. The impersonation was good enough to fool and when "she" invaded the locker rooms of the university gymnasium there was a real sensation until the stunt was explained. It caught the student trade for much more than usual business from that direction.



A First National Release

ANOTHER GOOD EXAMPLE FROM THE WEIR THEATRE, ABERDEEN, WASH., ON FLIRTING WITH LOVE

On one side O. T. Taylor has cut out the 24-sheet, while on the other he builds up a display with cutouts from the smaller sizes. We gather that he uses the same general idea each big attraction, but seeks to give it an individual touch. Generally the big picture of the week gets the frames regardless of the length of run or the number of pictures booked.

Pulled Nifties for Excuse Me

They went to extra innings on the exploitation for Excuse Me at Loew's State Theatre, Los Angeles. The press agent felt heartened by the opportunities he was given, and he went past the distance pole. H. D. McBride, for Metro-Goldwyn and Ray Coffin, of the West Coast downtown houses, pulled some pretty team work and what one could not think of the other got.

One of the most novel stunts was a special 24-sheet reading: "The Annual Comedy Riot." Below this was the list: The Kid in 1921, Grandma's Boy for 1922, The Hottentot in 1923 and The Navigator last year, the latter being the only Metro-Goldwyn product. Below this was "1925 Excuse me." The top and bottom lines were in glaring white, and the rest in colors, which gave the big message as "The annual comedy riot, 1925."

A Courtesy Week was sponsored by the Mayor, Chamber of Commerce, Police Department, Telephone Company, Automobile Club of Southern California, Los Angeles Railway Company and the Federation of Women's Clubs. They overlooked the S. P. C. A. and the W. C. T. U., but they had plenty without them.

Tickets were sent all street railway employees who were commended to the company by letter, but the announcement was not made until after the period was over, to guard against a flood of bogus letters.

A human fly clung to a flagpole bearing an Excuse Me banner for thirteen consecutive hours, and this was sent out by a wire agency and an illustrated news service, while a giant negro, attired as a Pullman porter, carried a lettered suit case through the streets.

The lobby was converted into a railroad concourse and you entered through one observation platform and came out of another, when a porter brushed you off. It was a fine, large and profitable week.

It's a Bird

Edgar Hart used a human bird to advertise Johnny Hines in The Early Bird at the Opera House, Augusta, Maine. His operator tipped him off to a bird that had been used on a parade float, and he borrowed it.

Tying a rope about the neck, he led the "bird" to City Hall to call on the Chief of Police and ask for a permit to parade the animal on the streets. It made for packed business at very small cost, for very little work—and less expense—was required to fit the float outfit for street work.

Stenciled

Clayton Tunstill stenciled the sidewalks of Chickasha, Okla., with the numerals 35 and after they were sufficiently talked about he added "North of" to make sure of the connection. He did not have to add that it was at the Rialto, because the other advertising was taking care of that.

He played to such big business that he has asked for a return date.

Let Navigator Tie Up Streets

Deliberately wrecking an automobile in the interest of a safety first demonstration was the Sun Theatre's big stunt for The Navigator in Omaha. The street car company provided a special car for the stunt and the Sun supplied the automobile.

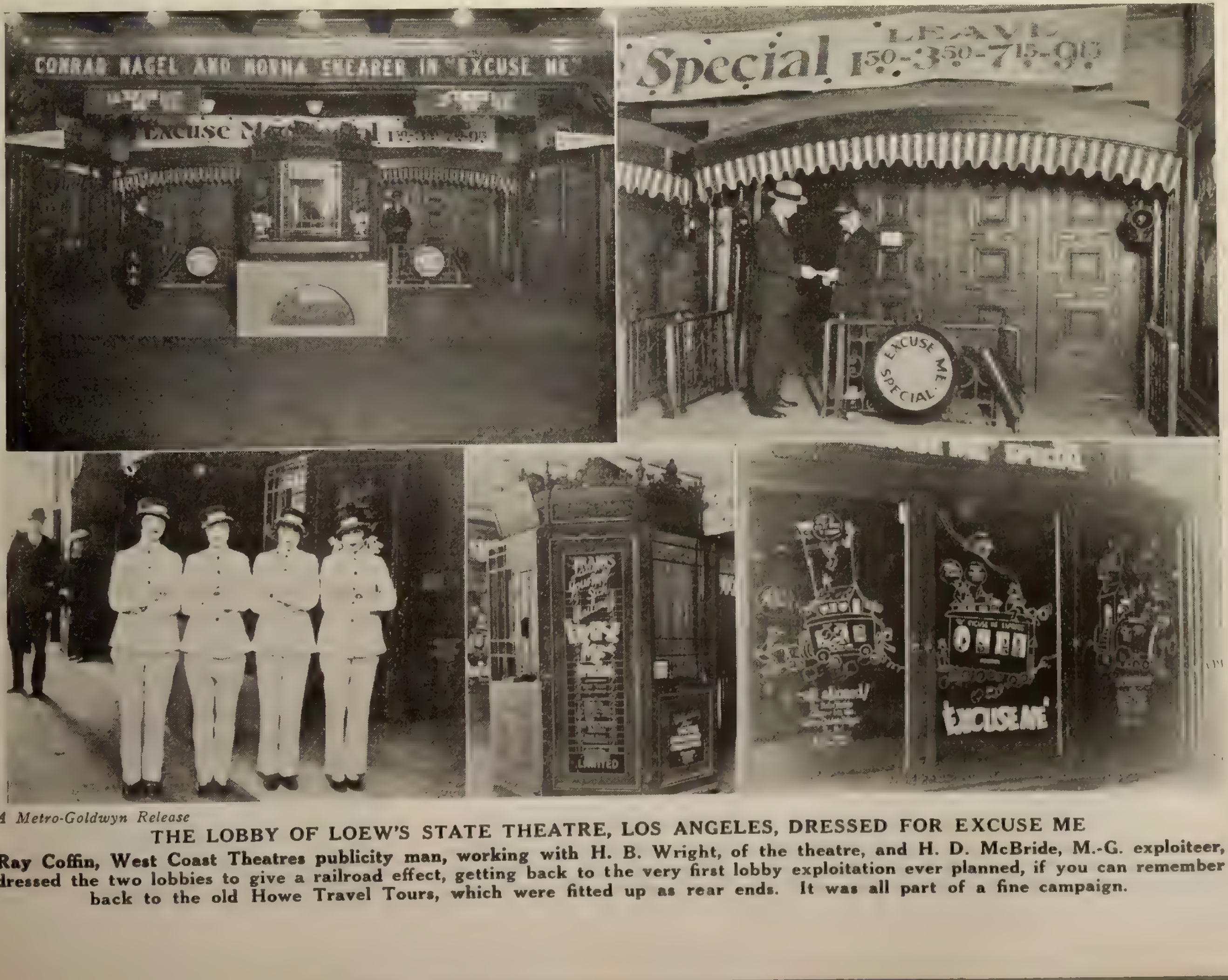
This was driven around town for several days in advance bannered with the statement that "This car will be wrecked by the Reckless Navigator" at a designated location Saturday afternoon.

The entire traffic force was concentrated at the location to hold back the crowds, and at the time set the car collided with the automobile to show what happened when you were not careful.

Blocked All Traffic

It blocked traffic for an hour, but this had all been arranged with the police.

Buddy Hooton, who pulled the stunt, also put out three men in Klan robes, mounted, and hooking to the Keaton's Kolossal Komedy stunt, now three or four pictures old. After they had paraded the streets for a day Hooton pulled them in and explained to the newspapers that it was because of unfavorable comment, which got him onto the front page because it sounded reasonable. Hooton, who is the Metro-Goldwyn exploiteer, also made the front page with a kid party, and he worked the laughing record idea and radioed the audience laughter into the lobby.


CONRAD NAGEL AND NORMA SHEARER IN "EXCUSE ME"
Excuse Me
Special 1:50-3:50-7:15-9:15
EXCUSE ME SPECIAL
EXCUSE ME

A Metro-Goldwyn Release

THE LOBBY OF LOEW'S STATE THEATRE, LOS ANGELES, DRESSED FOR EXCUSE ME

Ray Coffin, West Coast Theatres publicity man, working with H. B. Wright, of the theatre, and H. D. McBride, M.-G. exploiteer, dressed the two lobbies to give a railroad effect, getting back to the very first lobby exploitation ever planned, if you can remember back to the old Howe Travel Tours, which were fitted up as rear ends. It was all part of a fine campaign.

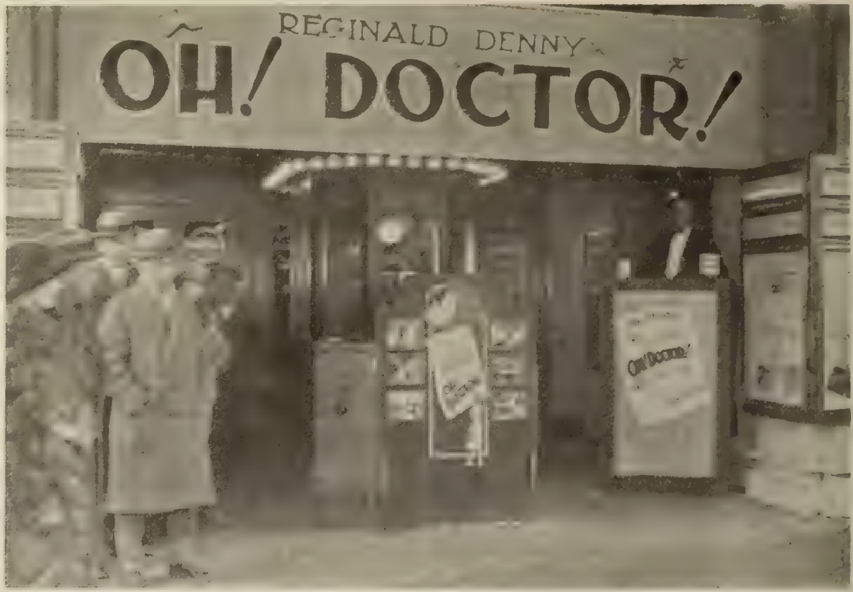
Raffles Campaign Gained Goodwill

In reporting the success of a Raffles campaign on K, the Unknown, at the Opera House, Augusta, Maine, J. M. Edgar Hart stresses the fact that the capture was made by a well known high school student. It stamped the stunt as being genuine and Mr. Hart figures that the good-will engendered means much more to the house than the additional business brought in by the idea. The increase in business was a two-night affair. The good-will helps the house indefinitely.

It is much better to offer a small prize and actually give it than to swell the reward to so large a sum that it is necessary to have the money "won" by someone who will turn it back.

Mr. Hart offered only a $5 goldpiece and a month's season ticket. For this he not only gained free space in the paper, but almost every window in the business district carried a card.

The Raffles was apparently a specialist who is working the stunt over the Grey Circuit.



A Universal Release

A CARNIVAL MAN MADE A HIGH PITCH FOR OH, DOCTOR

Ascher's Merrill Theatre, Milwaukee, used a glib talker to carry out the idea, and he "barked" a lot of business in for A. J. Meninger. It was different from the usual stuff, and being different it went over big as such things always do.

Stock Card for Teacher Appeal

Evidently Louis Pilosi, of Pilosi's Theatre, Old Forge, Pa., believes in the teacher appeal on the proper sort of stories, for he sends in an invitation which apparently is a stock item. The printed text reads:

PILOSI'S THEATRE

Hereby extends to you a cordial invitation to attend the showing of the stupendous Moving Picture production entitled

At Pilosi's Theatre on

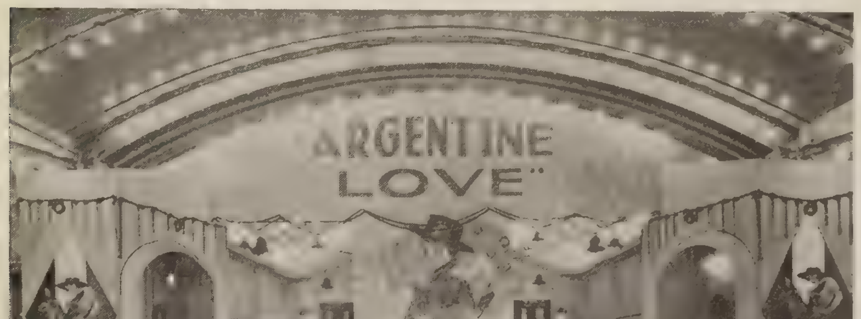
This card will admit you.
Kindly advise pupils to see this production.
LOUIS PILOSI, Manager.

In the present instance the blanks are filled in with the title America and the playing dates. We think that the "kindly advise line" might be modified a little, but the general idea is a capital one. Most teachers are glad to recommend to their classes any picture they believe will help to interest the pupils in any phase of their work, and the historical value of America certainly qualifies the card in the present instance.

An Identification

Because William Haines, May McAvoy, John Gilbert, Norma Shearer, Hobart Henley, Pauline Frederick, Mae Murray, Aileen Pringle, Bob Leonard and Paul Nicholson appear as extras in the banquet scenes in Married Flirts, the Queen Theatre, Austin, Texas, used a still in a store window with prizes for the most complete identifications of the star players who were appearing as extras.

It had all of the value of a contest, with the additional merit of driving home the fact that the supers were stars.



A Paramount Release

NOTE THE SHADOW BOXES ON THE LOBBY CORNERS

These are two and three plane displays worked on Argentine Love by Jean Wildenstein, of the Princess Theatre, San Antonio, Texas. They give a strong flash and with several sets, variously cut, they can be used in rotation to give a change in style.

Makes Roto Section His Program Stock

Apparently W. H. Odom, of the Pastime Theatre, Sandersville, Ga., is the first manager to make the roto section his regular program stock. He does this through an unusual handling of the section.

These come with the lower half of the back page left blank for the house imprint. Mr. Odom prints this space with his "front" page to the right of the "back" page, but both on the lower half of the real back page.

Then instead of folding the sheets to show the roto front page he folds so that his own front page appears, with the other half showing as the back page. It really looks as though he had these printed up for his own purpose.

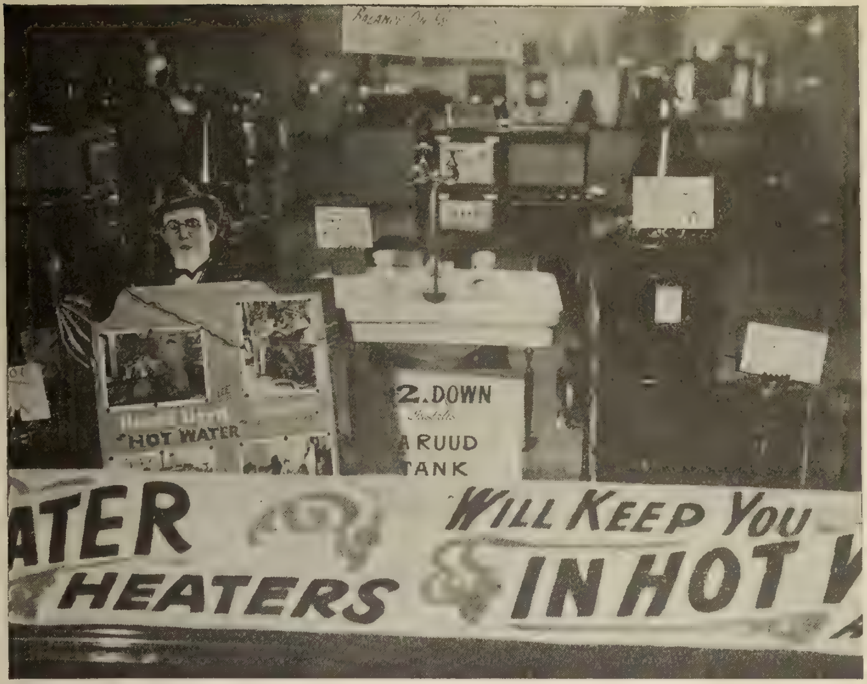
Of course this works only where he can get a roto with one of his attractions, but as he uses Paramount, he is pretty sure of a supply, and he makes them save the cost of his program stock while getting credit for an additional investment.

Picking His Hour

If you thought you could figure how long a clock could run, you had a chance to win tickets to His Hour when it came to the the Modjeska Theatre, Augusta, Ga. J. L. Shields hooked a store to the window display of a clock and gave twenty tickets to those who estimated most accurately how long the clock could run. All you had to do was to fill in a blank and drop it into a box.

This gave the window two kicks. People stopped to look and they came back when the list of winners was posted in the window, though they did not have to come back to find out as notification was mailed the winners.

Mr. Shields had the attraction around New Year's, so he figured that his hour was around eleven o'clock New Year's Eve and announced a midnight matinee.



A Pathe Release

ONE OF THE GAS COMPANY DISPLAYS ON HOT WATER

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., hooked the Lloyd comedy to the gas company and they helped him to break all the records the house had in stock. The gas company contributed another window. See the story.

Gas and Hot Water Broke All Records

Generally the Modjeska Theatre, Augusta, Ga., gets less business the first half of the week than it does the last three days, but Frank J. Miller broke all his last-half records with the first-half run of Hot Water at Augusta, Ga.

In addition to some special stunts, such as contributing the prizes on a newspaper Limerick stunt and the distribution of 1,000 balloons, he tied in to the gas company.

The company announced a Hot Water week, with special rates on gas water heaters, which could be had for as little as $2 down. One of the displays is shown on this page, but there was another and still more interesting stunt.

This was a hand lavatory above which were suspended, by fine wires, two ordinary faucets. There was no piping, and yet hot water poured from them continuously. This really was piped into the faucets through glass tubes, running up from the basin into the mouths of the faucets, the water pouring down the sides of the tube, so that a small head of water suggested double the supply. The tubes were completely invisible. It's an old stunt, but it never fails to get a crowd, and it was a powerful aid to the comedy.

The company also posted 200 sheets of its own paper, which linked Lloyd to the Rudd heaters, and supplemented Mr. Miller's own paper, and it did considerable newspaper work, as well. It also loaned a tank for a lobby display, and this was set up alongside of a cutout of the comedian in a bath tub, the latter loaned by a plumbing concern in return for a credit card.

Merchant Support Paid Opening Ads

Announcing the opening of the Capitol Theatre, West Duluth, Minn., George Olson modestly announced "Two important events Saturday! The total eclipse of the sun and the Grand Opening of the Capitol Theatre."

Of course you cannot have an eclipse to open your house with, but you can copy another good idea. He took a three column down the page and laid off most of the cost of the space to nine co-advertisers. Three of these were the firms supplying the sheet metal work, the decorations and electric installation. The others were nearby merchants, three of them "one door east of the Capitol" and the others nearby.

Million dollar houses can get the various supply concerns to come in on a special section. Mr. Olson worked the same scheme scaled to fit his situation, and he gets just as much, in proportion.

He has promised to send in his regular ads when he gets started and we imagine they are going to be interesting. Certainly he makes a capital start.

Helped Inferno

H. C. Farley attributes much of the added business on The Inferno at the Strand Theatre, Birmingham, Ala., to an effective lobby display.

He draped the side walls in black and in the center he placed a lithographic cutout with the edges flame shaped, with a home made devil on either side. A red spot was thrown on the cutout and all of the lobby lights were in red.

The layout seemed to hold unusual attention and exerted a visible pull in that many who stopped merely to look decided to go in, and went up to the ticket office.

Rejuvenated

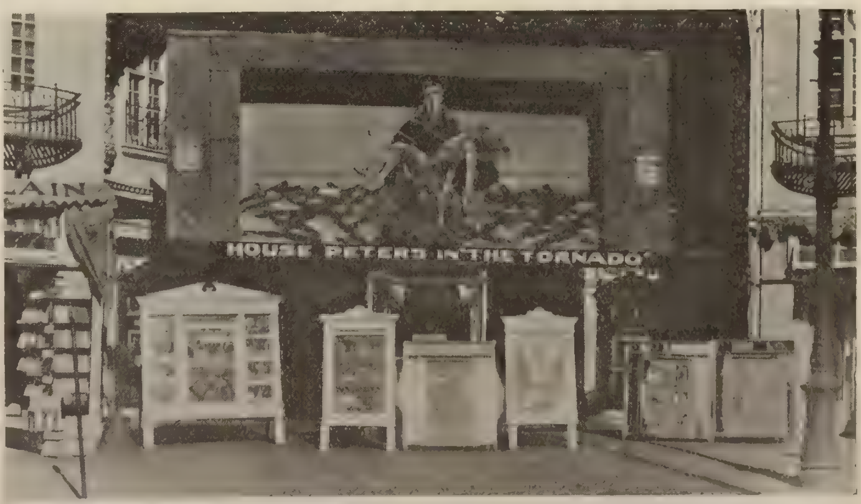
Al Birch, who left the Paramount Theatre, Denver, to become a Paramounteer, has dug out an old stunt that has been working all through the Denver sector in spite of its antiquity. It's so old that it is new again.

This is nothing more than the old dissected portrait idea, but as Birch works it, the paper prints only one section a day and you have to get the paper for six days to complete the picture.

Working it this way gets better co-operation from the papers than the complete in one issue angle, and generally makes the front page in the smaller places and even the cities. It has done wonderful work for Valentino in A Sainted Devil.

In Spanish

Because of the large Spanish population in Los Angeles, a special one sheet in that language was gotten out for Bandolero at the California Theatre, playing up the bull fight. It was a fine stunt only Ray Coffin is the victim of the printer who advertised a "Lorrida" instead of "Corrida." The latter means bullfight, the former doesn't mean anything.



A Universal Release

A GOOD TWO PLANE DISPLAY FROM DALLAS ON THE TORNADO

This was worked at the Capitol Theatre and made a very striking appeal, though the value of the lighting is not apparent in the reproduction, and the clever lighting was what enhanced the value of the poster cutout which was the foundation.

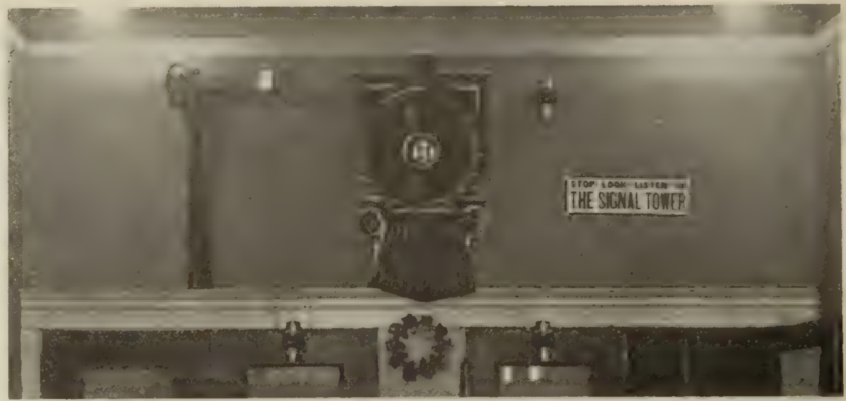
Locomotive Front Was a Good Seller

There is not much to this display of the Washington Theatre, Bay City, Mich., on The Signal Tower, but it did a lot of selling, because the house planned to get the most out of what it could afford.

The locomotive front is cut out of a piece of compo board. It is all flat, but the perspective is well done. An automobile spot was set in for a headlight and this was slanted down and pointed slightly to one side, so that it illuminated a spot on the lobby floor just off the lines of travel. In this spot a new sales message was painted in water color each day, such as "Coming, The Signal Tower," "Watch for The Signal Tower" and similar lines. This ran for ten days in advance and during the showing, and since it was new in Bay City, it commanded a lot of attention.

Three railroad lanterns and a semaphore were also used to create a railroad atmosphere. In front of the house two switches were set up near the curb line, these and the lanterns being loaned by the Michigan Central. The railroad further collaborated by supplying the house with the names of all local employees and to these a letter was addressed which was delivered by the official railroad service at no cost to the house.

J. O. Brooks, the Universal exploiteer in Detroit, collaborated with the house in the display.



A Universal Release

A CHEAP BUT EFFECTIVE DISPLAY ON THE SIGNAL TOWER

This beaverboard locomotive front carried a spot for a headlight. This lighted a circle on the lobby floor on which were painted sales lines for the play. This was planned by the Washington Theatre, Bay City, Mich., and it was a wow.

Used Good Stunts On Griffith Play

Howard Price Kingsmore, of the Howard Theatre, Atlanta, supplemented a heavy regular campaign on Isn't Life Wonderful with four special stunts.

One was a light blue card, about 6½ by 9 inches, printed in a deeper blue. This started off with "If we could use a larger card and owned the whole post office system, to tell you about Griffith's Isn't Life Wonderful, we would find ourselves at a loss for words to express the unusualness of this wonderful photo-drama." It went on to tell about the stars and the play. Well below this section was printed in a light italic, "Isn't Life Wonderful will be shown week of January 12." Pulling the play date off by itself in this fashion gained unusual emphasis where a run-in of the date would have been passed over. The left hand side of the card carried a stock cut and two press comments. Two thousand of these were mailed to a special list.

A smaller card, about 2 by 3½ inches, was printed in visiting card style, with the title where the name would be. In the lower right hand corner was the house and date and over at the left "D. W. Griffith's latest success." These were handed to departing patrons.

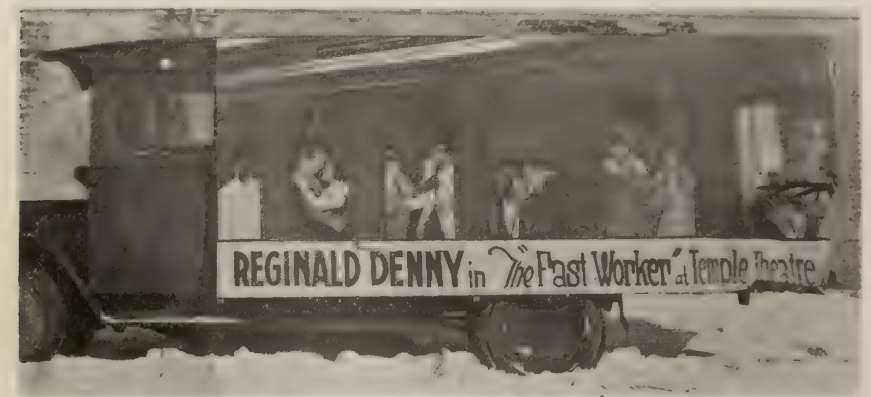
A laundry herald was arranged for and a bank overprinted its pay envelopes (which were given to the bank's business clients) with the title, house and date.

The prologue was a tableau reproduction of The Angelus, the two models coming to life for a song.

Back Again

The old Gloria Swanson calling card idea was revived by the West Coast's California Theatre, Los Angeles, only this time the card purported to be that of Mae Busch and the message asked the recipient to see her at the California in Frivolous Sal.

Another change was the distribution. Instead of being put into houses, the janitors of office buildings were paid to put one on each desk while the offices were being cleaned, the clerks and bosses getting them in the morning.



A Universal Release

AN IMPROVEMENT ON THE OLD STREET CAR IDEA

Instead of cartoon or lithograph passengers, the perambulator for Horator's Temple Theatre, Toledo, showed scenes from The Fast Worker, and made for greater interest in the play. A. J. Sharrick, Universalist, thought it out.

Posted White Way For Sainted Devil

Repetition was the basis of Roy S. Smart's campaign on A Sainted Devil when it came to the Noble Theatre, Anniston, Ala.

He had several hundred cards printed in black on yellow giving star and title with "Noble—Now." These were punched at the upper end so that two of them could be tied together over the lamp posts marking Anniston's White Way, which runs for several blocks.

The long lines of cards on both sides of the street drove home the title, and a special man was detailed to replace any cards which might be torn down. It was so effective that some of the merchants complained to the Mayor that the posts were being used for an advertising stunt, but the Mayor knew that most of the merchants were with Smart and no official action was taken.

About 200 of the cards were tacked in other localities to supplement this display, but the White Way did most of the selling.

This is good for a one-time stunt, but make certain that a majority of the merchants are with you. It won't pay to get the merchants against the house, and Mr. Smart was careful to get the consent of the majority before he decided upon the stunt.

Advertising Andy

As a result of the test campaign in Kansas City on the Gump comedies, the Loose-Wiles Biscuit Company has tied in with Universal on special advertising for the Gump crackers put out by the concern. This includes street car and subway advertising, already in operation, special posters and missionary work on the part of all salesmen to induce retailers to co-operate with theatres handling this series.

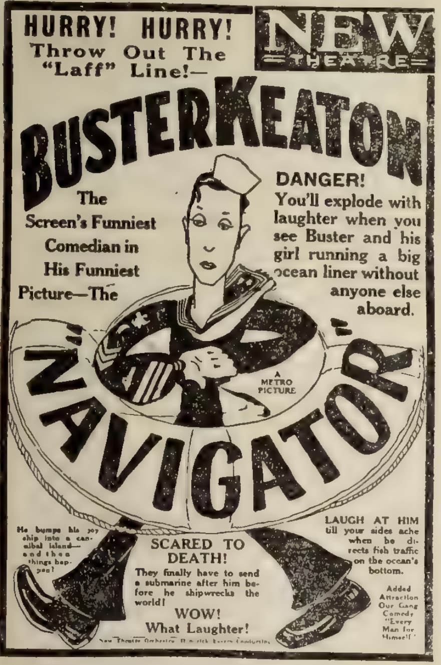
On the theatre side Universal has issued a special sheet on the co-operative stunts. Got yours?

The Old Pump

Evidently they are still playing Little Old New York, for the Liberty Theatre, Terre Haute, Ind., dug out the old hand fire engine used in the old vamp days and paraded it through the streets to advertise the one used in the picture.

Jazzy Chatter is a Strong Seller

This sort of an advertisement would be poison to a high grade drama, but the New Theatre, Baltimore, sells Buster Keaton in The Navigator in the right way, for the jazz talk will in itself suggest a good comedy, and we believe that The Navigator has raised regiments of new friends for Keaton. Elaborate cut will not do much for this play. We think that this cartoon style figure is all that is required, though the large diving suit cut has sold tickets by the pound. Generally, however, this cut is plenty large enough if it is backed by the right sort of talk. There is nothing particularly humorous in any of these lines. You don't laugh at them. It is merely that the form of exuberant expression gives you the idea that the picture the theatre is talking about must be funny or the style of talk would not be used. It's a nice example of matching the style of the offering, and we like this better than some of the larger spaces with several times as much argument. If this won't sell, more talk will not help.



HURRY! HURRY!
Throw Out The "Laff" Line!—

NEW THEATRE

BUSTER KEATON

The Screen's Funniest Comedian in His Funniest Picture—The "NAVIGATOR"

DANGER!
You'll explode with laughter when you see Buster and his girl running a big ocean liner without anyone else aboard.

A METRO PICTURE

He bumps his joy ship into a cannibal island—and then things happen!

SCARED TO DEATH!
They finally have to send a submarine after him before he shipwrecks the world!
WOW!
What Laughter!

LAUGH AT HIM till your sides ache when he directs fish traffic on the ocean's bottom.

Added Attraction Our Gang Comedy "Every Man for Himself"

New Theatre Orchestra [illegible] Conducting

A Metro-Goldwyn Release

SELLING IT RIGHT

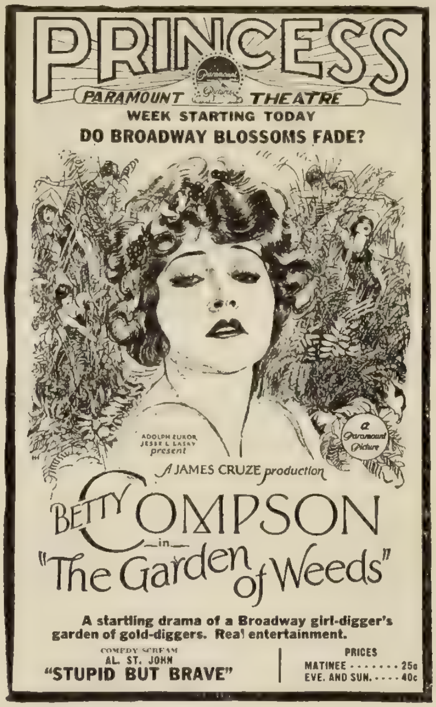
Words Won

Playing The Covered Wagon for a return, J. H. McLaughlin, of the Franklin Theatre, Tampa, Fla., felt that it would take a special stunt to put over the second run. He offered 25 passes to the show for the largest lists of words made up from the letters in the title, and got hundreds of replies.

Business was much better in both attendance and receipts than he had hoped for.

Gets Good Result With a Fancy Cut

As usual, the Princess Theatre, Toledo, forms its advertisement on The Garden of Weeds from the Paramount plan book cut for that space. This cut carries considerably more detail than the average Paramount drawing, possibly it will mud up on a fast run or with poor ink, but with average good work it is one of the best things to come from Mr. Bootsford's department for a long time. It is not only nice art work, but the artist has caught the suggestion of the title; which is more to the point, for a fairly poor drawing that means something is better than the best "nice" drawing. When you can get this grade of workmanship in a cut that really carries a suggestion to the reader, it would be gilding the lily to seek to add to the effect, and the Princess wisely adds the comedy and prices and lets it go at that. If we had the space to spare, we would give this a two column reproduction, but we think it will stand up even in a single column space.



PRINCESS
PARAMOUNT THEATRE
WEEK STARTING TODAY
DO BROADWAY BLOSSOMS FADE?

ADOLPH ZUKOR JESSE L. LASKY present

a Paramount Picture

A JAMES CRUZE production
BETTY COMPSON in "The Garden of Weeds"

A startling drama of a Broadway girl-digger's garden of gold-diggers. Real entertainment.

COMEDY SCREAM
AL. ST. JOHN
"STUPID BUT BRAVE"

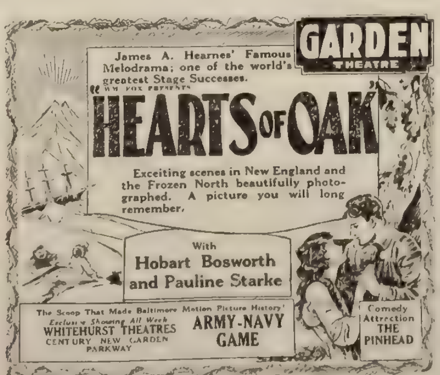
PRICES
MATINEE 25c
EVE. AND SUN. 40c

A Paramount Release

THIS PRINTS NICELY

Pictorial Layout Found Useful Here

Very often pictorial layouts are a waste of space, but the Garden Theatre, Balitmore, found pictures useful on the play which led to the production of Shore Acres. The money Hearne made on the lesser circuits with Hearts of Oak led to the presentation of the play with which his name is linked. The two scenes help each other, for the polar picture sells the patron who likes adventure while the love scene will get in the romantically inclined. The space is only a three fives, but by holding the drawing to light lines, the heavy title is given a display not to be gained from double the width in straight type setting without white margin. This is just a case of putting in a white margin but using it for a lightly sketched picture. If you can get good results, drawing can be used to advantage, but with a poor grade of work the plain white is to be preferred. The Garden drawing is good enough to justify its use. It's a very pretty display, and yet its good looks are merely incidental to good selling, which is by far the more important. It does not show in the cut, but that ornamental border is composed of oak leaves.



GARDEN THEATRE

James A. Hearnes' Famous Melodrama; one of the world's greatest Stage Successes.

WM FOX PRESENTS
"HEARTS OF OAK"

Exceiting scenes in New England and the Frozen North beautifully photographed. A picture you will long remember.

With
Hobart Bosworth
and Pauline Starke

The Scoop That Made Baltimore Motion Picture History'
Exclusive Showing All Week
WHITEHURST THEATRES
CENTURY NEW GARDEN
PARKWAY
ARMY-NAVY GAME

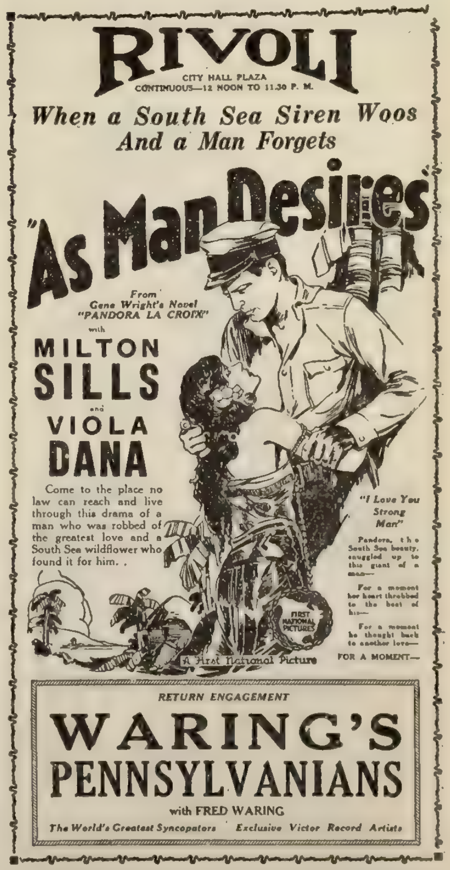
Comedy Attraction
THE PINHEAD

A Fox Release

HELPFUL PICTURES

This Cut Layout Admits Much Talk

This First National plan book cut, like most of those in the three column width, is useful in that it permits talk to be offered on both sides of the cut. The text on the right is descriptive of the scene shown, while on the left is sold the general idea of the picture. Bunch all of this on one side or the other of the cut and both would be more or less spoiled, but by putting the cut in between the sale is started on the left and clinched on the right, if it is necessary to read that far. The art work is above the average, for it suggests the tropical locale



RIVOLI
CITY HALL PLAZA
CONTINUOUS—12 NOON TO 11.30 P. M.

When a South Sea Siren Woos
And a Man Forgets

"As Man Desires"

From Gene Wright's Novel "PANDORA LA CROIX"
with
MILTON SILLS
and
VIOLA DANA

Come to the place no law can reach and live through this drama of a man who was robbed of the greatest love and a South Sea wildflower who found it for him. .

"I Love You Strong Man"

Pandora, the South Sea beauty, snuggled up to this giant of a man—

For a moment her heart throbbed to the beat of his—

For a moment he thought back to another love—

FOR A MOMENT—

FIRST NATIONAL PICTURES
A First National Picture

RETURN ENGAGEMENT
WARING'S PENNSYLVANIANS
with FRED WARING
The World's Greatest Syncopators Exclusive Victor Record Artists

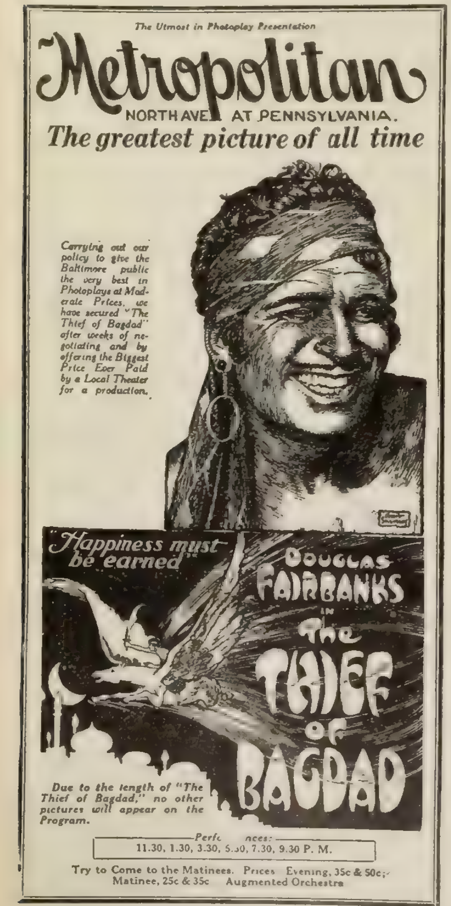
A First National Release

ROOM FOR CHATTER

without putting in so much scenery that the main figures are rendered unimportant. A pair of tree trunks at the top, a banana and a seascape at the bottom and you have the whole idea with a minimum of drawing. All of the interest goes to the figure of the exotic girl and you can guess that the story is going to be interesting, if you like that type of story, as most persons seem to. The use of an overheavy top like detracts a little from the display value of the title, and without anything to fight, that line would have been just as prominent in a smaller face. This is largely a detail, yet the details help. The general effect of this display is very good. It is from the Rivoli Theatre, Baltimore.

Builds up a Space by Combining Cuts

This is a rather interesting example of a fabricated cut when cut material of the exact size desired is not convenient. It comes from the Metropolitan Theatre, Baltimore. This really is a two column costume cut placed against the top of a three column title cut. Baltimore theatres seem to feel that they cannot make money with an attraction unless the Sunday space is twice as deep as it is wide. We don't know who brought this idea in, but you seldom see a square space and practically never a space wider than its depth, save in the third run houses. The Thief of Bagdad cuts are mostly supplied to be worked up square, so there was no cut to meet this demand. The simple expedient of putting a two on top of the three was used to gain the extension. The effect would have been about twice as good had the square side of the left hand side of the character cut been filed down to let the head dress mark the edge of the cut. This would have taken only a moment, and then the cut would not have presented the square edge which was designed to fit it to a two column space. A better effect would have been gained had the three column cut been raised to the top of the space, above the signature, which is where it properly belongs. Then a signature could have been used in a smaller size near the bottom, with the character dropping all the way down the space to the bottom rule. The right side has to rest against the rule, as does the bottom, but a few strokes of a file would have softened the left hand edge into a presentable cut instead of what is now merely a makeshift. Of course Fairbanks in this really fine fairy play does not depend upon the appearance of a cut to make sales. The name or the play will sell without reference to the cut. It is merely that care in these little things will redound to the credit of the house. People will look at this patchwork and feel that there is something wrong. It will not look right, even though they may not realize why, and the sentiment will be more against the house than the play. Some theatres make you feel that they must be real regular places of entertainment because they do things so well. This is more than a bit sloppy.



The Utmost in Photoplay Presentation

Metropolitan

NORTH AVE. AT PENNSYLVANIA.

The greatest picture of all time

Carrying out our policy to give the Baltimore public the very best in Photoplays at Moderate Prices, we have secured "The Thief of Bagdad" after weeks of negotiating and by offering the Biggest Price Ever Paid by a Local Theater for a production.

"Happiness must be earned"

DOUGLAS FAIRBANKS in The THIEF of BAGDAD

Due to the length of "The Thief of Bagdad," no other pictures will appear on the Program.

Perfc nces:

11.30, 1.30, 3.30, 5.30, 7.30, 9.30 P. M.

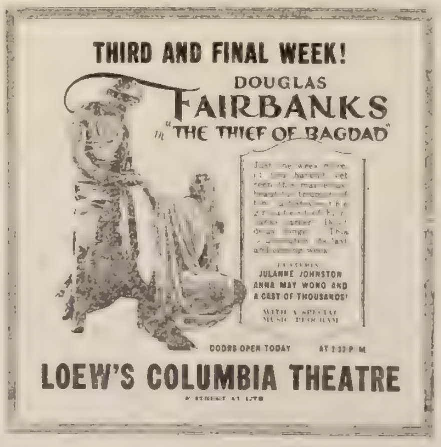
Try to Come to the Matinees. Prices Evening, 35c & 50c; Matinee, 25c & 35c Augmented Orchestra

A United Artists' Release

A TWO AND A THREE

Fairbanks Farewell Particularly Good

The Loew houses in Washington, D. C., handle white space in their advertisements with unusual skill, but even they do not often get as nice an effect as this third week announcement for The Thief of Bagdad, even though the cut is too fine a screen to give good results. The cut is almost a total loss, save for the outline, and yet it helps the display and gives prominence to the announcement of the conclusion of the run. The space is only 90 lines by 3, not a large display, and yet it gets as much attention as would the average half page, thanks to the nice arrangement. This advertisement always runs with the sister house, set in the same style and the two combine to give to each double display for the price paid, since the two sections are regarded as a whole and the combination drops twelve or thirteen inches. That eight point announcement, isolated in this space, is just as prominent as would be a fourteen or even an eighteen point announcement set from side to side. It is rather short, and yet it is so well and appreciatively written that no greater effect could be gained by adding a couple of hundred words. It is not so much that this announcement is laudatory as that it carries the ring of convincing enthusiasm. That counts for more in a holdover advertisement than a whole pile of adjectives. About the only improvement to be made would be to move the top line, announcing the third week, to about eighteen points above the star and title combination. It rides a little too close for best display. We like the general layout better than that for the second week, though here the cuts come out very much better, both the line and the halftone. There is more vigor to this layout, and the star gets a better line than in the third week announcement. Both are good examples of the work of these theatres, but by and large we think that the larger proportion of white space makes for a better emphasis than the cut material in the second week display. It would be difficult to find fault with either.



THIRD AND FINAL WEEK!

DOUGLAS FAIRBANKS in "THE THIEF OF BAGDAD"

FEATURING JULANNE JOHNSTON ANNA MAY WONG AND A CAST OF THOUSANDS!

WITH A SPECIAL MUSIC PROGRAM

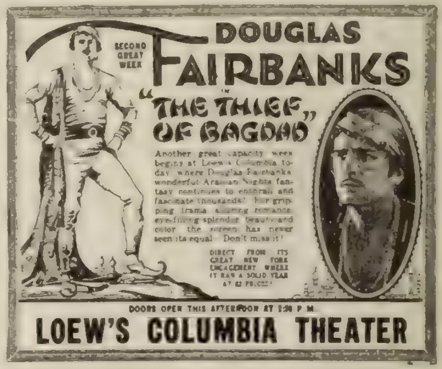
DOORS OPEN TODAY AT [illegible] P. M.

LOEW'S COLUMBIA THEATRE

F STREET AT 12TH

A United Artists' Release

A SIGHTLY LAYOUT



SECOND GREAT WEEK

DOUGLAS FAIRBANKS in "THE THIEF OF BAGDAD"

Another great capacity week begins at Loew's Columbia today where Douglas Fairbanks' wonderful Arabian Nights fantasy continues to enthrall and fascinate thousands! For gripping drama, [illegible] romance, eye-filling splendor, beauty and color the screen has never seen its equal. Don't miss it!

DIRECT FROM ITS GREAT NEW YORK ENGAGEMENT WHERE IT RAN A SOLID YEAR AT $2 PRICES!

DOORS OPEN THIS AFTERNOON AT [illegible] P. M.

LOEW'S COLUMBIA THEATER

A United Artists' Release

THE SECOND WEEK DISPLAY

Automobile Show is a Style Show Rival

Style shows can be run four times a year, but the automobile show is best about the time the new models come out. Pat McGee, of the Criterion Theatre, Oklahoma City, had one lately that offered a new idea. He displayed the cars on a revolving turntable, to show the bus from every angle. It also facilitated getting the cars on and off the stage, since they could be turned without trouble. The table was turned by a cable and capstan and the movement, necessarily slow, was just right for the display of the cars.

To make it lively, the cars were occupied by girls in sport suits supplied by a local dealer. Live local automobile agencies and the clothing man bore all the expense, which included the hiring of a six piece jazz orchestra, and moreover they used their mailing lists to send out announcements to owners and prospects, while the clothing man gave two windows to the display of other clothes germane to the idea.

All McGee had to do was to bank the extra money and say "thanks."

WILLIAM COLLIER, JR.
Signed by Renaud Hoffman to appear in the leading role opposite Gladys Hulette in "Crossed Words," released by Producers Distributing Corporation.

"My Wife and I"

Sam Warner Asserts New Irene Rich Feature Is "Marvelous"

Sam L. Warner, who has been in Los Angeles for several weeks while his brothers came East, attended a pre-view of "My Wife and I," the Harriet Beecher Stowe novel just completed by the Warners. He was so enthusiastic at the way the picture was received by the audience and theatre management that he sent the following telegram to the New York office:

"Just pre-viewed 'My Wife and I,' and my personal opinion is that this marvelous picture has all the things an audience will like that it is possible to get into one production. The picture is fast moving with a heart interest story and if the public don't like this one, then I don't know a picture when I see it. It has class, bigness, a marvelous cast and wonderful direction. This is an audience picture if there ever was one."

This is the production directed by Millard Webb and in the cast are Irene Rich, Huntly Gordon, John Harron, John Roche, Constance Bennett, Tom Ricketts and Claire de Lorez.

Two "Pacemakers" Finished

Highest commendation has been given the first two episodes of F. B. O.'s new two-reel series of featurettes, "The Pacemakers," from the stories of H. C. Witwer and co-starring George O'Hara and Albert Vaughn. Wesley Ruggles is directing the series from the scenarios by Beatrice Van.

Sport events form an outstanding feature of every episode. A ring fight takes place in the first episode and a football game in the second. A cross-country race will feature the third episode.

Banner Sales

Banner Productions, Inc., announces the sale of twenty-six Bert Green Cross-Word-Puzzle reels to Ideal Film, of London. The brokers who acted in the transaction were Milton Cohen and Sidney Garrett, of Interglobe. The Cross-Word-Puzzle reels are a novelty of the season.

Canadian Theatre Owners Endorse Vitagraph Films

UNSOLICITED endorsements from three influential Canadian exhibitors, testifying to the superiority of Vitagraph product and satisfaction with Vitagraph service have been received by A. S. Clatworthy, the Company's Branch Manager in Winnipeg.

H. A. Bercovich, Managing Director of the New Rex Theatre, Regina, Saskatchewan, wrote:

"I have just finished the most successful run ever known in the New Rex Theatre, standing out crowds of people every night and turning away hundreds during the showing of 'Captain Blood,' which, in my opinion, is not only one of the greatest pictures ever produced but one of the most magnetic box office attractions. 'Captain Blood' hit Regina like a bombshell. We put it over with a big exploitation campaign and acted on several of your very appropriate suggestions. Our matinees were more than double our ordinary business, and at night, as stated above, we were compelled to turn hundreds away. We were very sorry indeed it was impossible for us to hold the picture for a longer run.

"You have something to be proud of in 'Captain Blood' and every exhibitor who plays it can step on his advertising, realizing that he has one of the greatest attractions ever known."

From Calgary, Alta., Ray Tubman, managing director of the Palace Theatre, wired: "'The Clean Heart,' opened today against very strong opposition, including 'The Sea Hawk' and 'Hot Water,' and, notwithstanding, crossed within No. 13 of our best previous record night. Turned them away. With pictures such as this you cannot fail, and we congratulate you. Best of all, crowd who saw 'The Clean Heart' most enthusiastic. Could not resist advising you as we knew you would be interested."

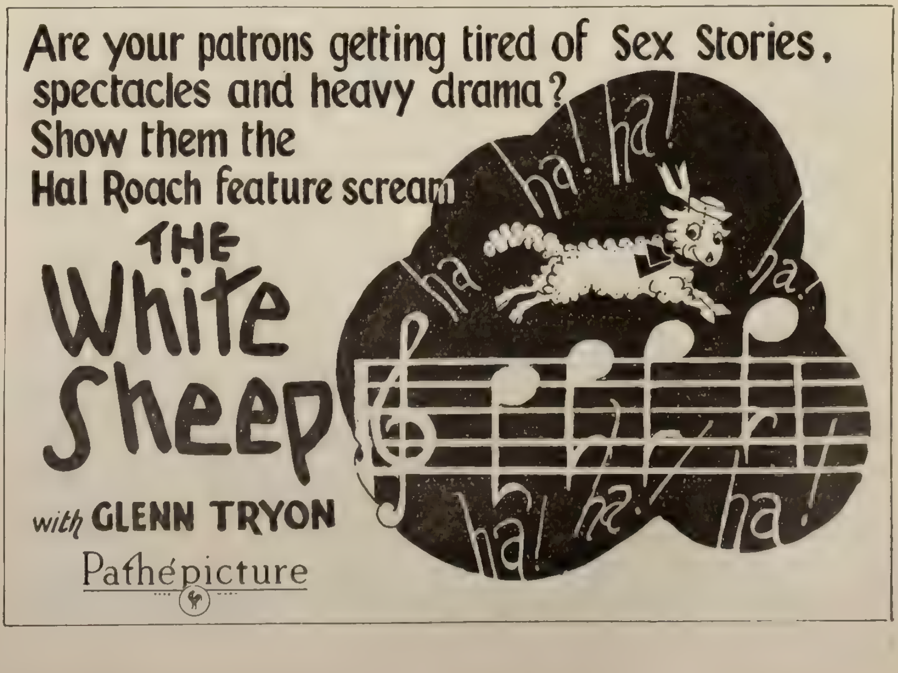
No company ever received a more enthusiastic letter than this one from R. J. Richardson, of the Treherne, Man. Theatre, who also is publisher of the Treherne Times:

"It wouldn't be quite fair to let another month slip by without expressing my appreciation of Vitagraph productions and Vitagraph service. Truly we do best with Vitagraph pictures and I am here to say that Vitagraph service is without a peer. During last year we gave Vitagraph about 25 per cent. of our business, and among the fifteen or twenty productions there was not a flop or disappointment. In every instance we had our advertising well in advance and in liberal quantities.

"It is a real pleasure to know that when 'this week's picture' is coming from Vitagraph it is coming, right on time and sure to please our patrons. I have read your 'Bread and Butter' bulletin with considerable interest. That was the first intimation I had that Vitagraph was not a party to the unreasonable and unfair business of selling advertising outright. This new scheme of the exchanges will work a real hardship to the small-time exhibitor, who is foolish enough to tolerate it.

"I have figured that our usual appropriation for advertising and our express charges (eighty miles from Winnipeg) would amount each week to more than our film rental, and in addition, the inconvenience and worthlessness of unmounted paper. You may depend on it, one other exchange only will share our business with Vitagraph when our present contracts have expired. The exchange I mention is an independent concern like Vitagraph, and it starts with a 'U.'

"Vitagraph press sheets have the dope—take it from a newspaper man. Your trailer service too, is a great help to us. On the whole, after two years of buying film service for a small town circuit, I have found that we can't do better than Vitagraph, and I thank you."


Are your patrons getting tired of Sex Stories, spectacles and heavy drama?
Show them the
Hal Roach feature scream
THE
White
Sheep
with GLENN TRYON
Pathépicture

Scenes from the seventh chapter of the Pathe serial, "Galloping Hoofs," featuring Allene Ray and Johnnie Walker. The title of this chapter is "Out of the Depths."

Vitagraph's Auto Models Vie with the Old Timers

THE New York Auto Show, which attracted thousands to admire the latest models, would have been even more interesting if it had been possible to show the automobiles used by Vitagraph in Hollywood a few weeks ago. A comparison of those cars with the modern machines would have been eloquent testimony to the remarkable progress made in the auto industry in a few years.

The machines assembled by Vitagraph were of the vintage of the early 1900s and were used in the picturization of "Pampered Youth," David Smith's production of Booth Tarkington's "The Magnificent Ambersons." The times of which Mr. Tarkington wrote and which are represented in the film were those "rare old, fair old golden days" before Mr. Volstead thought of running for Congress and when Mr. Bryan was still a boy orator.

They were the days when, had cross word puzzles been the rage, and had the word "auto" come into use, the definition would have been "a word in four letters, meaning 'horseless carriage.' " As a matter of fact, "horseless carriage" was the only accepted designation.

One of the important characters in "Pampered Youth" is a mechanical genius who struggles hard to perfect a motor car that will run, and finally succeeds. To be faithful to the Tarkington story and the times it described, it was essential to bring together cars which actually were in use twenty-five or thirty years ago. Mr. Smith was put to his wit's end to obtain these.

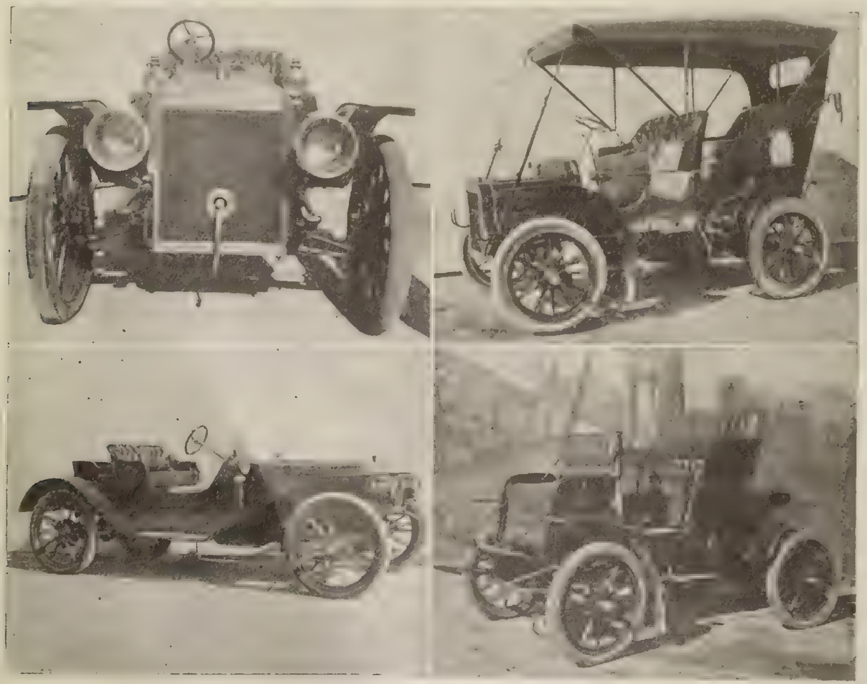
After scouring the country, and corresponding with manufacturers, dealers and collectors in every part of the United States, he succeeded in collecting five primitive specimens, which bear about as much resemblance to the 1925 models as would the first type of steam engine to the most recently manufactured locomotive.

A catalogue of Vitagraph's horseless carriage show would contain descriptions, among other ancient exhibits, of two single cylinder Cadillac touring cars, one of 1904, the other of 1906 make, both passenger models. Yet older, perhaps the oldest car now in existence, was a 1902 Stevens-Duryea touring car, having gear transmission. It was a four passenger car, one couple facing the front and one the rear, but the hood could be so adjusted as to accommodate a third pair who would have been directly over the fender had the machine boasted such an accessory.

Another prize specimen was a 1906 model six cylinder Ford roadster, equipped with the motor which Barney Oldfield used in his famous "999" racer. It had planetary transmission and two speeds, but was innocent of top, windshield or any of the customary "extras" of today.

Possibly the most interesting find of all was a Healy electric enclosed cab, with front wheel drive and with steer brakes on one of the rear wheels, the driver and footman sitting in front in the open. There are only two of these cars now in America, the other one, it is understood, continuing in personal use by John D. Rockefeller.

Latest models in motor-driven fire apparatus were among the exhibits at the New York Auto Show. Such a section was, of necessity, missing from the Vitagraph show, for the reason that in the times it represented there were no motor fire engines. A thrilling scene in "Pampered Youth" is that in which a large apartment house burns, firemen and volunteer helpers making sensational rescues of occupants. Audiences will be treated to views of engines and trucks drawn by two and three horses, a spectacle outdoing the old Roman chariot races.



At the top, left, 1906 model, 6-cylinder Ford roadster; right, 1904 model, 1-cylinder Cadillac; bottom, left, 1-cylinder Ford, 1904; right, 1902 Stevens - Duryea touring car with gear transmission. These cars are used in Vitagraph's "Pampered Youth."

Mexico Plans Big Film

According to an announcement made in the "Mexican American" a publication of Mexico City, it is the plan of several leading citizens of Mexico to promote the production of a feature picture based on the romantic story of Montezuma, the Mexican Conqueror. The Mexican government, headed by President Calles and Foreign Minister Saenz, is interested and have approved plans submitted by Mark J. Trazivuk, the originator of the project.

United States Commercial Attache Alexander V. Dye, stationed in the City of Mexico, has written to the Department of Commerce at Washington, recommending that the department place the idea before American film producers and otherwise assist in its execution.

Warden Asks Showing

Head of New Jersey State Prison Wants "Capital Punishment" Screening

At the request of the warden of the New Jersey State Prison, in Trenton, B. P. Schulberg's production, "Capital Punishment," will be screened before the fifteen hundred inmates of that institution next week.

This showing, the first of its kind ever given in the New Jersey prison, is eliciting much interest in Trenton. It is the third special screening given "Capital Punishment." The picture has recently been shown at Sing Sing Prison and in the Assembly of the New York State Legislature, where a capital punishment abolition bill is up for consideration.

George Hackathorne, star of "Capital Punishment," will address the audience at the New Jersey Prison, as he did at Sing Sing.

"The Little French Girl"

Mario Majeroni Signed, Completing Cast For Paramount Picture

With the addition of Mario Majeroni for the part of "M. de Maubert," the cast for "The Little French Girl," recently started at the Long Island studio, is complete.

Majeroni, whose most recent appearance in a Paramount picture was with Bebe Daniels in "Argentine Love," will be one of a number of well-known players to be seen in support of Alice Joyce, Neil Hamilton, Mary Brian and Esther Ralston, who have the featured roles.

Others in the supporting cast are Maurice Cannon, Paul Doucet, Anthony Jowitt, Jane Jennings, Eleanor Mehnert, Julia Hurley and Mildred Ryan.

Critics Praise Special

New York City Writers Enthusiastic Over "Capital Punishment"

B. P. Schulberg's special production, "Capital Punishment," opened to large crowds at its Broadway premier in the Cameo Theatre last week. Business has been building steadily each day with the result that the management is holding the film indefinitely.

James P. Hogan directed "Capital Punishment" and the featured players include Clara Bow, George Hackathorne, Margaret Livingston, Elliott Dexter, Alex Francis, Mary Carr and Joseph Kilgour.

The metropolitan film critics unanimously endorsed the picture in terms of enthusiasm.

Print of "The Boomerang"

J. G. Bachmann, vice-president and distribution manager for B. P. Schulberg Productions, has received the first print of the new Schulberg special, "The Boomerang." This picture, to be released early in March, is first in importance on the Schulberg program for this year. It was filmed from David Belasco's play by Winchell Smith and Victor Mapes and features Anita Stewart, Bert Lytell and Donald Keith. Gasnier directed "The Boomerang."

Brenon Begins New Picture

Herbert Brenon began production on "A Little French Girl" yesterday at the Paramount Long Island studio. The latest addition to the cast is Julia Hurley, who will play the role of the gossipy old actress, Madame Dumont. Mary Brian, Alice Joyce, Esther Ralston, Neil Hamilton and Maurice Connon have the chief roles.

MARY BRIAN

The charming "Wendy" of "Peter Pan" is the dainty child co-featured in Paramount's "The Little French Girl."

First National Removes Film

To Take "The Sea Hawk" Out of Service at the End of May

E. A. Eschmann, distribution manager for First National, has decided that "The Sea Hawk" shall be taken out of service at the end of the coming May.

Every exhibitor who has not shown this film and wishes to do so before the end of May will be given an opportunity to play it.

Mr. Eschmann and other First National executives believe that "The Sea Hawk" will do a better business between the present time and the end of May than it will during the summer and for that reason it was decided to take it out of service during the summer. It will be released for fresh runs starting in September.

"'The Sea Hawk' is too big a money maker for the exhibitor to play it during the excessively hot months of the year," said Mr. Eschmann. "It is better business for him and better business for First National to take it out of the market from June 1 to September 1 and take advantage of the bigger receipts which it will draw during the seasonable playing months. I have talked this matter over not only with our own executives and franchise holders but with many outside exhibitors and they have acknowledged the soundness of this policy which has been agreed upon."

You Can't Hold 'Em!

Weber and Fields, in Studio, Renew Antics That Made Them Famous

Lew Fields, now appearing with Joe Weber in the picturization of "Friendly Enemies," has adopted (temporarily) Virginia Brown Faire, his leading lady, and when a visitor appears at the studio he points to Miss Faire and introduces her as "my daughter June."

Not to be outdone, Joe Weber trots out Jack Mulhall, and adds: "And this is my son William."

Several visitors have taken these introductions seriously and one elderly lady even told Miss Faire that she "resembled her father very much."

French "Ace" on Tour

Captain Nungesser Will Make Personal Appearances With "Sky Raider"

With the final cutting and titling of Captain Nungesser's first picture, "The Sky Raider," Associated Exhibitors announce that they will send the famous French Ace on a personal-appearance tour over the country.

The tour will be conducted as a road show in every possible way. Nungesser will carry his staff of mechanics and two planes. In addition to his appearance at the theatre, the aviator will do sky advertising and staunt flying. According to the program, the flyer will do his air thrills in the mornings and make his appearances at the theatres in the afternoons and evenings. In addition to his staff of mechanics, he will carry a manager and an exploitation man who will travel in advance of the attraction.

March 12th has been fixed as the starting date of the tour which will begin at Charlotte, N. C. The tour will extend up to September, when the Ace will return to make another production.

George B. Seitz at Miami

Patheserial, "Sunken Silver," Has Allene Ray in Lead

Four weeks of intensive "shooting" by the George B. Seitz Company, engaged in the filming of the forthcoming Patheserial titled "Sunken Silver," finds this newest of Pathe chapter productions well beyond the halfway mark at Miami, Fla.

The story is an adaptation by Frank Leon Smith from the novel, "Black Caesar's Clan," by Albert Payson Terhune, and is being produced under the personal supervision of the prominent serial director, George B. Seitz. It is scheduled for release May 10th and will be in ten chapters of two reels to a chapter.

Allene Ray portrays the featured role, supported by Walter Miller, Frank Lackteen and Frank Wunderlee.

"Bad Company" Premiere

Associated Exhibitors Picture Opens At N. Y. Piccadilly March 7th

Associated Exhibitors announce this week that "Bad Company," first St. Regis picture on the Associated program, will have prerelease showing at the Piccadilly Theatre, beginning March 7th, for an indefinite run.

The production carries Conway Tearle and Madge Kennedy in the featured roles, supported by Charles Emmett Mack, Bigelow Cooper, Lucille Lee Stewart and others.

"Bad Company," as a story, was adapted from the John C. Brownell novelette that ran in a recent issue of the "Everybody's Magazine" under the title of 'The Ultimate Good."

Inspiration Buys "Shore Leave"

Inspiration Pictures, Inc., announces the purchase of the screen rights from David Belasco of Hubert Osborne's "Shore Leave," for Richard Barthelmess. "Shore Leave" had a long Broadway run with Frances Starr in the stellar role and James Rennie as the sailor hero. "Shore Leave" will be adapted to fit the requirements of a male star and will become, in fact, the story of a gob.

Five Two-Reel Productions in Educational's March List

FIVE two-reel productions, featuring comedy stars of exceptional box-office value, will form the mainstay of Educational Film Exchanges' program of releases for March. The two-reel subjects will be surrounded by a program of twelve single-reel releases, consisting of comedy, drama and novelty subjects.

The two-reel subjects will include one release each of the Bobby Vernon, Hamilton and Walter Hiers comedy series and a Mermaid and Christie comedy. Walter Hiers, Bobby Vernon, Lloyd Hamilton, Jimmie Adams and Lige Conley will be seen in starring parts in the two-reel subjects.

Lloyd Hamilton will be seen in "Half a Hero," a Hamilton comedy, the second week of the month. Hamilton will appear, minus his familiar make-up, in one of the big sequences of the picture and will be seen as a traffic cop. He will be supported by Dorothy Seastrom, his beautiful, blonde, leading lady. The picture was directed by Fred Hibbard and is one of the last to be made by this well-known comedy director before his death a few weeks ago.

"Two Cats and a Bird," one of Earl Hurd Pen and Ink Vaudeville series, a comedy in cartoon, will complete the week. "Props," the character created by Hurd for this series, will be the central character in this comedy-subject.

"Great Guns," the two-reel Bobby Vernon comedy, will be the first two-reel comedy on the month's schedule. Vernon will be seen in one of his fastest and funniest comedies to date, and a novel twist is added to the picture in the plot which lands Vernon on one of the targets of the Pacific Fleet, with the big, fighting ships at target practice.

The single-reel pictures for the week will include "Welcome Danger," a Cameo Comedy, with Cliff Bowes and Virginia Vance, the popular Cameo team, supported by Eddie Nelson, the well-known vaudeville performer who has entered pictures. So much promise was shown by Nelson in the making of this Cameo Comedy that he will be later starred in Mermaid Comedies.

"Our Six-Legged Friends," one of the series of microscopic pictures produced for Principal Pictures by Louis H. Tolhurst, will also appear on the first week's schedule. Familiar insects are studied under the ultra-powerful microscope and many interesting and entertaining features of the tiny creatures will be shown.

The third week will see "Hello, Hollywood," a Mermaid Comedy with Lige Conley featured, forming the backbone of the program. This comedy will present one of the biggest comedy casts ever gathered together on the stages of the Fine Arts Studios, for Lloyd Hamilton, Lee Moran, Cliff Bowes, Virginia Vance, Otto Fries, Jack Lloyd and many other leading and featured comedians will be seen in the various sequences of the comedy. "High Hopes," one of the single-reel Cameo Comedies with Cliff Bowes and Virginia Vance, will also be released this week.

The week of March 15 also marks the release of the first of a new series of three single-reel subjects lately acquired for distribution by Educational. This is a series of "Fables In Color" which will present three fantasies done in excellent color-photography. "The Voice of the Nightingale" will be the first release of the series.

Jimmie Adams will be seen in "Love Goofy," another of the fast-action Christie Comedies, as the two-reel subject for the week of February 22. Adams will be supported by Kathleen Myers, Billie Bletcher, Molly Malone, Eddie Baker and Lincoln Plumer.

Scene from "The Raspberry Romance," in which Mack Sennett presents Ben Turpin It is a Pathe release.

MARIAN NIXON
who plays the Masked Rider in the Fox production of "Riders of the Purple Sage" which features Tom Mix

Two Warner Pictures

Added to List of Completed Product for New Season

With two more pictures completed this week and the last three nearing completion, Warner Bros. will start production on their new season's program within the next ten days.

The productions to which "finis" was written in the last two days are "Eve's Lover" and "Tracked in the Snow Country."

"Eve's Lover" is from the novel by Mrs. W. K. Clifford, adapted for the screen by Darryl Francis Zanuck, and was directed by Roy Del Ruth. Bert Lytell and Irene Rich are featured. Supporting them are Clara Bow, Willard Louis, John Steppling, Arthur Hoyt and Lew Harvey.

"Tracked in the Snow Country" has as its star Rin-Tin-Tin. The story and scenario is by Edward Meagher, formerly a Boston dramatic critic, and the direction is by Herman Raymaker. In the cast are June Marlowe, David Butler, Mitchell Lewis, Charles Sellon and Princess Lea.

This picture is said to have unusual atmosphere in that every foot of it was filmed in the snow country, and will be exploited as an ideal summer attraction.

The Ernst Lubitsch productions, "Kiss Me Again," "How Baxter Butted In," directed by William Beaudine, and "The Woman Hater," adapted from the "Eleventh Virgin," directed by James Flood, will be completed within the next few days.

Weight to Start Another

F. Harmon Weight, director of "On the Stroke of Three" and "Drusilla with a Million" for Associated Arts Corporation, will shortly resume work under the banner of that recently formed organization. Weight is being congratulated for the splendid manner in which he directed "Drusilla with a Million," the Elizabeth Cooper novel which will be one of the outstanding features on F. B. O.'s new season program. Mary Carr, Kenneth Harlan and Priscilla Bonner have the leading roles.

MRS. MARY E. HAMILTON
Woman police chief, is supervising "Lilies of the Streets" for Film Booking Offices release

"Tides of Passion"

New Title for J. Stuart Blackton-Mae Marsh-Vitagraph Production

"Tides of Passion" is the title finally bestowed by Vitagraph on the production now being made in California by J. Stuart Blackton, in which Mae Marsh is starred.

Despite the popularity with the reading public of Basil King's best-seller, "In the Garden of Charity," from which the picture is adapted, the new name is regarded as better fitted for photoplay purposes.

It is probable that most persons who have not read the book would regard "Charity" as the common noun meaning "benevolence," whereas in this case it is the name of the heroine.

Miss Marsh plays the part of Charity, and declares it is more to her liking than any other role she ever had.

Scott Engages Gibson

Lester F. Scott, Jr., producer of the Buffalo Bill, Jr., and Buddy Roosevelt series of high-class Westerns, distributed by Weiss Brothers' Artclass Pictures Corp., has engaged Tom Gibson to handle the megaphone on the second Buddy Roosevelt series, season 1925-26, preparations for which have already been under way for some time.

This announcement was made at the offices of Weiss Brothers' Artclass Pictures Corporation early this week, following the receipt of a wire from the coast. Richard Thorpe, who directed a majority of the widely popular Buddy Roosevelt and Buffalo Bill, Jr., attractions of the current series, is now engaged in completing the final features, starring Buffalo Bill, Jr., two of which are still to be delivered to Weiss Brothers' Artclass Pictures Corporation.

"A Royal Flush"

The title finally selected for the latest Spat Family comedy, completed last week, is "A Royal Flush." The story of the picture is based on a mythical kingdom and features the famous Spat trio—Frank Butler, Laura Roessing and Sidney D'Albrook. The production was made under the direction of Jay A. Howe.

Barthelmess in "New Toys" Makes a Hit in New York

RICHARD BARTHELMESS' essay into light comedy in the motion picture "New Toys" from the play by Oscar Hammerstein 2nd and Herbert Milton Gropper is showing at the Strand Theatre this week and has served to give that popular dramatic actor a new reputation—that of a comedian of ease and authority.

The New York reviewers found it one of his most entertaining pictures and predicts that if he wished, he could become as popular a comedian as he is a dramatic actor.

Louella O. Parsons in the New York American said:—"I take back what I said about Richard Barthelmess one time, namely, that he had no sense of humor. After seeing him as Will Webb, the husband, I know that he has both a fine sense of humor and an understanding of how comedy should be played. . . . If you have never laughed in your life you will laugh at Clifton Webb doing the dance with Spring flowers in his hair. Heretofore John Robertson has made some of the best dramas on the screen, and here today he gives us the most amusing comedy. I enjoyed 'New Toys' and I believe it holds an appeal for many persons for the reason that it not only contains real comedy, but a love story that is of interest, to many people who are tired of lurid melodramas and sensation dramas."

Irene Thirer in the Daily News: "One of those airy, laugh-enticing comedy dramas which chases away the blues and made its audience oblivious to the raindrops beating furiously outside the Mark Strand Theatre yesterday. Barthelmess fans will flock to see this picture. Dick is a good actor and lives up to this part."

New York Evening Post: "Richard Barthelmess in 'New Toys' proves a comedy of the first water. No less capable in comedy is his wife, Mary Hay, who as Queen Elizabeth sets the audience off at a merry pace. A smoother, more balanced action could not be obtained."

Frank Vreeland in the New York Telegram: "The first time Barthelmess has played comedy in half a dozen years and yet he knows his way about very deftly."

Harriette Underhill in the New York Tribune: "'New Toys' is far more entertaining on the screen than it was on the stage. Richard Barthelmess proves that he is a delightful comedian and Mary Hay and Clifton Webb share the honors with him. 'New Toys' seems to us the perfect cinema comedy. All of this sounds like the sort of thing the zealous press agent is wont to write, but when you see 'New Toys' you'll realize that the half has not been told. 'New Toys' is delightful."

Regina Cannon of the New York Evening Graphic: "'New Toys' is a bully good picture. The audience was in an uproar of laughter throughout the picture. I enjoyed seeing Dick in something that gives his talents full opportunity and he makes the most of the chance in 'New Toys.' You won't make any mistake in seeing 'New Toys' and if you like good, clean comedy, you will agree with us that Dick is simply great in this his greatest picture."

Begin on Fourth Miller Film

A. G. Steen, managing director of Miller and Steen Distributors, Inc., 1650 Broadway, who are handling the Hunt Miller Western Productions, Inc., series of twenty-four two-part action features, starring Tom Forman, with "P. K.," the horse "that thinks like a man," and a big supporting cast, announces that production work has begun on "The Man Who Rode Alone," the fourth issue of this fast-moving series, and that he has now ready for screen examination the first three releases of the series for buyers whose territories still remain open.

First class novelties get
First class business.
Novelty is HAL ROACH'S
middle name.

Try this one

THE
White Sheep
WITH GLENN TRYON

Pathépicture

Six New First Nationals; Four Ready for Cutters

SIX new productions for First National release are either already in work or about ready to start at West Coast studios.

Corinne Griffith started on Hartley Manner's play, "The National Anthem," last week under the direction of Al Santelle. In the cast are Kenneth Harlan, Harrison Ford, E. J. Ratcliffe, Charles Lane and Edgar Norton. The role of the French dancer remains to be filled.

Frank Lloyd expects to get started this week on his film version of Rex Beach's novel, "Wings of Chance." He has selected the locations for exterior shots and has added to his already fine cast Tully Marshall, Fred Sullivan, Fred Koehler and Cap Anderson. Negotiations are about completed with a popular feminine screen star for the role of Rouletta.

Edwin Carewe is ready for photography to start, if it has not already begun, on "Heirs Apparent," from Sir Philip Gibbs' novel. Lloyd Hughes and Mary Akin have been signed for important roles and other well known players will soon be announced as members of his excellent cast.

M. C. Levee has started production on "Just A Woman," with Al Cummings directing.

Shooting is expected to get under way by March 2nd on the new Joseph M. Schenck productions starring Norma and Constance Talmadge. Constance's picture will be "The Man She Bought." The title of Norma's next has not been announced, but it undoubtedly will be a stage play.

"The Talkers" is not included in the above list as it has been in work about three weeks.

First National announces the completion of photography on four of its forthcoming releases—three in Hollywood and one in New York.

The Easter production is Richard Barthelmess' new picture, "Soul-Fire," from Martin Brown's stage play, "Great Music." John S. Robertson directed.

"His Supreme Moment," the George Fitzmaurice-Samuel Goldwyn production based upon May Edginton's splendid story, "World Without End," is safely through the "shooting" stage.

John M. Stahl has completed photography on "Fashions for Men," from Franz Molnar's stage play and is now engaged in cutting it.

Corinne Griffith's new picture, "Declasse," from Zoe Akin's play, is well along in the cutting process.

A scene from "New Toys," in which First National release Mary Hay is seen. Clifton Webb has the cane.

J. FARRELL MacDONALD

Who has just been cast in "Once to Every Man," a Fox production.

Schulberg Buys Four New Stories For His Program

FOUR more stories, which will be filmed during 1925-26, were purchased this week by B. P. Schulberg Productions to complete its program of eighteen features for the coming season. They are:

"With This Ring," a recent Saturday Evening Post serial by Fanny Heaslip Lea, just published in book form. This is a novel of modern marriage and will be one of the most important on the Schulberg list.

"Studies In Wives," a best-selling novel, by Mrs. Belloc Lowndes.

"Ruthless Women," a story of Americans in Paris, written directly for the screen.

"Extravagant Youth," a story of the 1925 girl and boy, disclosing American college life.

These stories round out the material to be secured by B. P. Schulberg for the coming twelve months.

Other literary properties to be produced during the new season are "Shenandoah," the American stage-play; "Parisian Love," by F. Oakley Howard; "Horses and Women;" "Dancing Days," by J. J. Bell; "Exclusive Rights," by Evelyn Campbell; "Lew Tyler's Wives," by Wallace Irwin; "The Aristocrat," by Larry Evans; "The Worst Woman," by Larry Evans; "The Romance Of a Million Dollars," by Elizabeth Dejeans; "Shopworn," by Patricia Wetherill; "Eden's Fruit;" "The Other Woman's Story," by Peggy Gaddis; "The Girl Who Wouldn't Work," by Marie B. Wentworth James, and "Open That Door," by Ewart Adamson.

Abramson Gives Studio Party

Ivan Abramson, author and director of "Lying Wives," heralded the return of Clara Kimball Young to the screen with a studio party given to trade-paper and newspaper men at the Tec-Art Studio, where the film production is being made.

New York newspaper critics and dramatic editors, along with members of the film trade papers, met, besides Miss Young, other artists appearing in Abramson's new photoplay. These included Madge Kennedy, Edna Murphy, Richard Bennett, Niles Welch and Barney Sherry. Buddy Harris, a three-year-old film prodigy, and "Bee" Jackson, the famous Broadway dancer, entertained the guests. Lita Lopez, Porto Rican beauty, who is also a member of the "Lying Wives" cast, was present.

Neil Hamilton's Role

Neil Hamilton will play a featured role in Herbert Brenon's production of "The Little French Girl" for Paramount.

GEORGE O'HARA
In F. B. O. series, "The Pacemakers"

"Her Father's Daughter" to Be F. B. O. Feature Picture

FOLLOWING the overwhelming success and great financial returns on "A Girl of the Limberlost," both in this country and abroad, Film Booking Offices of America, Inc., has purchased the screen rights to another Gene Stratton-Porter novel, "Her Father's Daughter," and shooting will commence shortly, according to an official announcement by J. I. Schnitzer, vice-president and general manager of the company, who consummated the deal with the Estate of Gene Stratton-Porter, Inc.

"Her Father's Daughter" ranks with "A Girl of the Limberlost" and "Freckles," as one of Mrs. Porter's most widely read novels. The sales of the book total 582,451 to date. It was written in 1921, three years before Mrs. Porter's death. The popularity of this author's work is attested to in the total sales of her books, which aggregate over 9,000,000 copies.

"Her Father's Daughter" is a romance of California and is published in book form by Doubleday, Page & Company. James Leo Meehan, son-in-law of the late author and director of "A Girl of the Limberlost," which F. B. O. released some months ago, is at work on the continuity. Mr. Meehan also will direct "Her Father's Daughter." He is searching for a wholesome, attractive girl, who is typical of America's clean young womanhood, to play the lead. As soon as this girl is found, shooting will commence immediately on the F. B. O. lot.

J. I. Schnitzer, in commenting on the purchase of this most popular novel, said:

"F. B. O. is in the market for clean, wholesome stories and novels. The salacious, the vulgar and the suggestive will never find a place on the F. B. O. program. Despite the contentions of some of our producers that dirt makes money, we have but to look back at the plays and motion pictures which won instantaneous success with the public and made money for the producers and distributors. 'Over the Hill,' 'Humoresque' and our own 'A Girl of the Limberlost' made screen history, because they were clean, wholesome stories, teeming with heart interest and human appeal."

William De Mille Cuts Titles

Economy in subtitles is one of the William DeMille "touches" in his Paramount pictures. In his production of "Men and Women," written by Clara Beranger from the Belasco stage success, no subtitles are used after the first thousand feet of film.

Action Pictures Prominent on Latest F. B. O. Schedule

ACTION stories in outdoor locations, with a plentiful sprinkling of comedy, will have an outstanding part in F. B. O.'s schedule for the coming season. Recent contracts provide for a series of eight pictures, starring Fred Thompson, on the second one of which, "That Devil Quemado!," the big western star is already engaged. In all of these Thomson's white charger "Silver King" will have an important part.

Eight productions starring Bob Custer, called the Texas Ranger series, also will feature the program. These will be made by Jesse Goldburg, who is now at work on "Lightning Speed."

Lefty Flynn will be starred in a series of eight semi-outdoor attractions along the lines of those in which the late Wallie Reid achieved fame. These will be produced by Harry Garson, who has just completed a series of four westerns for F. B. O. starring the former Yale gridiron star.

Yakima Canutt, world champion rider, also has been added to the F. B. O. galaxy of western features. Ben Wilson will make a series of eight productions starring Yakima Canutt. He has just finished the first, "Scar Hanan."

Action will be a vital element in the new series of eight Dick Talmadge productions to be made for F. B. O. and in the H. C. Witwer prize two-reel series, "The Pacemakers," in which George O'Hara and Alberta Vaughn are being co-starred.

Evelyn Brent in Radio Story

A radio melodrama, as yet untitled, will be the next starring vehicle for Evelyn Brent for Film Booking Offices, according to B. P. Fineman, general manager of the F. B. O. studios. Special scenic effects are being devised by Art Director Frank Ormston and one of the biggest exploitation campaigns ever put out by F. B. O. will be developed under the general supervision of Nat. G. Rothstein.

B. P. Fineman at Palm Springs

B. P. Fineman is spending a week's vacation at Palm Springs, Cal., resting from the arduous labors incident to general supervision of F. B. O.'s production activities at the F. B. O. studios in Hollywood. He was accompanied by Mrs. Fineman, known to the screen as Evelyn Brent. On her return to the studios next week, Miss Brent will begin work on a new melodrama, "The Face on the Air," a radio story by J. Grub Alexander.

Scene from the Producers Distributing Corporation release, "Beyond the Border," a Hunt Stromberg production featuring Harry Carey.

"Dante's Inferno" Smashes Records at Shea's, Buffalo

WITH three records smashed following an exploitation campaign in which a wide variety of stunts were put across, "Dante's Inferno" has been the most talked of picture that has played Buffalo in a long time.

The following new records were hung up by the Fox special which played Shea's Hippodrome during the week of February 8th.

A new record for gross receipts Sunday, February 8th.

A new record for gross receipts on Lincoln's Birthday.

A new record for week of Lincoln's Birthday.

Nearly 15,000 saw the picture on Sunday.

The gross receipts on Lincoln's Birthday exceeded by $400.00 the receipts taken in at the house on Lincoln's Birthday, 1923, which up to that time held the house record.

About a month preceding the engagement at Shea's Hippodrome, a list of 10,000 names of Buffalo residents was sent by special representatives to Europe and from various countries on the Continent post cards were mailed to Buffalo that called attention to the forthcoming presentation of Dante's Inferno at Shea's Hippodrome, and the messages on the cards were written in Polish, German, French and Italian.

The week preceding the engagement 10,000 heralds printed in Germany 10,000 in Italian and 10,000 in Polish were distributed in Buffalo. Advertisements were carried in the Polish, German and Italian newspapers in addition to the regular advertising done by Shea.

On Sunday, February 8th, the Buffalo newspapers carried special stories in practically every department from the "telegraph to the sporting page along with unusually large spreads in the rotogravure sections. Seldom have Buffalo newspapers given greater cooperation toward the exploitation of any picture.

One outstanding exploitation stunt, was the hanging in the Council Chamber of the Buffalo City Hall, a large oil painting of an undraped woman and across the top of the painting was the question—"Is Buffalo Going to Hell?" This picture was planted just a few minutes before the council meeting and great consternation prevailed when the members of the board assembled for their regular meeting. After considerable discussion, Mayor Schwab directed a sergeant-at-arms to remove the picture from the Council Chamber, but he was unable to do so however before the members of the Board discovered that the painting was one of several used in the exploitation of Dante's Inferno.

This story was such a sensation that the United Press carried it over its wires.

Another outstanding achievement and one which probably created more talk and brought greater results than any single thing done was the broadcasting of a story of Dante's Inferno, through the Federal Telegraph & Telephone Station WGR, atop the Stattler Hotel. On Wednesday evening, February 11th, this story was broadcasted by Gerald K. Rudulph, who linked his talk around Lincoln's Birthday and "Father and Son Week" which was observed in Buffalo at the time. Mr. Rudulph gave a fifteen minute talk which carried the suggestion that it was most appropriate that Dante's Inferno should be playing in Buffalo during "Father and Son Week." He cited the incident in the picture having to do with the dispute between the father and son and drew attention to the lesson taught by the Fox version of the Inferno.

Stories were carried in the newspapers in advance of the broadcasting and the record breaking day that followed leads the Fox people to believe that Mr. Rudulph succeeded in reaching practically everybody in Buffalo who has a radio. Due to the fact that station WGR gave Mr. Rudulph the benefit of all power possible it is estimated that his talk was heard by upwards of 200,000 people. He was given every consideration by Mark A. Rigg. Manager of the Federal Radio station WGR, and O. E. Becker, Chief Announcer of the station. A flashlight photograph was taken of the broadcasting stunt which shows Mr. Rudulph speaking into the microphone on the stage of Shea's Hippodrome and which also shows a scene of Dante's Inferno being projected on the screen.

MADGE BELLAMY
in "The Iron Horse" a William Fox wonder-picture

"The Sky Raider" Listed

Captain Charles Nungesser is Given Capable Support by Prominent Players

Associated Exhibitors announces the release on its March 8 program of the spectacular feature production, "The Sky Raider," which presents Captain Charles Nungesser, the famous French "Ace," in the leading role.

"The Sky Raider" is an Arcadia Productions, Inc., picture and was made at the Glendale Studios, L. I. It was adapted for the screen by Gerald C. Duffy from the thrilling story by Jack Lait, entitled "The Great Air Mail Robbery." T. Hayes Hunter handled the direction.

The cast selected to play the leading parts in support of Captain Nungesser is an unusually capable one, and includes such well-known screen celebrities as Jacqueline Logan, Gladys Walton, Lawford Davidson, Walter Miller and Wilton Lackaye.

Release Date Changed

"Puzzled by Crosswords," the Century comedy starring Eddie Gordon in a hilarious take-off on the present cross-word puzzle craze, has been advanced in release date from July 22 to April 1, it has just been announced by H. M. Herbel, sales manager for Century.

Scenes from "Champion of Lost Causes," in which William Fox presents Edmund Lowe.

POLA NEGRI
As she appears in her latest Paramount picture, "The Charmer."

Something New

Educational Pictures Will Release Series of "Fables in Color"

Educational Film Exchanges, Inc., announce the release of a new series of novelty subjects, known as "Fables In Color." The first release will make its appearance on the program during the week of March 15.

The first release will be "The Voice of the Nightingale," a semi-dramatic subject in color. The process used is the latest development of the Pathe Censortium Cinema, of France.

The two other subjects of the series will be "Only a Country Lass" and "In the Spider's Web," both novelty subjects in color and clever animation of miniature subjects. The plots of both concern the adventures of a country girl in a large city and are fantastic to a degree.

A feature of the last two subjects will be subtitles in rhyme from the pen of the well-known publicist, Morrie Ryskind. These two subjects will be released at regular intervals following the release of "The Voice of the Nightingale."

"The Shock Punch"

Richard Dix, who played the leading role in "Men and Women," is getting ready for his next starring vehicle, "The Shock Punch," which Paul Sloane will direct for Paramount.

Diversity of Entertainment on Pathe Program, March 8

PATHE program for the week of March 8th offers wide diversity. Heading the comedy releases are a two-reeler, featuring Ralph Graves, under the title of "Bashful Jim," and an "Our Gang" comedy, "Dog Days."

In "Dog Days" much of the story can be gleaned from the title. Not unlike any other group of neighborhood rascals, "Our Gang" proceeds to collect every stray mongrel in sight and teach it tricks. The picture winds up with a riotous party at the home of Mary, a jaded society lady of ten. On the whole, Mickey, Farina, Jackie, Mary, Joe and Gene offer in this picture some of their best humor.

The Ralph Graves picture, made by Mack Sennett under the direction of Eddie Cline, is one of the first Sennett comedies for which Bryan Foy has done the "gagging." Bryan is the son of the famous stage comedian, Eddie Foy, and has made quite a name for himself in the field of screen-comedy. The production is presented under the title of "Bashful Jim," with Alice Day, William McCall and Marvin Lobach in the leading, supporting roles.

The Patheserial offering for the week is the second chapter of "Idaho," the thrilling drama of the early gold-rush days. In this chapter, under the title of "Hands Up," Beth Cameron (Vivian Rich) dons the garb of a boy and starts out to avenge the death of her father, who was shot and killed by a band of brigands. She is aided by Doctor Gibb, whose professional practice has brought him in frequent contact with the disastrous results of the outlaws' depredations. Beth Cameron is also assisted by Boston Graham (Mahlon Hamilton), the Pony Express Rider, in her crusade against the outlaws.

On this program Grantland Rice releases one of his "Sportlight" series under the title of "Neptune's Nieces." This production features Aileen Riggin, Helen Meany and Gertrude Ederle. It was produced in the Bermudas under the supervision of John Hawkinson. The film illustrates all the different strokes used in the art of swimming as demonstrated by the girl experts, who are in training for coming championship meets.

In Pathe Review No. 10 the principal feature is the second installment of the "Origin of Man," a picture-log of the Roy Chapman Andrews Expedition into Mongolia. This installment has to do with the "Desert Dwellers" whom the expedition happened upon in their search for fossils. This expedition was made in co-operation with the American Museum of Natural History. Other subjects in the Review are an interesting picture-story on "Making Friends With Birds" and views of the city of Seattle in Pathecolor in the "Visiting Our Own America" series.

Paul Terry's animated cartoon-animals live up to the title of "In Dutch" in more ways than one in the current Aesop's Film Fable for the week.

Pathe News Nos. 22 and 23, with "Topics of the Day" No. 10, complete the Pathe program of releases for the week.

Splendid Reviews

Metropolitan Reviewers Praise Metro-Goldwyn's "The Great Divide"

Metro-Goldwyn-Mayer's special production of "The Great Divide," directed by Reginald Barker, opened to overwhelming acclaim at the Capitol Theatre in New York, where the critics hailed it as the finest picture released by Metro-Goldwyn this season.

Benjamin Glazer adapted the famous William Vaughn Moody stage success to the screen, while Waldemar Young wrote the continuity.

Conway Tearle and Alice Terry have the leading roles, and are supported by a cast that includes Wallace Beery, Allan Forrest, ZaSu Pitts, Huntly Gordon, George Cooper, Ford Sterling and William Orlamond.

"Sunken Silver"

The company of Patheserial players, under the direction of George B. Seitz in Florida, started to work last week on the studio interiors of "Sunken Silver." The company has been at Miami for some time making Albert Payson Terhune's story, "Black Caesar's Clan," which will be released as a ten-chapter serial under the title of "Sunken Silver." Allene Ray and Walter Miller are the featured members of the cast.

Scenes from "The Little French Girl," a Paramount forthcoming release with Neil Hamilton, Alice Joyce, Mary Brian and Esther Ralston featured.

Rod La Rocque, De Mille Star, Is Proud of Famous Players

ROD LA ROCQUE is in town preparing for "The Coast of Folly," in which he will play leading man opposite the Marquise de la Falaise de la Coudraye (Gloria Swanson).

Immediately following this production, he departs for the West Coast, where he will be starred under the banner of Cecil B. De Mille.

Mr. La Rocque returned from Europe last week and knew nothing of his stardom until a cable from Mr. De Mille informed him of the fact. After "The Ten Commandments" he could have been starred, but asked the privilege of waiting a year or so while he studied further under Mr. De Mille's direction as featured player. Since then he has appeared in "Feet of Clay," "Forbidden Paradise," "The Code of the Sea" and "The Golden Bed," in all of which he fulfilled the promise of his outstanding performance in 'The Ten Commandments."

In respect to leaving the Famous Players-Lasky, Mr. La Rocque said: "If there is any artist who has ever worked for Famous, and has an unkind word to say of them, I have yet to find him. For myself, I am proud to fly the Paramount banner in any old part of the world. Its prestige brought me hosts of friends abroad. Among the functions I attended abroad was a dinner given by the Famous Guards at St. James Palace, London. There I met the Prince of Wales and Prince Henry. On another occasion I was a guest at a fox hunt, in Sussex, and I was made to feel at all times that I was to make myself thoroughly at home. And all of this came to me through the prestige of Paramount and Mr. Cecil B. De Mille."

In mentioning Mr. De Mille, Mr. La Rocque wants the whole world to know that his success as an actor is due to him entirely.

"If it had not been for this great executive," said Rod, "I would still be 'an actor looking for a job.' Ten years ago I was an extra on the old Essanay lot, and in my group of fellow-extras was Gloria Swanson, Helen Ferguson, Agnes Ayres and Virginia Valli. It has been a long drive since then, and only a year and a half ago did I first begin to see 'the light o' day' peeping through the shadows, thanks to Mr. De Mille."

"When an opportunity came to star after 'The Ten Commandments,' I decided to wait until Mr. De Mille had given me more of his direction, and also to get an idea of what the public wanted. Thousands of letters have come to me in the last year and a half.

"The main points which I have gleaned from this mass of correspondence is that, first, cleanliness is wanted. Then romance, youth, action and brevity. All this makes for one hundred per cent. entertainment. And I know that this is exactly what I will get in the form of starring vehicles under Mr. De Mille's banner. He has an uncanny sense of box-office values, and is a director of outstanding ability."

ROD LA ROQUE

In the last year and a half the Paramount star has climbed to the "top of the ladder," after a long, hard climb

Warner Bros. Studio Heads Take Up Their New Duties

TWO studio officials who recently signed contracts with Warner Bros. have now taken hold of their new duties at the Warners' Hollywood studio. They are Bennie Ziedman, who is associate executive to Jack L. Warner, production manager, and Harry Edwards, who has assumed the position of studio manager.

Mr. Ziedman has had one of the most spectacular rises in motion pictures. In a period of ten years he has gone from publicity manager to production supervisor and is still a very young man. He started as publicity man for the old Lubin company of Philadelphia in 1915, leaving there to become director of publicity for D. W. Griffith, and the Triangle Fine Arts Corp., at that time the king pin of all producing companies.

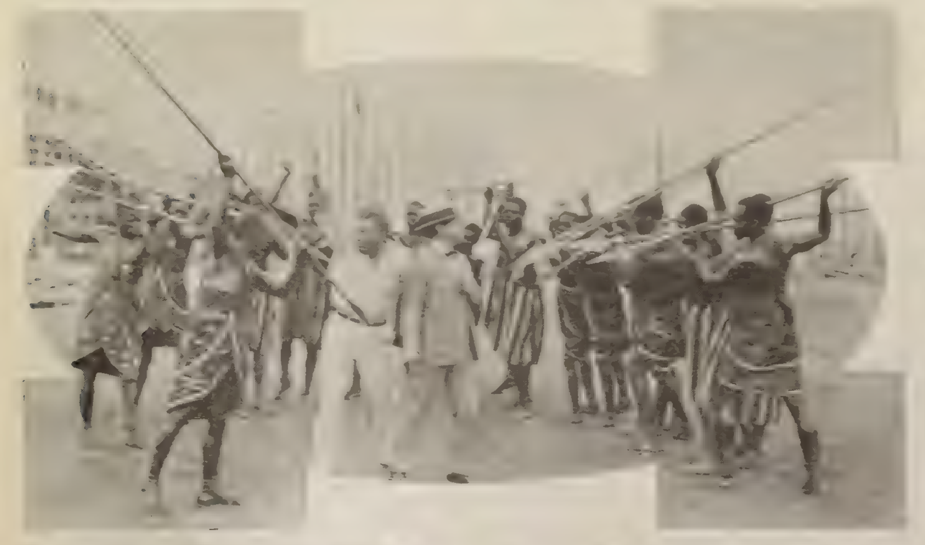
But a short time later, there was a young man named Douglas Fairbanks, who was just coming into prominence, and Mr. Ziedman became his director of publicity. From that position he was appointed production manager for Mary Pickford and then he became an independent producer, making ten pictures in all.

With those completed, he joined Universal as assistant general manager and supervisor of production, the position he held when his affiliation with Warner Bros. took effect. With this enviable record, Mr. Ziedman brings a wide knowledge of the business with him that will be reflected upon the pictures he supervises in the future.

Harry Edwards has filled every office that a studio affords during a period of eleven years. He started as property man at the old Biograph Studio in 1913 and went from there to the New York studio of Universal; then to the Christie Film Co., where he was Production Manager for eight years—the position he held prior to his going to Warner Bros.

In the course of that time, Mr. Edwards went up on the ladder from property man to electrician, cutter, stage manager, assistant director, director, studio manager, and then to his present position of studio manager.

With all these phases of the business behind him, there is nothing around a studio that is foreign to him. He knows when and what should be done at the proper time.



Fierce African tribesmen imported to Rome to take part in Metro-Goldwyn-Mayer's "Ben-Hur" are "after" Sid Grauman, prominent picture theatre owner; Fred Niblo averts the "catastrophe"

Ann May in "Speed Wild"

Ann May, who appears opposite Lefty Flynn in "O. U. West," just completed for F. B. O. by Harry Garson, has been re-engaged as leading woman to the big Yale star for his first comedy-drama, "Speed Wild," soon to go into production at the F. B. O. Studios in Hollywood.

JACK MULHALL
playing with Weber and Fields in Producers Distributing Corporation's "Friendly Enemies"

Tax Free Music Service to Showmen, by Vitagraph

IN keeping with a policy which demands the extension of every possible aid to motion picture exhibitors, Vitagraph, in a statement issued this week by John B. Rock, announces the perfection of plans for a tax-free music cue service to theatres.

The first production with which these facilities will be extended to exhibitors desiring it is "School For Wives," the official release of which is set for March 9th.

Vitagraph decided upon this radical innovation after receiving requests from many exhibitors in all parts of the country who were anxious to be relieved of the burden imposed upon them by the Authors' and Composers' Association. Members of this organization own copyrights on much standard music which, in consequence, carries a fixed charge for use in cue sheets. Even though a theatre uses only one sheet of copyrighted music in the course of a year, it is required to pay a yearly fee of ten cents for each of its seats.

With virtually every picture house in the United States offering an elaborate music program as a regular feature of its entertainment, the burden became increasingly heavy. As a step in a campaign for the lifting of the objectionable charge, many exhibitors joined last September in organizing the Tax Free Music Bureau Association, with Harry Sigmond, of New York, as general manager.

By thus organizing, theatreowners and managers succeeded not only in directing attention to the trying situation affecting them, but in obtaining a measure of relief. Mr. Rock believes that much more may be accomplished, however, through direct action by producers and distributors, and that co-operation along the lines just adopted by Vitagraph is due the exhibitor.

The Vitagraph statement reminds exhibitors that in making up the tax free music cue sheet the music obtained will be free only until the date of publication. The purchase thereafter of any music, the copyright of which is held by a member of the Authors' and Composers' Association, will subject them to the same yearly charge they have been required to pay in the past.

The tax free cue sheet to be issued by Vitagraph is in addition to the music cue service already extended. This is to be continued, as heretofore.

"Vitagraph has determined to extend the new facilities to exhibitors because we consider it a duty and a pleasure to serve them in every way possible," said Mr. Rock. "There cannot be too close co-operation among the various factors composing the picture industry. What helps one helps all, and if the lot of the exhibitor is lightened the producer and distributor is certain to benefit in the long run."

"Our Gang" Has New Member in Their Newest Production

THE liveliest piece of news on the Hal Roach lot this week is the breaking down of the exclusive circle in "Our Gang" and the admitting of little Johnny Downs, age nine, as a member of the "gang."

To date Hal Roach's rascals have been the hardest set of juvenile society in cinemaland to break into, only a few of the many candidates passing all tests. Johnny must have measured up to all the requirements, as he is taking one of the parts in an "Our Gang" picture completed last week. The newest juvenile production directed by "Bob" McGowan is typically "Western." In it Mickey Daniels, Mary Kornman, Joe Cobb, Jackie Condon and Farina wear sombreros and chaps in true Western style.

"Bad Bill Brodie" is the latest comedy to be completed by Charley Chase. In the character of a tough Chicago gunman, Chase is supported by a cast headed by Martha Sleeper, Noah Young, Eddie Borden, Evelyn Burns and Horace Kirkland. The picture was directed by Leo McCarey.

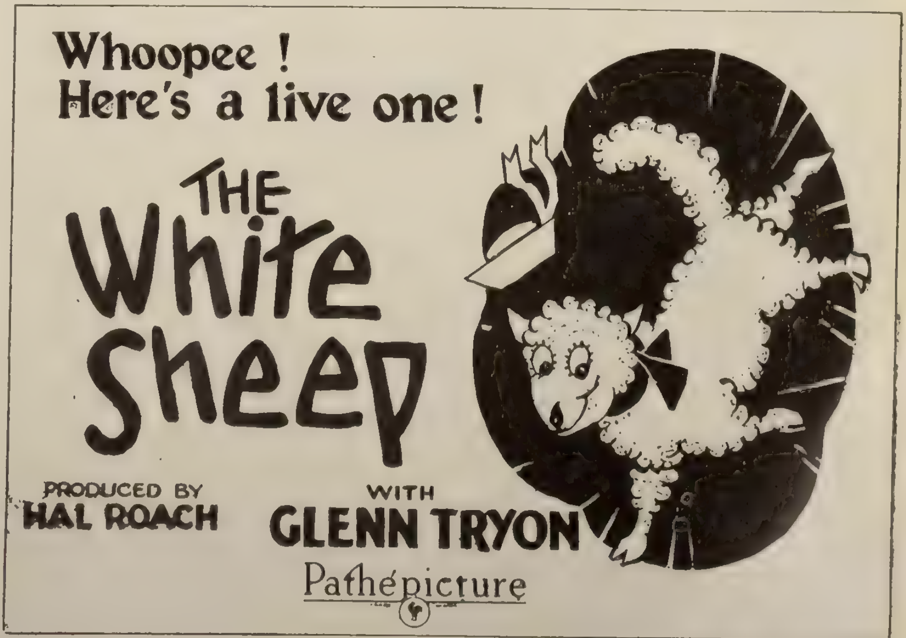
Glenn Tryon has also completed a picture which is the second Tryon production to be directed by James W. Horne. Fay Wray, the beautiful new leading lady for Tryon, is used in this picture for the first time, together with Marjorie Whities, who plays the vamp role. The story of the picture is that of a young, married couple who move into an uncompleted home and are forced to turn their hands to all sorts of trades.

Another Richard Talmadge

"Yellow Faces" is the colorful title of the first Richard Talmadge production under his new starring contract with F. B. O. The bounding star has just completed a series of six melodramas under the able supervision of Abe Carlos. The new series will be handled personally by the star and his organization. They also will be made on a bigger scale than those of the past. "Yellow Faces" introduces a number of flash scenic effects. The usual Talmadge thrills and comedy will be present in abundance as well.

Schulberg's Detroit Franchise

The release of Schulberg Productions in the Detroit territory will be handled by W. D. Ward, according to an announcement just made by J. C. Bachmann, vice-president and general manager of distribution, who has just closed a deal with Mr. Ward whereby the latter becomes head of the newly organized Preferred Pictures of Detroit.



Frances Marion, Producer, in Munroe-DeMille Group

FRANCES MARION, novelist and premier scenarist of the motion picture industry, writer of over twenty of the biggest of recent successes, has entered the ranks of Independent producers in the formation of her own producing company backed by strong western financial interests and contracts have already been signed for releases through Producers Distributing Corporation. Miss Marion will personally write the scripts and supervise the productions which will be known as Frances Marion Pictures.

Miss Marion has more successful pictures to her credit than any other scenario writer active in the business today. Her ten Mary Pickford pictures, among them "Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," "Amarilly of Clothesline Alley," "Stella Maris" and "Pollyanna," placed her in the Motion Picture Hall of Fame.

More recently Miss Marion has to her credit the scenarios for such pictures as "Abraham Lincoln," the Norma Talmadge productions, "The Eternal Flame," "Within the Law," "Secrets" and "The Lady," Constance Talmadge's "East is West" and Richard Barthelmess' "Sonny," all big box-office attractions.

During her association with Wm. R. Hearst, Miss Marion wrote the scenarios for "Humoresque," "Just Around the Corner," and five other noteworthy Cosmopolitan productions.

Still more recently she has written the scripts for the Samuel Goldwyn productions, "Potash and Perlmutter," "Potash and Perlmutter in Hollywood," "Cytherea" and "Tarnish."

A Director-Scenarist

In addition to writing more than thirty original stories and screen adaptations Miss Marion is a full fledged director, having directed as well as written the Mary Pickford production, "The Love Light," and the Cosmopolitan picture, "Just Around the Corner."

She was one of the first writers to successfully work in close cooperation with the star and director in the actual making of pictures, and when she and Marshall Neilan were associated with Miss Pickford, the trio of co-workers were famous. Miss Pickford, herself, always generously credited Miss Marion, with a just share of the credit for her biggest successes.

The formation of this new producing unit, bringing an exceptionally well qualified creator into the producing field, is the result of negotiations started by John C. Flinn, vice-president of Producers Distributing Corporation, on the occasion of his last visit to Los Angeles.

Miss Marion will make two productions at the Hollywood studio for release in the Fall and the selection of the story, director and cast for the first picture will be made when Mr. Flinn returns to Los Angeles next month.

FRANCES MARION

Premier scenarist among the feminine workers, she will produce pictures for release through Producers Distributing Corporation.

Prod. Dist. Corp. Announces Its March Release Schedule

FOR the curent month of March, Producers Distributing Corporation has an exceptionally strong and well balanced list of releases that includes the debut of the famous stage stars, Weber and Fields, Priscilla Dean in her first 1925 rapid-fire melodrama, Harry Carey in the first of his new series of westerns, the first 1925 Frank Woods production with an all-star cast, and an aggregation of the foremost farceurs in the newest Al. Christie feature, 'Stop Flirting."

Harry Carey in "Beyond the Border," a Hunt Stromberg production, directed by Scott Dunlap with Mildred Harris opposite the star, will be released on March 2nd. This subject is an adaptation from the story by Meredith Davis embellished with the artistic photography of Sol Polito that has distinguished all of the recent Carey subjects.

The second subject on the March schedule is another Hunt Stromberg production, "The Crimson Runner," starring Priscilla Dean. Harvey Gates, writer of Miss Dean's biggest features, wrote "The Crimson Runner" especialy for the star, and according to advance reports on pre-views in Los Angeles it is the fastest moving and most melodramatic picture in which Miss Dean has yet appeared.

"Beauty and the Bad Man," adapted from one of Peter B. Kyne's stories with an all-star cast, is the third March release. This is a Frank Woods production directed by William Worthington, with an all-star cast that includes Mabel Ballin, Forrest Stanley, Russell Simpson, Edna Mae Cooper, James Gordon and Andre De Beranger.

"Friendly Enemies," the George Melford production starring Weber and Fields with Stuart Holmes, Virginia Brown Faire, Jack Mulhall and Lucille Lee Stewart in the supporting cast, is listed in the March release for first runs.

Al. Christie's all-star feature, "Stop Flirting," with John T. Murray, Wanda Hawley, Vera Steadman, Ethel Shannon, Jack Duffy and Hallam Cooley in the cast, is also set for first run booking on March 30th. This is another Christie adaptation.

This is Farina, in the "Our Gang" comedy for Pathe release, produced by Hal Roach as "Dog Days."

Billy Boye in "Lying Wives"

Ivan Abramson has engaged M. H. Karper's latest screen find Billy Boye for "Lying Wives" which he wrote and is now directing with Clara Kimball Young, Richard Bennett, Madge Kennedy, Niles Welch, J. Barney Sherry, Enda Murphy and Buddy Harris.

DOROTHY MACKAILL
Who is now playing the part of Chickie in First National's production of that name.

DeMille "Find" to Play in Warner Bros. Picture

NO sooner had Harry and Jack Warner stepped into the studio after their arrival from New York than things began to happen in the way of securing new players for the first of the Warner Bros.' pictures now about ready to go into production on next year's program.

By special arrangement with Cecil DeMille, the Warners have obtained the services of Vera Reynolds to play the feminine lead in "The Limited Mail," the famous old melodrama by Elmer Vance being made into a modern screen play by Zarryl Francis Zanuck. Miss Reynolds is a DeMille find, a girl of unusual beauty and talent who has appeared in several of his recent productions.

She will play opposite Monte Blue, who has been cast for the lead. This is the first Warner picture for some time in which Mr. Blue and Marie Prevost have not played together. Both Mr. Blue and Miss Prevost will hereafter head their own units.

The Warners also announce they have signed John Harron to a long-term contract and he will become one of the stock company's leading juveniles. Mr. Harron is a brother of the late Bobby Harron, and his contract was signed after the Warners had viewed his excellent work in "My Wife and I" and "The Woman Hater," just completed.

For "Rose of the World," the Kathleen Norris novel, which will be the first of the new season's program to go into production, the Warners have signed Alan Forest to play Jack Talbot, Pauline Garon for the role ot Edith Rogers, Alex Francis for Grandpa Tollifer and Lydia Knott for Mrs. Kirby. Helene Chadwick and Hunty Gordon have been assigned to the leads. The adaptation was prepared by Dorothy Farnum and the scenario by Julien Josephson. Harry Beaumont will direct.

First National Testing Out New Players for Bigger Roles

THE cry for new faces in the movies has been heard by First National and will be answered. Richard A. Rowland, general manager of First National, has sent word out to Earl Hudson to find new talent. And Hudson has passed the order along to his associates, Herman Bruenner, who signs the principals for the Hudson units, and Ray Connell who handles the minor players.

Hudson has been a material factor in bringing out quite a few of the younger leading players. Under his supervision Colleen Moore, Ben Lyon and Jack Patrick have soared to eminence. He was the first, too, to bring into the public eye Vera Reynolds, whom Cecil DeMille has since starred, and Georgia Hale, Chaplin's new leading woman. The producer picked both these out of the extra ranks for special attention.

For the past few weeks Bruenner has been supervising screen tests for young screen players whose work in obscure parts has attracted notice. He has taken screen records also of many New York stage players.

As a result of Bruenner's efforts, Betty Jewel and Martha Madison were turned over to Director George Archainbaud for supporting parts with Ben Lyon and Viola Dana in "The Necessary Evil." Miss Jewel has appeared in a few D. W. Griffith pictures, while Miss Madison has brought credit upon herself by her introduction to the New York stage in "My Son."

Another stage actress who has benefited by the search for new faces is Lora Sonderson, of last year's Music Box Revue, who is now in the all-star cast headed by Dorothy Mackaill in "Chickie," which John Francis Dillon is directing.

Gladys Erskine, daughter of one of Costa Rica's wealthiest and most influential business men, and famed as a beauty in San Jose, is also appearing in "Chickie." Her beauty and charm impelled the president of Costa Rica last year to select her to reign as "Queen of the Bullfights" at the fiestas in San Jose. She is a poetess of no mean ability, sings well, is a sculptress and has dramatic ability.

F. B. O. Managers' Convention

A. A. Huot, of Seattle; William Mathews, of Portland; Sid Weisbaum, of Denver; Sid Goldman, of San Francisco, and Abel Davis, of Salt Lake, all branch managers of Film Booking Offices, have returned to their homes after attending the western division convention of F. B. O., which took place last week at the F. B. O. Studios in Hollywood. Others who attended the meetings, which had to do with sales and production problems, were Vice-President J. I. Schnitzer, General Sales Manager Harry M. Berman and A. A. Schmidt, west coast district manager.

Territory Selling Fast

Weiss Brothers' Artclass Pictures Corporation are rapidly closing territory on their 1925 series, featuring Buffalo Bill, Jr., and Buddy Roosevelt, the popular young ridin' stars. Contracts for the third series of thrillo-action five-reel features, with a new star whose identity has not yet been disclosed, are also being closed each week, according to an announcement by Louis Weiss, the Artclass executive.

Richard Dix, as he appears in a scene from Wm. DeMille's production for Paramount, "Men and Women."

Christie Plans Innovation in Filming "Stop Flirting"

IN advices to Producers Distributing Corporation, Al. Christie promises the presentation of a new angle on the so-called social whirl of high society in his forthcoming big feature, "Stop Flirting."

While the locale of the motion picture version will be virtually the same as it was in the musical comedy of the same name as successfully presented in London last season—that of the luxurious seaside home of a young man of wealth, surrounded by a gay and flirtatious crowd of pleasure seekers, the thing which will make the new Christie production "different" will be the presentation of this sort of life from the farce comedy angle, with no melodramtic or problematic worries to trouble the beholder. In other words it is being filmed purely for humorous episodes and laughs. "For laughing entertainment only" is the slogan which the staff headed by Director Scott Sidney is working on.

All the players in the big cast have been selected from the angle of playing farce, enlivened with the ever useful "gag" designed to make two laughs grow where only one existed in the stage versions of the story.

John T. Murray, former vaudeville and Winter Garden star, heads the cast. Opposite him is Wanda Hawley, who has already registered in the Christie features released through Producers Distributing Corporation. Jimmie Adams, known for his work as a star in the two-reel comedies, will make his bow in features in the role of a flirty Baron; Jack Duffy, who scored a personal hit as the old grandpa in "Reckless Romance," will do the funny butler character in "Stop Flirting," and David James will play the aviator. Others prominent in the story will be Hallam Cooley, Ethel Shannon, James Harrison and Vera Steadman.

Scenes are now being made at the beaches and at Catalina, with hydroplanes, aeroplanes, surfboards and all that goes with the locale from a scenic point of view.

With the reputation which the Christie organization has made with its features "Hold Your Breath," "Reckless Romance" and the laugh classic, "Charley's Aunt," the movie fans will be looking forward to another sure-fire laughing feature when "Stop Flirting" is released early in the Spring.

Barbara La Marr Studying Role

Barbara La Marr, while vacationing abroad, is intently studying the character of "Fleur," heroine of the newest Galsworthy novel, "The White Monkey," in which she will make her next screen appearance. Miss La Marr will return to New York in time to attend the premiere of "Heart of a Temptress," in which she is starred. This Sawyer-Lubin production, which was made under the direction of Phil Rosen, is slated for early release by First National.

Will H. Hays and Sam L. Warner greet William Beaudine, new president of the Directors' Association.

Special Meeting of Legislature Called to See "The Iron Horse"

WHILE the William Fox production of "The Iron Horse" has been shown to President Coolidge, Governor Alfred E. Smith and other state executives, for the first time in history a special meeting of the State Legislature has been called to witness a motion picture. On Tuesday night, February 17, "The Iron Horse" was screened in the rotunda of the state capital at Salt Lake City, Utah, for Governor George C. Dern, the members of the Legislature and the following prominent citizens of that state: Mayor C. Clarence Neslen of Salt Lake City, Secretary of State H. C. Crockett, Attorney General Henry C. Cluff, Speaker of the House of Representatives McKell, Superintendent of Public Instruction A. N. Jenson, Chairman of the State Industrial Commission Board H. O. McShane, Chairman of the Utilities Commission D. O. McKay, President of the State Senate A. B. Irvine, Chairman E. L. Gurgon of the Board of County Commissioners and Judge F. C. Loofbourow.

James Kirkham, 75, who was with the road from the head of Echo canyon to Devil's Gate, said, "The hardships shown in the picture were not exaggerated. We worked for nearly a year just driving the tunnel in Echo canyon, and the trials that came to the workers there were great."

Joseph S. Horne, Richfield, a pioneer of 1847, who worked on the transcontinental road, assisted in the construction from Ogden to Salt Lake built at the suggestion of Brigham Young.

He said, "I saw towns move from place to place as the road progressed just as shown in the picture. It was real and historically true in most cases. Much of the grading from Echo Canyon to Ogden, the most difficult section, was done by the Utah pioneers, who also built the trunk line to Salt Lake. Brigham Young himself after the Promontory celebration broke the first ground for it and drove the last spike at Salt Lake January 10, 1870."

"Our Gang" in a scene from their latest, "Dog Days," which Hal Roach has produced for Pathe.

New Century Comedy

"Dangerous Peach," a two-reel comedy starring Al Alt, is the current week's release by the Century Film Corporation. It is being released through all Universal exchanges. This is Al Alt's first comedy under Century's new four-star series plan. Alt will make twelve two-reelers in all for 1925 release. Some of them already are completed. The other three stars in the four-star plan are Wanda Wiley, Eddie Gordon and Edna Marian.

HARRY MOREY
Is one of the splendid cast supporting Barbara LaMarr and Conway Tearle in "Heart of a Temptress," the latest Sawyer-Lubin picture, soon to be released by First National.

Four Pictures in Work at First National's Eastern Plant

FOUR pictures will be in production simultaneously by First National's Eastern units with the starting of "The Half-Way Girl," and "The Making of O'Malley."

This will mark the high water mark of production for the Earl Hudson units which were brought East from Hollywood last fall.

The last phases of preparation for the commencement of the two new pictures began Monday with the announcement by Hudson that he had engaged Webster Campbell to direct "The Half-Way Girl," and has assigned Dorothy Mackaill to play a co-featuring role with Milton Sills in "The Making of O'Malley."

It is expected that the last of the interiors for "Chickie" will be completed next week at the Cosmopolitan studios, which First National leased a few weeks ago to amplify its Eastern production program. The company then moves to Miami, Florida, for exteriors.

"Chickie," which boasts one of the strongest casts of any picture made in the East for a long time, is being directed by John Francis Dillon.

"The Necessary Evil," being made by George Archainbaud at the 175th Street studio, with Ben Lyon and Viola Dana in the featuring roles has two or three more weeks yet to go.

The script of "The Half-Way Girl," in which Doris Kenyon is to feature, has been completed. Sets are going up for this new picture both at the 175th Street and the Cosmopolitan, while at the same time Herman Bruenner, assistant production manager, is filling the cast of supporting players.

"The Half-Way Girl" script calls for many exteriors of a tropical nature. According to Earl Hudson much of the picture will be taken in Florida. "The Making of O'Malley," which is a screen version of Gerald Beaumont's Red Book Magazine story of the same title, deals with the romance of a New York policeman and will be made entirely in this city, with exteriors probably taken at some of the busiest corners down town. Lambert Hillyer is to direct it. The personnel of the cast to support Milton Sills in this picture will be announced during this week.

The negatives of the first two pictures made by the Hudson units here in the East are now at the laboratories, the editing and titling having been completed this week. First National plans to release both these pictures during March.

Four Important F. B. O. Films Completed by B. P. Fineman

FOUR new attractions, all of which will have important positions on the releasing schedule of Film Booking Offices, have been completed at the F. B. O. Hollywood Studios under the general supervision of B. P. Fineman, studio manager.

The Al Santell Gothic production, "Parisian Nights," an Apache melodrama starring Elaine Hammerstein and Lou Tellegen, was completed last week. It is based on an original story by Emil Forst, adapted by Fred Kennedy Myton. Others in the cast are Rene Adoree, William J. Kelly and Boris Karloff.

"Drusilla with a Million" was completed by F. Harmon Weight for Associated Arts Corporation for F. B. O. release. It is a sentimental drama based on the novel by Elizabeth Cooper and in which Mary Carr, as the slavey of a charity home for old folk, has a role very similar to her memorable part in "Over the Hill." "Drusilla" promises to be one of F. B. O.'s outstanding releases at the outset of the coming new season.

Evelyn Brent's fourth melodrama, "Forbidden Cargo," a story of the sea by Fred Kennedy Myton, also was finished last week when Director Tom Buckingham shot battleship scenes with the co-operation of the Navy at San Diego.

The first three episodes of F. B. O.'s new two-reel H. C. Witwer series of college life, "The Pacemakers," also have been completed by Director Wesley Ruggles.

Metro Buys Play

The second purchase within two weeks by Metro-Glodwyn-Mayer of a Broadway dramatic success was announced this week. Laurence Eyre's comedy hit of the early season, "Merry Wives of Gotham," is the play bought by the company. Lynn Starling's comedy, "In His Arms," was bought by Metro-Goldwyn-Mayer last week.

"Fighting the Flames"

The filming of Columbia Pictures' latest melodramatic special, "Fighting the Flames," has been completed, and is now in the process of editing by Viola Lawrence. Directed by Reeves Eason, the cast includes William Haines, Dorothy Devore, Frankie Darrow, Charlie Murray, David Torrence, Sheldon Lewis and William Welsh.

Willard Mack Engaged

Willard Mack, playwright and actor, has been engaged to do a third Jackie Coogan script. Mack wrote "Little Robinson Crusoe" for Jackie, and the film proved such a successful Metro-Goldwyn release that Jack Coogan, Sr. engaged Mack to write a second story. "The Rag Man," for the boy star.

CHARLIE CHAPLIN IN THE ROLE OF DIRECTOR
United Artists' star in the forthcoming "Gold Rush" is seen here showing Malsolm Waite just how this scene is to be "put across." This feature is to be released very soon.

Metro's "The Monster" Is Given Chorus of Praise from Critics

ROLAND WEST'S "The Monster," released by Metro-Goldwyn, has opened at the Capitol Theatre in New York to an overwhelming chorus of praise from the critics.

Says the New York Journal: "Lurking figures slinking steathily through shaded shrubbery, doors opening unexpectedly, secret panels closing suddenly, a hooded what-is-it turning on the current for the electric chair, fights, steel traps, comedy, suspense—and 'The Monster' at the Capitol takes his bow. It's a thrilling mystery film, with Lon Chaney as the suave Dr. Ziska, who wheels in operating-tables, smokes cigarettes in long holders, frightens his victims and sends ecstatic chills through the audience. Johnny Arthur, as the amateur detective, is a delight. He and Gertrude Olmsted and another chap find themselves prisoners. Johnny takes a few drinks and starts investigating, and the subsequent situations are a riot. There are plenty of laughs. The picture is highly entertaining."

"The Capitol," observes the New York Evening Post, "offers a thrill a minute in 'The Monster,' with Lon Chaney as the demented surgeon and Johnny Arthur as the amateur detective sharing the honors. Lon Chaney proves he can give the customers the creeps. Walter James and Knute Erickson, as Caliban and Daffy Dan, are helps in putting the play across."

"Ordinarily mystery plays don't get over well on the screen," remarks the New York Telegram and Mail. "But at the Capitol this week 'The Monster' causes one's flesh to do the goose step pleasurably."

"'The Monster' is in a class by itself," testifies the New York American, "when it comes to furnishing cold shivers and nervous chills. I received the maximum number of 'creeps' at Lon Chaney's impersonation of the insane doctor. His make-up is not quite so grotesque as usual, but it is bad enough. And we must admit that he is a good actor."

"Lon Chaney gives another of his unique characterizations this week at the Capitol in 'The Monster,' reports the New York Evening World, "but for once he discards his highly exaggerated make-up and appears in a comparatively plausible role. And, for this reason, his work here is as good as any he has ever done. 'The Monster' has in it even more horrors thon were depicted in the stage version."

The Brooklyn Eagle has this to say: "Another play which seems to have been given a happier production on the screen than on the spoken stage is Crane Wilbur's mystery thriller, 'The Monster.' When 'The Monster' is not blood-curdling in the very horror of its theme, the adventures of the mail order detective provide many genuine laughs which manage nicely to relieve the tension of the play's more strenuous moments. Johnny Arthur offers a really splendid performance. Lon Chaney's maniacal machinations as the mad professor are startlingly realistic. 'The Monster' will thrill you beyond words."

Bushman Back from Rome

Francis X. Bushman, playing the "heavy" role of Messala in Metro-Goldwyn-Mayer's remarkable production of "Ben Hur," directed by Fred Niblo, has returned to New York from Rome.

Mr. Bushman will go to the coast, where "Ben Hur" is to be completed at the Metro-Goldwyn-Mayer studios at Culver City.

Bennie Ziedman and Ernst Lubitsch consider Ena Gregory, Violet Avon, Joan Meredyth and Betty Arlen as prospects for future Warner Brothers productions.

MADGE KENNEDY AND—

Little "Buddy" Harris, both of whom will be seen in Ivan Abramson's production, "Lying Wives," which boasts an all-star cast.

New Fitzmaurice Film

Will Soon Complete "Shooting" on "His Supreme Moment;" Will Have Sequence in Technicolor

George Fitzmaurice has about completed "His Supreme Moment," the picture he is making with Samuel Goldwyn from May Edginton's serial novel, "World Without End." The final shooting will take place this week. Cutting and editing will begin upon Samuel Goldwyn's return from abroad, which is expected soon.

"His Supreme Moment" will have its novelty, just as "A Thief in Paradise" had, but in the case of the new picture it will be a sequence in technicolor, contrasting with the black and white of the rest of the production, showing ten beautiful girls who reveal the love of all nations. Each will represent a different country.

The theme of "His Supreme Moment" is the year's test given to her lover by a beautiful actress. Blanche Sweet is seen as the actress and Ronald Colman as the lover who is put to a year's test. Others in the cast are Cyril Chadwick, Ned Sparks, Belle Bennett and Jane Winton.

"That Devil Quemado!"

Recovered from a fractured thigh, which laid him up for several months, Fred Thomson, F. B. O. Western star and world famous athlete and stunt man, has started work on "That Devil Quemado!" at the F. B. O. Studios in Hollywood The story, written by Marvin Wilhite and published in the Western Magazine, requires the star to do many hazardous stunts which, despite his recent injuries, Thomson insists on doing himself. Del Andrews is directing the production with Gloria Hope appearing opposite the husky star.

"Faint Perfume"

B. P. Schulberg arrived in Hollywood last week from New York, and work was started immediately on Zona Gale's novel, "Faint Perfume." Alyce Mills, whom Mr. Schulberg recently signed to a long-term contract, will make her bow as a member of the featured cast of "Faint Perfume."

GEORGIA HALE

Talented and beautiful new leading lady for Charlie Chaplin, will shortly be seen in "The Gold Rush," a United Artists release.

Big Booking for "New Toys"

Richard Barthelmess' Latest Will Show in 150 Theatres Simultaneously on Release Date

The policy of many simultaneous showings in important key city points of certain of the photoplays in its group of Leader pictures, which E. A. Eschmann of First National has inaugurated, will be put into practice with Richard Barthelmess' new Inspiration production, "New Toys," from the stage comedy by Oscar Hammerstein 2nd and Milton Herbert Gropper.

Mr. Barthelmess' previous picture, "Classmates," showed in 125 important cities during the week of its release, and exhibitors found it one of the most popular of this star's long line of successes.

W. J. Morgan, Mr. Eschmann's assistant in charge of open market bookings, states that bookings so far received on "New Toys" for important key city showings during its release week, March 1, indicates that it will play 150 theatres simultaneously on that date.

Finishes "The Midnight Girl"

Lila Lee has completed work in Chadwick Pictures Corporation's "The Midnight Girl," the story of Broadway night life that was written especially for her by Garrett Fort. After an arduous winter in the studios of New York, Miss Lee has planned a short vacation for herself in Florida. Gareth Hughes, Miss Lee's leading man, is busily rehearsing a vaudeville sketch which will bring him before the footlights in almost every section of the country.

First Tom Terris Picture

Associated Exhibitors announces that Tom Terris will start work this month on the first of a series of pictures he has contracted to produce for them.

The first picture will be a screen adaptation of "My Buddy's Wife," a story recently published in "The Smart Set" magazine and written by T. Howard Kelley. The production will be made at the Tec-Art studios with J. W. Schleiff in charge as production manager.

Central Policy Changed for "The Man Without a Country"

THE inadequacy of the two-a-day policy in meeting the popular demand for the new film epic, "The Man Without a Country," at the Central Theatre on Broadway has caused William Fox to yield to the continuous policy.

Even with the changing policy, it has been impossible to cope with the crowds. On the night of Washington's birthday, according to Manager Shadboldt, of the Central Theatre, the jam was so great that the foyer doors were broken down. "In all my experience with shows," declared Mr. Shadboldt, "I have never seen so great a clamor for a motion picture."

The change in policy at the Central meets the request of scores of school teachers, who have complained that the two-a-day policy made it difficult for them to organize school parties. Under the new policy there are five shows daily instead of two.

Hundreds of letters are pouring into the Fox offices complimenting Mr. Fox on his latest achievement. The letters come from people in all walks of life.

Governor Alfred E. Smith of New York, who requested an opportunity to view the picture privately at the executive mansion in Albany, wrote to Mr. Fox saying "It is a wonderful picture."

Mrs. David Ross, president of the National Indorsers of Photoplays, on behalf of her organization, wrote: "We recommend it ('The Man Without a Country') to the entire American family. It is a credit to the motion picture industry."

Curtis A. Hodges, managing editor of the Indianapolis News, who saw the picture at a preview for prominent people in Indianapolis, said in a letter to Mr. Fox that "This is the type of film that the public should be supplied with," and Mayor Samuel Lewis Shank of the same city, declared it to be a "convincing argument against censorship."

One of the most interesting letters received by Mr. Fox came from Minna C. Smith, the writer, who knew Dr. Hale, the author of "The Man Without a Country." "I imagined dear old Dr. Hale there seeing it with me," wrote Miss Smith referring to the picture, "and at the end I asked him (in memory of the day he appeared on the stage himself at the old Boston Museum at the Authors' Reading) 'How do you like your man now in this?' and the answer was clear 'a finer portrayal could not have been done.'"

Dr. Thomas Edward Potterton, the lecturer, declared in a letter to Mr. Fox that he was "thrilled by the dynamics of the picture." "It contains wonderful appeal," he said, "while the element of the romantic sustains the human interest."

"The Man Without a Country" seems to be one picture with an appeal to people of all classes. This is indicated by the types of people seen at the Central Theatre. It is one of the few pictures on Broadway that is attracting the limousine trade along with crowds from East and West sides. It is no uncommon sight to see people in evening dress seated beside toilers whose garb proclaims them late arrivals from Europe. "But this," declares Mr. Fox, "is not only the true democracy of the theatre, but the greatest compliment ever paid a producer. It is indeed gratifying."

Eight of Paramount's world court of beautiful models displaying some "bobs": they appear in "The Dressmaker From Paris." Left to right—Etta Lee, "Princess of the Orient"; Clara Morris, "Neysa McMein's Regal Redhead"; Yola D'Avril, "Jean Patou's Most Famous Model"; Thais Valdemar, "Fairest of Europe's Nobility"; Adalyn Mayer, "The Cinderella Girl of 1925"; Sally Rand, "Named by C. B. DeMille as the most Beautiful Girl in America"; and Cecille Evans, "The Girl with the Coles Phillips Ankles."

H. M. Warner Coming

Last Week He Was "Going" to Hollywood—Now En Route East

Harry M. Warner, president of Warner Bros., who returned to the Coast last week after a visit to New York, expects to leave for Manhattan again next Sunday. He will stop in San Francisco, Seattle, Minneapolis and several Eastern cities on his way, but all of the stops will be short, as he expects to arrive at the New York office on March 12.

Mr. Warner returns East to take up several pending negotiations left uncompleted when he was compelled to go to Hollywood and assist in lining up the new production program. Four pictures will be underway on the new schedule by the time he arrives in the East.

Rayart Signs New Star

Billy Sullivan to Appear in a Series of Five Reel Comedy Dramas

According to anouncement from the offices of W. Ray Johnston, President of Rayart Pictures Corporation, this company has just signed Billy Sullivan for a series of pictures for Rayart release.

The Sullivan pictures will be released in two groups—the first a series of four, to be released one a month starting April 15th—and the second a group of eight to be released monthly starting with the fall Rayart Program in September.

The pictures will be in five reels each of the comedy drama type, working up to a thrilling prize fight sequence in the last reel of each picture.

Byerle Made Branch Head

The promotion of T. O. Byerle to be manager of First National's Kansas City branch, effective February 16th, is the eighth promotion from within the ranks of sales staff made by E. A. Eschmann within the past year. Mr. Eschmann has recently stated that it is his policy to pick for responsible sales officers, men from within the department who have made good. That is one reason for the loyalty and enthusiastic support which the field force has given to Mr. Eschmann and to First National. They know that if they make good they will be rewarded when opportunity arrives and given wider opportunities with the company.

Wolf Leaves Inter Mountain

Jules Wolf, having disposed of his stockholdings in Inter Mountain Educational Film Exchange, Inc., operating the Educational Exchanges in Denver and Salt Lake City, and having decided to remove from Denver, has resigned as an officer and director of the Inter Mountain Company and as manager of the exchange at Denver.

A. P. Archer, who for some time has been manager of the Educational Exchange at New Haven, is to become manager of this exchange. C. H. Messenger remains as manager of the exchange at Salt Lake.

Bachmann on Tour

J. G. Bachman, vice-president and general manager of distribution for B. P. Schulberg Productions, leaves this week for his annual tour of the company's exchanges.

"The Boomerang"

David Belasco's play, "The Boomerang," produced as a special B. P. Schulberg Production, will be the March release on that company's program.

Lieber Releasing Schulberg Films

A contract for the release of B. P. Schulberg productions in the Indianapolis territory was closed this week by J. G. Bachmann, vice-president and general manager of distribution.

Robert Lieber is the new franchise holder for Schulberg in that section.

The product he will release this year includes the following features: "The Breath of Scandal," "White Man," "The Triflers," "Capital Punishment," "The Parasite," "The Boomerang," "The Mansion of Aching Hearts," "Faint Perfume," "My Lady's Lips" and "When a Woman Reaches Forty."

"Buster" Keaton's New Comedy

"Seven Chances," at Preview, Sizes Up Like a Laughing Riot

Buster Keaton's eagerly awaited new comedy, "Seven Chances," was tried out one evening last week, without warning, in one of the Los Angeles theatres, and proved, according to a wire from Edward Mannix at the Culver City studios to Nicholas M. Schenck, overwhelmingly successful.

"Previewed Buster's picture to-night," wires Mr. Mannix. "A laughing riot. Personally think it best picture he has ever made. The audience just one continuous laugh from start to finish."

"Seven Chances" is scheduled for release in March. It is a Metro-Goldwyn picturization of the remarkably successful stage-comedy by Roi Cooper Megrue, adapted to the screen by Jean Havez, Joseph Mitchell and Clyde Bruckman. Keaton has himself directed the picture. Ruth Dwyer is his leading woman, and the cast includes T. Roy Barnes, Snitz Edwards, Frankie Raymon, Erwin Connelly and Jules Cowles.

Sign Famous Costume Designer

Erte, a celebrated designer of French fashions, has arived in New York. Under contract to Metro-Goldwyn-Mayer Pictures Corporation, Erte will hold an exhibition here before going to the company's studios at Culver City, where he will design costumes for the most prominent film stars.

That the American woman is the best dressed of all women, and today dictates fashions throughout the world, was stated by Erte, who said that the reason for this was the influence everywhere of American motion pictures.

Herbert Lubin At His Desk

The many friends of Herbert Lubin, secretary of the Associated Pictures Corporation, who for the last two weeks has been confined to his home with a severe attack of la grippe, will be glad to learn that he is back at his desk much improved in health.

Sam Morris Returns

Sam E. Morris, of Warner Bros., has just returned from a trip to Chicago, Minneapolis and St. Louis, where he had a talk with several of the Warner franchise holders, who were unable to attend the New York conference.

Want Original Stories

F. B. O. Purchases Two More—Twenty Bought Previously

The original story, written directly for the screen, has come into its own with a bang at the F. B. O. studios. West Coast Scenario Editor Edward J. Montague, who with John Brownell, the home office story chief, is lining up stories for several units, announces the purchase of "The Face on the Air," a radio melodrama in which Evelyn Brent will be starred. It was written by J. Grubb Alexander.

More than twenty originals have been purchased by F. B. O. within recent months and put into production. Among them have been "Fools in the Dark," by Bertram Millhauser; "Parisian Nights," by Emile Forst; "Vanity's Price," by Paul Bern; "Dangerous Flirts," by Julie Herne; "Silk Stocking Sal," by E. Richard Schayer; "Midnight Molly," by Fred Myton; "Forbidden Cargo," by Fred Myton; "Cheap Kisses," by C. Gardner Sullivan; "Mock Marriages," by C. Gardner Sullivan; "Thundering Hoofs," by Marion Jackson; "Speed Wild," by H. H. Van Loan; "O. U. West," by Helen Broneau; "The Millionaire Cowboy," by Darryl Francis Zanuck; "The No-Gun Man," by Dorothy Arzner; "Trigger Fingers," by William Lester; "Divided House," by Frank Retore, and "Go Easy, Young Fellow," by Floyd Sheldon.

Big Banner Program

Sam J. Eriskin and George H. Davis of Benner Productions, Inc., are planning a pretentious program for the coming season, and shortly will make definite announcement of what they propose to do. They have just purchased the rights to "The Checkered Flag" by John Mersereau. It is expected that Benner Productions will make at least six pictures the coming season, part of them to be produced at the Whitman Bennett studios at Yonkers and others to be made in Hollywood.

"The Awful Truth"

Assisted by Percy Heath, Elmer Harris has completed the screen version and continuity of Arthur Richman's stage play, "The Awful Truth," which is to serve as Agnes Ayres' first starring vehicle for the Peninsula Studios at San Mateo, Cal. Ina Claire played it on the stage. It is to be released through the Producers Distributing Corporation as an Elmer Harris Production on April 6th. Filming will start February 2nd under the direction of Paul Powell.

De Mille Engages Fashion Creator

France is again to lend of her dressmaking skill to American-made pictures. Cecil B. De Mille announced that he has signed Henriette Dallet, of Paris, France, to be gown-designer at the new Cecil De Mille studio in Culver City.

Harris Completes Cast

Casting of the next Elmer Harris production, "The Awful Truth," was completed this week with the selection of Warner Baxter, Phillips Smalley, Raymond Lawney, Gertrude Short, Winifred Bryson and Carry Clark Ward to support Agnes Ayres in the stellar role.

NAZIMOVA
Starring in the J. Stuart Blackton production, "The Redeeming Sin" a Vitagraph release

Stanley Closes for First National

The Stanley Company of America has closed a contract with First National Pictures by which every release of that company will be shown in every theatre on the Stanley circuit for the period of one year beginning March 1, 1925.

The deal was closed by W. J. Heenan, Philadelphia branch manager, last week.

The first releases falling within the contract time of the Stanley Company are "New Toys," "Playing with Souls," "One Year to Live," "I Want My Man" and Colleen Moore's "Sally."

FLORENCE VIDOR
One of the trio forming "the perfect cast" in Paramount's forthcoming production, "Are Parents People?"

Kinograms Show Views of Nome Hero

Kinograms, Educational's news reel, is claiming "scoops" on two of the most important news events of the times in the current issue of that news weekly, in the first authoritative pictures of Leonard Seppalla, hero of the remarkable dog-sled dash to save stricken Nome, Alaska, from the grip of an epidemic of diphtheria, and in the first pictures of the preliminary training activities of the leaders of the American League and the big stars of baseball.

The pictures of Seppalla and his now famous dog-team are claimed to be the first authentic shots of this intrepid hero and his wonderful dog team to reach the screen. The scenes of the stretches of the country over which man and dogs struggled during the killing blizzard and over almost impassable obstacles will give picture audiences a more vivid understanding of the magnitude of the feat than could hundreds of columns of printed description of the barren country.

The baseball pictures in the same release mark the first showing of the major leaguers getting into action in preparation for the opening of the 1925 campaign. They show the world's champion, Washington Senators under the leadership of young Stanley Harris hiking and limbering up at Hot Springs and Babe Ruth playing golf as one of his training feats to reduce. Other members of the famous Yankee team are also shown.

Big Grosses for "Charley's Aunt"

Entering its third week in the three big long run theatres; Grauman's Million Dollar Theatre in Los Angeles, Moss' Colony Theatre in New York and The Orpheum Theatre in Chicago, "Charley's Aunt" is piling up box office receipts that promise to establish a new long run and revenue record for farce comedy.

The box office reports from the Colony in New York show a gross intake for the first week of $25,012.11—the second week's total was $21,462.87—and the first two days of the third week show $4,992.35 for Sunday and $5,880.33 for Monday.

At the Million Dollar Theatre in Los Angeles "Charley's Aunt" grossed $24,656.61 the first week, $22,136.86 the second week and $4,276.42 for Sunday of the third week.

The Orpheum Theatre in Chicago with its limited seating capacity grossed $10,303.00 the first week, $9,300.00 the second week and last Saturday, the opening of the third week the Al. Christie farce brought in $1,852.00 which is one dollar less than the day's record of the theatre.

MAE BUSCH
In First National's "Frivolous Sal" Miss Busch has one of her choicest roles.

New Series for Pathe Review

The Pathe Review announces the production of a series of pictures dealing with marriages as they are performed in various countries. Like others of their series of installment features, Pathe will make an elaborate production of its "Bride" series and distribute it over a period of weeks in the Pathe Review.

The "Bride" series will cover the marriages of all nationalities. In the production of the series minute attention will be given to the dress of the bride in each country. Even the ceremony performed in Darkest Africa will come in for its share..

The "Bride" series is scheduled to follow the release of "The Prettiest Girl I Know" series now running in the Pathe Review.

BILLIE DOVE
In "The Folly of Vanity," a new Fox fantasy.

BERT LYTELL
Whose next screen play is "Never the Twain Shall Meet," a Cosmopolitan picture released by Metro.

"Cheaper to Marry"

Metropolitan Critics Praise Metro-Goldwyn Production.

Robert Z. Leonard's "Cheaper to Marry," from the stage success by Samuel Shipman, met with overwhelming applause from the Manhattan critics at its premiere at the Capitol Theatre, last week. This Metro-Goldwyn-Mayer production, adapted by Frederic and Fanny Hatton, has Conrad Nagel, Marguerite de la Motte and Lewis Stone in the featured roles. Paulette Duval, Claude Gillingwater, Louise Fazenda and Richard Wayne loom large in the supporting cast.

"'Cheaper to Marry' is a picture that will delight you," Regina Cannon wrote in the New York Graphic. "There is, first of all a fine cast. No cinema effort could go very far astray with such an assemblage—and this one doesn't. Besides an excellent little plot, the photography is perfect, the women's gowns ravishing, and last, but not least, the titles are some of the cleverest we have ever read. The Capitol audience shrieked with laughter at the lines credited to Louise Fazenda. The story delightfully combines the dark and bright moments of life."

Pick Title for Pathe Serial

"Sunken Silver" has been selected as the permanent title of the new Patheserial now in production in Florida under the direction of George B. Seitz with Allene Ray in the featured role. The new chapter production is based on "Black Caesar's Clan," the novel written by Albert Payson Terhune, the screen rights to which were secured by Pathe because of its excellent adaptability to screen visualization in serial form.

To Direct "National Anthem"

E. M. Asher, general manager of Corinne Griffith Productions, Inc., has engaged Al Santell to direct her next production for First National, "The National Anthem," from Hartley Manners' play in which Laurette Taylor scored one of her biggest Broadway stage hits.

F. B. O. Has Many Westerns

Outdoor Features Form Outstanding Part of Company's Big Program

Outdoor features, of which Film Booking Offices is distributing a wide volume this season, form an outstanding part of the program of F. B. O. Most of these are being made by prominent independent producers while F. B. O. itself, under the general supervision of B. P. Fineman, is producing the highly successful new series of Fred Thomson Westerns, the second of which, "That Devil Quemada," is scheduled to start soon. Del Andrews will direct.

Other producers of Westerns for F. B. O. are Harry Garson, handling the Lefty Flynn series; Jesse Goldburg, producing the Bob Custer Texas Ranger series and Ben Wilson, who is presenting the famous cowboy, Yakimo Canutt, in a series of features.

Flynn is at present on location in the California mountains, filming his fourth production for F. B. O. It is a Western feature called "O. U. West," which pictures the former Yale gridiron hero as the son of a wealthy man who, through a scapegrace, goes West and wins his way against high odds. Bob Custer is at work on "Galloping Vengeance" which William Craft is directing, and Canutt, under the supervision of Ben Wilson, has just completed "Scar Hannan," the title of which will doubtless be changed.

These western stars will be kept busy from now on in order to complete the big program of outdoor productions for F. B. O.

Selznick Held Franchise

Well-known Pittsburg Territory Exchangeman Has Schulberg Pictures

J. G. Bachmann, vice-president and general manager of distribution of B. P. Schulberg Productions, announced yesterday the consummation of an important distribution deal involving the release of ten Schulberg pictures in the Pittsburgh territory.

Through this new contract David J. Selznick, prominent exchangeman, becomes the franchise holder of B. P. Schulberg Productions in western Pennsylvania and West Virginia. Ready for immediate release in this territory are five of the ten Schulberg pictures for this year. These are the special production, "Capital Punishment" and four Gasnier productions, "The Breath of Scandal," "White Man," "The Triflers" and "The Parasite."

The remainder of the Schulberg program for 1924-25 to be handled by Mr. Selznick consists of the second special, "The Boomerang" from the Belasco stage play, "The Mansion of Aching Hearts," Faint Perfume," "My Lady's Lips" and "When a Woman Reaches Forty."

Big Bookings for "The Lady"

Several new big bookings for its Norma Talmadge special, "The Lady," have been closed by First National Pictures, through A. W. Smith, Jr., and the staff of salesmen assigned to the specials by E. A. Eschmann.

Contracts have been signed with the Chicago Theatre, Chicago, the Colorado in Denver, the Branford in Newark, the Stillman in Cleveland, and with the A. H. Blank circuit theatres in DesMoines, Omaha and other points in Nebraska and Iowa.

GLORIA SWANSON
The Paramount star is convalescing in a Paris hospital from a serious illness

Metro on Broadway

Three Big Features Showing in Leading New York City Houses

"The Great Divide," Metro-Goldwyn-Mayer's long awaited special production with Alice Terry and Conway Tearle, directed by Reginald Barker, will have its premiere showing at the Capitol Theatre, New York, the week of February 8.

At the same time another Metro-Goldwyn special, "Chu-Chin-Chow," will have its New York premiere at the Piccadilly Theatre, starting Saturday, February 7.

This will give Metro-Goldwyn three big features in Broadway first-run houses, including the Lillian Gish-Henry King Inspiration Production of "Romola," which is running at the George M. Cohan Theatre.

"The Great Divide," completed some time ago, is expected by Metro-Goldwyn-Mayer to prove one of the most successful pictures ever made by this company. The Capitol premiere will be its first showing. This is the screen version by Waldemar Young of William Vaughn Moody's famous stage success, and in addition to Miss Terry and Tearle in leading roles the cast boasts such names as Wallace Beery, Huntley Gordon, ZaSu Pitts, Allan Forrest and Ford Sterling among others.

Prominent Players in "Escape"

Important selections for the cast of Alden Brooks' "Escape," Josef von Sternberg's first Metro-Goldwyn-Mayer picture, have just been announced. They include Conrad Nagel, Renee Adoree, Mathew Betz, Paulette Duval, Claire Dubrey, Fred Esmelton, Helena D'Algy, Robert Graves and Ford Sterling. This very nearly completes the cast. "Escape" is a study of genius, of an attempt to repress it for the sake of duty, and of its final conquest.

Chase Steps Up One

Charley Chase has been promoted from one-reel Hal Roach comedies and will hereafter be starred in two-reelers on the Pathe program. The release of the first of the two-reel Charley Chase productions is scheduled for March 15th and will be made available from then on at four-week intervals. The first picture has been titled "Hard Boiled."

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22	5,734
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Yankee Consul (MacLean)	Feature comedy	Feb. 23	6,148
When A Girl Loves (all-star)	Modern drama	May 3	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10	6,000
Cheechahcos (all-star)	Northern epic	May 17	7,000
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	Apr. 5	1,000
Killing Time	Lloyd Hamilton	Apr. 5	2,000
Dusty Dollars	Cameo comedy	Apr. 5	1,000
Dandy Lions	Neal Burns	Apr. 12	2,000
Safe and Sane	Jimmie Adams	Apr. 12	2,000
There He Goes	Mermaid comedy	Apr. 19	2,000
Heart Throbs	"Sing Them Again"	Apr. 19	1,000
Realm of Sport	Hodge-Podge	Apr. 19	1,000
Fold Up	Cameo comedy	Apr. 19	1,000
Going East	Lloyd Hamilton	Apr. 26	2,000
The Fun Shop	Humor reel	Apr. 26	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26	1,000
The Lady-Bird	Instructive	Apr. 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug. 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 23	1,000
Wild Game	Mermaid comedy	Aug. 30	2,000
Don't Fail	Cameo comedy	Aug. 30	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6	1,000
Rough and Ready	Lige Conley	Sep. 13	2,000
Cheer Up	Cliff Bowes	Sep. 13	1,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 20	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Sep. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4	1,000
Fast and Furious (Conley)	Comedy	Oct. 11	2,000
No Foolin' (Bowes)	Comedy	Oct. 11	1,000
Sawmill Four	Hurd cartoon	Oct. 18	1,000
Why Hurry? (Adams)	Comedy	Oct. 18	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	2,000
Empty Heads (Bowes)	Comedy	Oct. 25	1,000
High Gear (Vernon)	Comedy	Nov. 1	2,000
The Mosquito	Instructive	Nov. 1	1.000
Artist's Model	Hurd cartoon	Nov. 15	1,000
Poor Butterfly	Mermaid comedy	Nov. 15	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15	1,000
Easy Pickin's	Christie com.	Nov. 22	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6	2,000
Little People of the Garden	Instructive	Dec 6	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	1,000
Goat Getters	Juvenile com.	Dec. 13	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	2,000
Broadcasting	Hurd cartoon	Dec. 20	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	2,000
Hi-Fliers	Hodge-Podge	Jan. 3	1,000
Hooked (Hamilton)	Comedy	Jan. 17	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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(Continued from preceding page)

	Kind of Picture	Review.	Feet
Good Spirits	Christie com.	Jan. 24	2,000
Motor Mad	Mermaid com.	Jan. 24	1,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1,000
Paris Creations	Fashions	Jan. 31	1.000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	2,000
He Who Gets Soaked	Hurd cartoon	Feb. 7	1.000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	1,000
Wild Cat Willie	Juvenile com.	Feb. 14	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 21	1,000
Paris Creations in Color	Fashions	Feb. 28	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Feb. 28	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
North of Nevada (F. Thomson)	Western	Mar. 15	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22	4,700
Money to Burns	Tel. Girl	Mar. 29	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6.000
Range Terror (Bob Custer)	Western	Feb. 14	4,7[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Love Master (Strongheart)	Drama	Jan. 19	6.679
Painted People (C. Moore)	Comedy	Feb. 9	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,807
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,5[illegible]
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6.926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6.907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6.298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5 447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6.770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6.224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6.150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8.745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7.811

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2	5.444
Not a Drum Was Heard (Jones)	Drama	Feb. 9	4,323
The Net (Castleton)	Drama	Feb. 9	6,000
Shadow of the East (all-star)	Drama	Feb. 16	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
New England Farm	Instructive	Apr. 12	1,000
Circus Cowboy (Jones)	Western drama	May 3	6,400
Slippery Decks	Card expose	May 3	1,000
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5.500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000

METRO-GOLDWYN

	Kind of Picture	Review.	Feet
Through the Dark (Moore)	Drama	Jan. 29	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1	10,125
Wild Oranges (all-star)	Drama	Mar. 15	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,908
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,499
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,0[illegible]
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 22	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Mademoiselle Midnight (Murray)	Drama	May 17,	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9,741
Alaskan (Meighan)	Drama	Sep. 27	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6,293
Goose Hangs High (Cruze production)	Typical		6,186
Code of the West	Western dr.		6,777

PATHE

	Kind of Picture	Review.	Feet
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	Apr. 5	2,000
Birds of Passage	Bird Novelty	Apr. 5	3,000
Running Wild	Terry cartoon	Apr. 5	1,000
Friend Husband	Snub Pollard	Apr. 5	1,000
The Swift and Strong	"Sportlight"	Apr. 5	1,000
Girl-Shy	Harold Lloyd	Apr. 12	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12	1,000
Medicine Hat	Frontier series	Apr. 12	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12	2,000
Gateway of the West	8th Chronicle	Apr. 19	3,000
The Hollywood Kid	Sennett comedy	Apr. 19	2,000
Hit the High Spots	"Spat Family"	Apr. 19	2,000
One at a Time	Earl Mohan	Apr. 19	1,000
If Noah Lived Today	Terry cartoon	Apr. 19	1,000
A Trip to the Pole	Terry cartoon	Apr. 26	1,000
Sun and Snow	"Sportlight"	Apr. 26	1,000
Get Busy	Snub Pollard	Apr. 26	1,000
Highbrow Stuff	Will Rogers	Apr. 26	2,000
Flickering Youth	Sennett comedy	Apr. 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	"Dippy Doo Dads"	May 10	1,000
The Fortieth Door	Allene Ray—serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,800
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2,000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000

	Kind of Picture	Review.	Feet
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	[illegible]
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Ràspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000

PRINCIPAL PICTURES

	Kind of Picture	Review.	Feet
Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama		

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Grit (G. Hunter)	Crook dr.	Jan. 12	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	8,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.		
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140

SELZNICK

(Through Associated Exhibitors)

	Kind of Picture	Review.	Feet
Woman to Woman (Compson)	Drama	Apr. 26	6,304
$20 a Week (Arliss)	Drama	Jun. 21	5,900

UNITED ARTISTS

	Kind of Picture	Review.	Feet
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	5,930

UNIVERSAL

	Kind of Picture	Review	Feet
Fast Express (W. Duncan)	Railway serial	Feb. 9	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16	2,000
You're Next	Century com.	Feb. 16	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16	1,000
Ride for Your Life (Gibson)	Western	Mar. 1	5,310
Society Sensation (Valentino)	Reissue	Mar. 1	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8	6,260
Swing Bad the Sailor	Leather Pushers	Mar. 8	2,000
Sons-in-Law	Century com.	Mar. 8	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8	1,000
Fool's Highway (Philbin)	Drama	Mar. 15	6,800
Big Boy Blue	Leather Pushers	Mar. 15	2,000
The Oriental Game (Pal)	Century com.	Mar. 15	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22	4,740
Young Tenderfoot (Messinger)	Comedy	Mar. 22	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22	1,000
Night Message (Hulette)	Drama	Mar. 29	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29	1,000
That's Rich (Trimble)	Comedy	Mar. 29	2,000
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com.	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,613
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,005
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,090
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,681
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct —	[illegible]
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,150

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western	Feb. 28	5,304
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Bridge of Sighs (all star)	Society drama		6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

	Kind of Picture	Review.	Feet
Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,481
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,908
Price She Paid (A. Rubens)	Marriage dr.		5,907
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,006
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6.500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1	650
Animated Hair Cartoons	Novelty	Nov. 1	300
Vaudeville	Cartoon	Nov. 1	1,000
Film Facts	Magazine	Nov. 1	750
Peeps Into Puzzle-land	Novelty	Nov. 1	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Magazine	Jan. 17	1,000
Animated Hair Cartoons	Novelty	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,718
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,667
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4.900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,983
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,175
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,080
Verdict of the Desert	Western		4,746
Valley of Vanishing Men	Western		4,[illegible]
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Roebuck Steps Out

Ever since the Motiograph projector began motiographing, its original inventor, A. C. Roebuck, has been at the head of the Enterprise Optical and Manufacturing Company. I'm not certain, but believe the Motiograph was first placed on the then very limited market (Edison, Power, Selig, Polyscope, Vitascope, Spoor's Kinedrome and Lubin are all I can remember at the moment) about 1905 or 1906.

A. C. Roebuck laid the entire Motiograph projector out on paper before ever a tool was put to metal, and I have been told by him that the paper plans were not altered at all, except in one or two very minor points, when the plans finally grew into metal completeness.

But soon there had to be changes, nevertheless, because the first Motiographs were built very closely, and were placed in the hands of projectionists who were built exceedingly loosely, insofar as ability to handle a closely built mechanism went. In fact there was really no such thing as projectionist in those days, but a very crudely trained machine attendant, or machine "operator." The result was that the finely and closely built mechanism often "froze up" and caused much trouble, NOT because of any fault of the machine itself, but because machine attendants of that day were only equipped with knowledge and skill sufficient to handle a coarsely constructed mechanism.

But as this became evident Mr. Roebuck "loosened things up," and then all was well. Aside from being too high class a mechanism for the men who handled it, the Motiograph was then an excellent projector, as it still is, in its De Luxe form of today.

Steps Out

But just the other day came a letter from Mr. Roebuck saying that he had disposed of his interest in the Enterprise Optical and Manufacturing Company, ceased all connection therewith, and was on his way to Florida for a rest.

Mr. O. F. Spahr, long the General Manager of the company, succeeds Mr. Roebuck as president of the company. Mr. Spahr is equipped by long experience and knowledge to carry forward the work of the company.

We regret to see Mr. Roebuck withdraw, as he is a real, dyed-in-the-wool old timer in the motion picture projector field—was the oldest one remaining active at the time of his withdrawal.

We tender our sincere best wishes for success to the company under its new leadership.

Pitcher Op'rater!

W. J. Raffensberger, Chief Projectionist Hippodrome Theatre, York, Pa., arises to remark:

> Friend Richardson: Find enclosed samples of change-over marks and splices removed from a Paramount picture. Every one of the eight reels contained these OUTRAGES, which goes to show what manner of "movin' pitcher op'raters" some of the birds in Southeast Pennsylvania are.
>
> I am a reader of the department, and one who is proud to own the wonderful Bluebook.

Only one change-over mark was enclosed, but it was plenty. A paper sticker 4⅛ inches long by one full half inch wide, right smack down through the center of the film. What a sweet looking thing to project to the screen! The man who did that had no respect for the audiences he served, for his profession, the theatre he worked for, or anything else, I suppose.

The splices were all very poorly made, poorly scraped and too much cement was used. Also most of them had poorly matched sprocket holes.

Glad you like the Bluebook, Brother Raffensberger. I have yet to hear from an owner who did not. Many of the men kick because unless they watch their Bluebook, those who don't own one, and perhaps sneer at the one who does, borrow it without permission, and forget to bring it back.

Bluebook School

Question No. 231—Name the various causes of "rain" in film.

Question No. 232—Suppose you find cracks extending from the upper corners of sprocket holes (upper as film is in projector), to what would you attribute the cause of the damage?

Question No. 233—Suppose there are cracks from the lower corners of sprocket holes (lower corners as the film is in the projector), to what would you attribute the cause of the damage?

Question No. 234—Name the various faults in a projector which may and probably will result in damage to the films.

Question No. 235—Name the various things which poorly matched sprocket holes may cause to appear on the screen, and the various kinds of damage which may result to film from poorly matched sprocket holes. Watch your step. Several things to think of in this.

Foolishness

Recently a letter came from a projectionist of high standing and ability who had visited Hollywood and Los Angeles. He spent quite a bit of time in Los Angeles. In part his letter read:

> Los Angeles Local Union 150, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., seems to be composed of some good men AND a considerable number who appear to be suffering from a violent attack of enlargement of the head. These latter take the position that they would not fall so disgustedly low as to be caught studying anything pertaining to the thing which supplies their bread and butter. Read the projection department of the Moving Picture World or the Bluebook? Oh, my, oh, my! They would chop off their right arm first! And Richardson! Why he's nothing more than an old woman. Furthermore, we already know so very, very much that we don't have to read or study.
>
> I have put things just as I found them to be, Brother Richardson. Just why these good brothers take such a silly stand I don't know. In course of time it will react upon them, and when it does I sincerely hope they will get theirs, and get it good and plenty, too.

Rough Stuff, Eh?

Sounds rough, gentlemen, but it is, word for word, the statement of a projectionist of high standing and ability, who is, and has for many years been, an I. A. man, and a loyal I. A. man too. Did it come from a less thoroughly reliable source I would have wastepaper-basketed it pronto, but there is very little question of this man's ability to "size up" such a thing as this correctly.

I don't for a moment think that anything like a majority of the Los Angeles men hold any such childish views, but it is entirely possible there is a goodly number who do. Also I think some of these men will probably be found in some of the better positions.

Dry Rot

The chief trouble with such men is that they either are, or soon will be like unto a timber which looks sound outside, but when subjected to the test falls to pieces. It has decayed through that insidious process known as dry rot, which eats out the heart, leaving the outside apparently sound.

Assuming the possible fact that these men once were well posted in motion picture projection—that they were even right up abreast with the times, when they stopped reading and studying, they stopped advancing and THE INDUSTRY NEVER HAS AND NEVER WILL, in yours or my time at least, STOP ADVANCING.

Read This Lesson

Such men as the brother describes will do well to take this lesson to heart: Theatres are getting bigger and better. They will continue to follow that process for a long while. This means less projection rooms, hence a lot less men in projection rooms.

WHO IS GOING TO BE DROPPED???? The man who studies, keeps right up with the times, and maybe a bit in advance, or the chap who reaches a certain point along the road of knowledge, imagines that to be the end of everything, parks himself, shuts off the gas, locks his wheels to the fence and lets his radiator freeze solid.

That bird will wake up bye and bye, but his machine won't run, and he'll be putting up a tremendous squawk to those who kept chugging along, keeping abreatst with knowledge and advancement.

"Old Woman" Richardson

As to Richardson being an "old woman"—well, I've been accused of a good many things, but that's a new one. Reckon were I to visit the City of Angels these chaps would at least have enough pity in their souls to try 'n get me into an old ladies' home—Gosh! Wouldn't that he real nice, huh?

Well, anyhow I well know the Los Angeles local is not all made up of that sort of has-beens. In fact I'm quite sure the local contains a goodly percentage of wide-awake men, who are competent, capable projectionists, and who keep up with the procession. The rest are merely an incubus to the local, to the profession and to the I. A.

Surface Argument

S. F. Cooley, Manchester, N. H., bawls the editor out as follows:

With regard to the answers published to question 170 of the Bluebook series, January 17 issue, the question arises as to whether or not the screen surface with a visible roughness is injurious to picture definition. No doubt you have a good reason for raising a doubt as to the correctness of Hanover's and Gray's conclusions in this matter, but I fail to follow you. I, for one, think those two answers were as complete and to the point as you will receive, and looking at the question as Friend Gray does, I side with him.

In the first place, just exactly what does "picture definition" mean, as applied to the screen surface? Surely the answer is: a surface which will receive the picture light and reflect (reproduce) the picture, or image in a clear, sharp, natural form to all those who view it, either from a short or a long viewing distance. That I believe is the surface which gives the best "picture definition."

No!

And if that be true, will the surface which has visible roughness produce such an image, or meet all the various requirements necessary to the best picture definition? Answering my own question, I say NO!

When the rough surface screen, such as we are discussing, is viewed from a considerable distance, the roughness is invisible to the eye, and fairly good results may be obtained. Viewed at close range, however, the roughness is visible, or at least partially so, particularly in objects which show white in the image, and many objects which in real life are of fine, smooth texture, will appear o nthe screen as of a rough, coarse, harsh surface, or texture.

If an object really is smooth surfaced, and the screen causes it to appear as otherwise, then the object appears unnatural, and the definition, as applies to it at least, must suffer.

The reflecting power of the screen may be high, and when viewed at a distance may appear pleasingly bright, but I nevertheless honestly believe more consideration should be given as to what surface will best reproduce the various things in the screen image, in the most natural, lifelike way, than to what surfaces will reflect the greater amount of light, and thus give a required brilliancy at the least expenditure of light—electric energy.

"Not Too Far Front"

Give the patron who does, or who is compelled to occupy the front seats as much consideration as those in the rear, and perhaps the well known "not-to-far-front," with which theatre ushers are over- familiar, will in time become less often used, as theatre patrons discover that a production may be viewed just as well from the front of the auditorium as from the rear.

All of which Friend Gray said in just fifteen lines of his answer, while you came back with only a "mebby so. Mebby!" There! consider yourself bawled out.

Do It Some More

Am very well pleased that I did, brother, for at the least it has brought forth your letter, which is just the thing needed to start further discussion on this highly important subject.

Granting the bawling out, and the correctness of your conclusions in the main, still I must repeat my "Mebby so-mebby." And for these reasons: First, it must be understood that in modern theatres where there is a proper distance between front rows of seats and screen, I very much doubt if the eye can discern, or perhaps I should say WILL discern the effect Brother Cooley speaks of. True, it might and probably would be very visible if the plain white light were on the screen, but even in the whitest object in a picture the light is very much toned down by the absorption of the photographic emulsion and the celluloid. I don't know just what the total absorption amounts to, but certainly it is considerable. Then, too, the contrast between whites and shades in the picture operates to make such roughness less discernible, or at least I believe it does.

Another thing: the human eye is a very coarse instrument, by comparison, and not at all keen at discerning such things, unless the attention be directly directed thereto. Such an effect might be present, and be visible. Yet it is extremely questionable in my mind whether or no a single one in all the audience would note it (I speak of ordinary, and not of exaggerated surface roughness, mind you) unless some one called their attention directly to it.

The question then arises, if this really is true, does a thing which is only noted when direct attention is called to it, mar the general effect, or does it not. If it operates to mar the definition—to make the image less sharp—then I grant you it certainly does do harm. But I am not sure it does operate that way, though the logic of it seems to favor the conclusion that it would.

Worth Study

Here, gentlemen, is a thing well worthy of your study and investigation. I shall be glad to have the results of your observations, or your reasonings upon the matter. Brother Cooley thinks the effect of a roughened surface is detrimental to definition and to general effect. I, as an editor and as an individual, am not certain about the matter. What do YOU think—and why do you think that way—how do y' get that way?

Note: By rough surface we mean a surface such as rough finish plaster, a stippled surface or something similar.

Rectifier Troubles

The Electra Theatre, Brigham City, Utah, by Walter Peterson, presumably owner, describes the following rectifier trouble, which I am referring directly to the General Electric headquarters for expert attention:

We use a G. E. rectifier for projection, pulling about 30 amperes A. C. The line supply is 220 volts, A. C. of course. This has been the condition since May, 1917, and no change has been made, either in the wiring, the position of the rectifier or ventilation of the projection room—that is, no change so far as we know.

Ten days ago a rectifier tube which had been in operation approximately 3,000 hours was started as usual, and after a few moments the glass cracked on one of the electrode arms, right close to the condensing chamber. This tube was replaced with another used tube, and after ten days' successful operation both electrode arms fell off, the glass breaking right close to the condensing chamber.

We are having a real cold winter, but it is not nearly as cold as was the month previous to this occurrance. Will you kindly send us such suggestions as seem applicable to our case?.

As I said in the beginning, I will refer this matter to the G. E. headquarters. I see no possible reason for such an effect, unless it be overload, and I'm not at all certain that would cause it. Don't see why it should. I shall myself be interested in knowing what the G. E. has to say about it.

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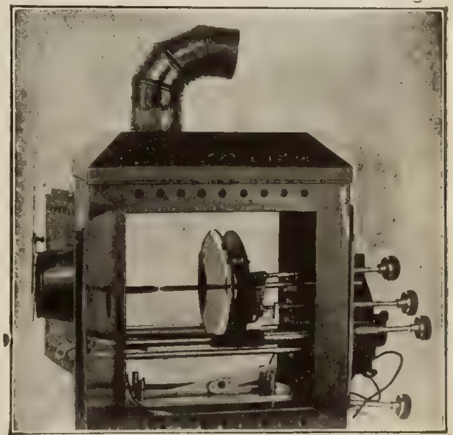

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A Hard Question

From New York City comes the following:

Dear Mr. Richardson: Am a rather new, but none the less interested reader of the projection department. May I ask your advice as regards the necessary formalities for becoming a motion picture projectionist? Am an Englishman, and have spent practically all my life in the exhibiting side of the industry, but am conscious of a lack of all knowledge concerning the way of working over here.

I learned my trade in a hard school, and over there was considered as a first class projectionist, or "operator," as we still call them. Am willing to forget all that, and to start at the bottom again. My best recommendation is that I never let a show down, or, through negligence, burned or damaged a single foot of film.

Brother Oldest Exhibitor

It may interest you to know that my brother is the oldest exhibitor in Great Britain, having been in the business for tweurty-five years, starting at the time films were 30 feet long, with one round hole per frame, instead of the four per side as now. The projector was, I believe, a Friese-Green, with a "claw" movement. The first picture ever shown was "A Train Leaving San Lezaye, Paris." Later he traveled the country with a "Prestwich" dog movement projector, and, later, had the distinction of being the first to use an arc light for projecting. It was called the "Hughes Electograph."

I shall obtain a Bluebook, for one thing, and study. Please advise me as to my best course in the matter.

What Shall I say?

Now, what am I to say to this gentleman, except that I just plain don't know. There is no use pretending I do, for neither I nor any one else can point out any short road to success "busting into" projection right now. The fact of the matter is that there is a considerable surplus of men in New York City, and I think that is the situation pretty nearly so all over the country. Comparatively few theatres are being built, and they are mostly pretty big ones, by comparison with those of the past. This means that these big theatres are decreasing the number of houses AND, OF COURSE, THE NUMBER OF JOBS, which creates the surplus I spoke of. Here in New York City one must either belong to the union, or stand a very slim chance of employment, and the union is admitting very, very few men these days. Also one must have a license from the City of New York—which you probably could get without much trouble, since fundamental principles do not vary much in different countries. You must stand an examination before the Board of Examiners at the Municipal Building. See them and get an application.

Tackling Pretty Stiff Problem

I think, though I don't like to discourage you, you would be tackling a pretty stiff undertaking to try to make the grade here in New York City now. If I were in your place I would take the New York City examination and, if possible, get a New York City license card. Then I would try to locate a position in some smaller city where the union is not so strict, until you "get the hang" of our methods over here, and get used to handling our equipment. You can then proceed as seems best to you.

I am really sorry, Friend Hughes, but I cannot offer anything better in the way of advice, nor do I believe any one else can. I wish you good fortune, and am sorry I am unable to give you greater encouragement and better advice, but we must face facts as they are, not as we would like them to be.

Electrical Action

Russel R. Kerr, Indiana, Pa., who for a long while was a regular correspondent of the department, is here again, with the following:

Dear Brother Richardson: Will you kindly pass the following along to the men for comment:

The Bluebook and other textbooks I have say that electricity passes from positive to negative. Professor John H. Morecraft, E.E., in May 25 issue of Radio News, makes the following statement: "If a wire is connected with a battery so that one end becomes positive with respect to the other, the free electrons, really negative electricity, will be attracted toward the positive end of the wire, and will gradually (I like that 'gradually' thing. 24,000 miles in three seconds.—Ed.) drift along through the crowds of atoms from one end of the wire to the other. This drift of the free electrons through the substance of the wire is called electric current."

Preston R. Bassett, in an address before the American Projection Society, April 26, 1923, said: "The twenty ampere arc is a quiet little arc, having the usual small yellowish flame tip above the purple arc flame, its peak occurring about half way between positive and negative. Doubling the current shows an arc of approximately the same size of arc flame, but with a larger positive crater and a large tail flame. It is also to be noticed that the tail flame has moved over toward the positive crater. This seems to show that as the current increases more material flows from negative to positive than from positive to negative. Doubling the current again certainly proves this to be true, for now we see that the arc flame is almost entirely issuing from the negative electrode, as though it were being forced out by some pressure."

Now, Brother Richardson, I am not trying to argue that electricity flows from positive to negative. The electro-plating process apparently disproves that, but nevertheless if it does not flow from negative to positive, what in Gehenna causes that tail flame from the negative carbon?

Where can a person get a good splicing machine? I spent six of those iron gentlemen for one that would ruin a film in less time than a film fire. The two sections are not in line, and cannot be lined without practically rebuilding the thing.

Who sold you that splicer? Send me his name, and I'll see that it is made good, or that the offending maker gets some free advertising. Maybe it is merely a defective splicer. Small excuse for that, but if he makes good without argument, we must all remember that WE make utterly inexcusable mistakes sometimes.

As to the which-way-does-it-flow argument, in the Bluebook I merely set forth what was and still is the generally accepted theory, that electric action is from positive to negative. I am fully aware of the tail-flame action, and I don't even pretend to explain it. My opinion is that we shall never know just what really does happen, until we find out (if any one ever does) exactly what the thing we call electricity is. Personally I don't see how anything really can "flow." It doesn't seem reasonable to me that anything can actually travel around the world through solid metal in two or three seconds. And if electricity does "flow," then currents must right now be flowing in a dozen directions through the air in the room where I am writing.

I dunno! Place a radio inside brick walls thirty-six inches thick, and it makes absolutely NO difference, so far as I can see, in its action. Even place it down in a coal mine, and the voices, the jazz, etc., come just the same. Do you mean to tell me something actually "flows" through all that substance, plus miles, miles and miles of air???

Well, I dunno. Mebby so! Mebby so!

Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

This is the closing article of the series we have been printing, which we hope and believe has accomplished at least considerable good.

In these articles we have tried to tell and show you the various ways in which films are damaged, hoping that by thus driving the truth home we may get those who have been careless to improve their methods.

It has been shown you that worn parts and lack of proper adjustment of the projector causes enormous and entirely unnecessary damage to films. The Bluebook tells you how to make the various adjustments of the projector mechanism so that liability to damage will be avoided.

Improper rewinding is also the cause of enormous damage to films. As I have told you many times, rapid rewinding is, in the very nature of things, hard on films, and if such rewinding be on a rewinder the elements of which are out of line with each other, as is the case in an astounding number of cases, the strain on the films and the damage thereto is multiplied. If, on top of all that, the reels themselves are in poor condition, then the results are very, very bad indeed, though (and here is the big trouble with this) it is usually not immediately apparent.

Damage of this sort usually consists of straining and perhaps an abrasion of the edges of the film, and the bending of the film through the sprocket holes when the crooked reel strikes the edge of the film what amounts to a hammer blow, and often a very severe one, too, as the crooked reel side revolves at high speed. This inevitably tends to weaken the film stock between the sprocket holes, and to put it into condition to break easily, especially if the film is a bit dry and brittle.

The condition of the film has much to do with its susceptibility to any damage involving a breakage of film stock. You all very well know that moist, pliable film is strong and very tough. It may be bent double without showing fracture. On the other hand a dry film is brittle in exact proportion to the extent of its dryness. Every projectionist, and I think all machine operators as well, know this to be true. Knowing it, it is nothing less than amazing how exceedingly little attention is given the matter of keeping the films in a moist place—providing the film storage reservoir with any sort of adequate moisture, or means for radiating same if it is there.

It does very little good for a few of the many projectionists who handle films to supply their storage reservoir with adequate moisture if the rest supply none at all. Film wound on a reel more or less tightly has small chance for absorbing moisture. If of four theatres No. 1 and 3 have adequate, efficient moisture dispensing arrangements in their storage reservoir, and Nos. 2 and 4 keep the film in a hot, dry place, then at the end of service in the four the films have lost a great deal of moisture. While passing through the projector of theatre No. 1 the film is more or less heated, and loses moisture. This is slight, because it is immediately rewound, and will probably be fully restored in the reservoir, so that it arrives at theatre No. 2 in about normal condition. But what is lost in the projectors there is not replaced, hence they arrive at theatre No. 3 lacking moisture. The same applies in theatres 3 and 4, and at the end of the service in the four there has been an appreciable amount of moisture removed from the films, then their capacity for resistance to certain forms of damage has thus been materially reduced.

All that is rather crudely put. I have merely tried to convey the general idea to you. What is needed is adequate moisture supplying arrangements in ALL theatre film storage reservoirs, and I believe this would only be well served by means of a fairly generous size space below the reservoir, but integral therewith and connected by air passage with every separate film receptacle—which I think might be done without seriously affecting the individual fireproofing of the separate reel compartments—in which a generous supply of moisture can be kept, in which one or two sponges—sponges with large radiating surface—are placed.

I believe film exchanges would be well within their rights in demanding such an arrangement, and that the projectionist or machine operator who allowed the moisture chamber to be without water should be taken seriously to task.

Some of you may think this moisture stunt rather far fetched, as we usually do think when something we are not accustomed to is sprung on us. The tendency almost invariably is to say: "Aw, we've got along pretty well all these years without that!" And so you have, too, BUT the films have NOT got along so well. Think the whole thing over and see if you don't conclude the idea is not so crazy after all.

Now men, I've done all I can in this matter at this time. The rest is up to you. Examine your projectors. Ascertain whether or not they have the right aperture tension—see page 603 of Bluebook. How about your take-up tension? Are the sprocket idlers properly adjusted—page 606 of Bluebook? Examine the sprocket teeth with a condenser lens. Are they undercut or worn? How about your magazine fire valves? Are your rewinder elements so set that when two perfect reels are placed thereon they are in perfect line with each other? Are you rewinding at high speed? If so why not slow down the rewinder, by means of proper size pulleys, until it requires say at least six minutes to rewind 1,000 feet? How about YOUR film storage reservoir and moisture?

Go over your entire equipment, insofar as has to do with film handling, and put it in the condition it should be in. Even the machine operator CAN do that. The projectionist will do it as a matter of course. If he does not, then he lacks something of being a real projectionist.

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Trouble

Sexton Dalton, Manager Dalton Theatre, Pulaski, Va., has trouble which he describes as follows:

> We have been using two 1920 model Power 6B projectors for four years, until two weeks ago. Light and general results excellent. Because of wear in mechanical parts of projectors we traded same in, on two new Powers of later improved model, Type E lamphouse.
>
> The new projectors are equipped with the same size lens and condensers we used in the old ones, but the results are not so good.
>
> We use A. C. at the arc, and have the same Compensarcs which were used with the old projectors. The light is blue and dim, and does not bring out the details of the picture, except in very close-up shots, and then the picture is hazy and very much obscured.
>
> **At a Loss**
>
> We are at a loss to know why we cannot get as good, or even better results with the new projectors than we had with the old ones. The lamphouse of the new projectors is much larger than those used with the old ones, but we cannot see why this should make any difference.
>
> We use same kind of carbons—in fact, have tried several kinds, but without improvement. Current is the same—voltage the same—around 115. Installation man from Washington and Manager of distributing firm have both been here, but were unable to locate or remedy the trouble. They suggest a motor generator set and D. C. at arc, but we had excellent results with A. C. at arc with old projectors, and wonder why we are unable to get it with the new ones.
>
> Picture is 15 feet 10 inches and projection distance 77 feet. The present projection is so bad it takes the life out of the entertainment. Help us if you can.

Not Projectors' Fault

On receipt of this I wired Friend Dalton for certain data. In the first place, it is not the fault of the projectors, except that it might be due to something not inherent—some fault merely requiring the application of a comparatively simple remedy. It is quite possible that the fault is partly optical and partly electrical.

First: Test your lamps and lines thoroughly for ground. By this I mean that you are to make sure that no ground exists on the projection circuit. This you may do by attaching one end of a wire to some positive ground, such as a water pipe, and its other end to one side of a lamp socket. Be SURE the water pipe end makes good electrical contact with the pipe. Attach a wire to other side of the lamp socket. Place a 110 volt lamp in socket, and, with all switches closed and everything ready to strike the arc, touch the loose end of the wire to the supposed-to-be-electrically-dead parts of the lamp, or to the lamphouse. If you get a light there is a ground, and current leakage. If you have a three-wire feed, and are using one outside and the neutral to feed your Compensarc, make the test by touching first one carbon and then the other with one test lamp wire and the dead parts of the lamp with the other—arc not burning. If you get a light there is a ground and current loss, and it is up to you to locate it and stop the leak. Or you may test with a magneto, if one is available. See Bluebook, page 356, Testing for Grounds.

Bluebook School—Answers 201-205

Question No. 201—Into what three general classes may screen surfaces be grouped?

Arthur H. Gray, Boston, Mass.; Ralph W. Boone, White Pigeon, Mich.; S. F. Cooley, Manchester, N. H.; J. W. Rainwater, Albany, Ala.; F. H. Moore, Taunton, Mass.; Walter Johnson, Champaign, Ill.; C. H. Hanover, Burlington, Iowa, Wm. A. Burnett, Newton, Iowa; G. W. Bennewitz, Sioux Falls, So. D. and R. L. Crampton, Sacramento, Cali. made replies sufficiently satisfactory to deserve inclusion in the printed list.

Gray says:

On pages 258 to 267 of the Bluebook there is an extensive and comprehensive compilation of data on screen surface characteristics and performance that constitutes a very substantial addition to our knowledge of the subject. There are tables giving the physical characteristics and comparative reflecting properties of 36 different screen surfaces. For the purpose of convenience in discussing the comparative characteristics it was deemed expedient to make a general classification of similar surfaces and group them into three types. The lines of division are not absolute but are drawn so that screens of pronounced diffusing properties are placed in group C; those that reflect a large proportion of the incident light within a comparatively narrow angle are classified in group A; and, those that possess general characteristics falling between the limits of these first two groups are classified in group B.

Cooley says:

Group No. 1 consists of surfaces which will reflect a large percentage of the light back within a comparatively very narrow angle. These screens are adapted for use in auditoriums in which the viewing angle does not exceed 30 degrees. Group No. 2 consists of surfaces which will reflect most of the light back in a restricted, but fairly broad angle. Such surfaces are adapted for use in auditoriums wherein the viewing angle does not exceed 50 degrees. Group No. 3 consists of surfaces which give almost perfect diffusion. They are best adapted for use in wide, comparatively shallow auditoriums.

Bennewitz gives the following excellent answer:

Screen surfaces may be grouped into three general classes, as follows: Class A: those surfaces having high reflective and low diffusive power. This type of screen is best suited for use in theatres where the viewing angle does not exceed 25 degrees. Class C: Those surfaces which have low reflective and high diffusive power. This class is best suited for theatres where the viewing angle exceeds fifty degrees. Class B includes those surfaces which have reflective and diffusive powers intermediate between the extremes represented by classes A and C. This type of surface should be used where the viewing angle is more than twenty five, and less than fifty degrees.

ALLIE BARON
Projectionist of the T. & D. Theatre, Lodi, Cal.

Hanover says:

In attempting to classify screen surfaces into three general divisions I would say it would result in the following: Class A, the mirror and high power metallic surface screens; Class B, the ordinary dull finsh metallic surface screens, and class C, the low-reflective, high-diffusive surfaces such as cloth, paint and kalsomine.

The first named is, of course, for deep, narrow auditoriums, the second for wider houses where the extreme viewing angle is not to exceed about forty degrees, and the last named for theatres where the viewing angle is in excess of forty or fifty degrees.

I think the replies of Bennewitz and Gray cover the subject very well, but if any there be who disagree or have further comment to make, let them stand forth and be heard.

Question No. 202—Explain how you would employ the knowledge gained from tables 12 to 17 of the Bluebook in actual practice.

Bennewitz, Gray, Boone, Johnson, Hanover, Burnett, Cooley, Rainwater and Crampton all did very well. Burnett remarks at the end of his answer:

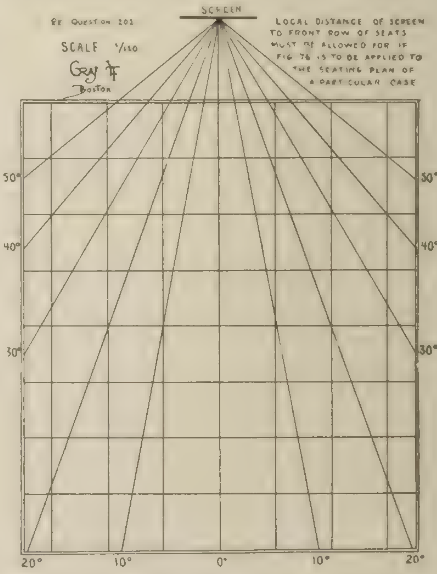
Note: I have tried my best to answer Question No. 202 correctly, and have studied the matter many times. Therefore if I have failed, don't think it is because I have not tried. At least I have done my best, and perhaps even though I may have failed to make good, it is better than following the example of those many who CAN make answers, but who are, I think, just too lazy to do it.

Burnett did not make a perfect reply, but did make a very good one under the circumstances. He could and would get acceptable results, AND by trying and studying he has IMPROVED HIS KNOWLEDGE, hence it has been more than well worth while. He was neither too shiftless nor too indifferent at least to make a real try, which same is evenly and exactly true with many of our no-bull lads scattered over the land.

I think Brother Gray has covered the thing so fully, and so exceedingly well that his reply is quite sufficient, insofar as has to do with selecting the type of surface, BUT owing to certain very practical remarks made by brother Bennewitz, with relation to the final selection of a surface, after the matter of reflective and diffusive powers are determined, I append his reply. Gray says:

First let us employ the idea embodied in figure 76, page 262 of the Bluebook. This can be applied to any stated condition auditorium to determine the exact number of seats in a specified viewing angle in a very accurate and expedient manner, as follows: Secure the seating plan from the architect's set of drawings. Then place an equal sized sheet of transparent celluloid or tracing paper over this plan (thumbtacking to hold it in unchanging position) and after marking or tracing the bounding lines of the seating area, plot this area into ten foot squares to the same scale as the underlying plan. Draw a line representing the screen at proper scaled distance from the front row of seats; use protractor, and, starting from the center of the screen, lay down lines representing the viewing angles. Then, through the tracing sheet, count the number of seats in each sector and mark same upon the plan, after which, it is simply a matter of addition to obtain the number of seats included in a certain viewing angle and the figures will be accurate. Such a plan should be included in the architect's drawings of every theatre designed. We have herewith a reduced skeleton copy of such a plan applied to this theatre and scaled to 1/120. It is minus seating figures in the different sectors and also fails to reproduce some slight jogs in the front corners of the house, but it is sufficiently accurate for the purpose and is included here to show the value of figure 76, to be used with charts 12 to 17 on pages 260 to 267 inclusive, in working out results for a stated size house.

The fact that we believe a good diffusing surface, giving a picture of apparent equal brightness to all seats in the house, is the soundest kind of projection policy, makes the application of these charts, in our case, a comparatively simple matter. We advertise the fact just outlined and attempt to carry out the promise even at a somewhat decreased factor of economy, so far as the utilization factor of arc amperage is concerned. I shall use this specific case, however, to apply these charts and will only consider commercial surfaces. Our floor plan shows practically all the seats to be within a maximum viewing angle of 40 degrees. Our objective is to obtain the highest possible average brightness over this entire area, and, at the same time, affect the lowest possible ratio of maximum to minimum brightness that is permissible and this we decide—expressing only the writer's opinion—to be not over 2. We find nothing in tables 15 or 16 (barring No. 7, which is not a commercial surface) that falls within the desired ratio.


SCREEN
RE QUESTON 202
SCALE 1/120
Gray
Boston
LOCAL DISTANCE OF SCREEN TO FRONT ROW OF SEATS MUST BE ALLOWED FOR IF FIG 76 IS TO BE APPLIED TO THE SEATING PLAN OF A PARTICULAR CASE
50°
40°
30°
50°
40°
30°
20°
10°
0°
10°
20°

We turn to table No. 17, and in the 40 degree column find four commercial screens—together with others—which are suitable. As the ratio of all screens is below the desired two, we may select the one which shows the highest reflective power over the entire viewing angle, which we find to be No. 35.

This happens to be a well known commercial surface which in actual competitive test has proven its qualifications. In the test a magnesium surface is in use, with results approximating that of surface No. 35.

In examining the published data regarding the surfaces, it will be noted that the limiting ratio of 4 is suggested as permissible, which, if applied in this case, would greatly alter the conclusions arrived at as per the foregoing. However, I am merely giving a specific case to illustrate the workings of the Bluebook tables, and expounding my own views in the matter—preaching what I am practising.

Bennewitz says:

I would first determine the maximum viewing angle of the auditorium, which may be done in either of several ways, one of which is shown in figure 76, page 262 of the Bluebook. Having done this I would then ascertain from tables 15, 16 and 17 of the Bluebook the surfaces having a mean average reflection power over the entire seating area which does not exceed the limiting value of 4 for reflection power ratio, selecting from

(Continued on page 104)

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(Continued from page 102)

these surfaces the one which has the highest average reflection power over the entire viewing angle.

Having proceeded thus far, we have but to turn to table 12 of the Bluebook to ascertain the trade name of the surface we have selected, as well as its approximate texture and color.

My next step would be to obtain all information available concerning the screen under examination, from those who have used them if possible—whether or not its surface will quickly oxidize or otherwise discolor; if there is a frame with it, and has such frame proven satisfactory? I would write the maker asking for as large a sample as he would provide, together with copy of the guarantee he will give. If for any reason the surface is found to be unsatisfactory, then I would select from the table the surface having the next highest average reflection power over the entire viewing angle, and proceed as before.

Question No. 203—Name the good diffusing surfaces in table No. 14 of the Bluebook.

Bennewitz, Gray, Burnett, Cooley, Crampton, Rainwater, Hanover and Johnson all agree that surfaces 14, 20, 28 and 35 are the good diffusing surfaces found in table 14.

Gray explains the proposition very well indeed. You cannot possibly digest such an answer without coming to a better understanding of such matters, and a good understanding of them is exceedingly valuable to the man who aspires to be a real motion picture projectionist. Gray says:

Of the screen surfaces listed in table No. 14 there are four that may be classified as diffusing surfaces, in the full sense of the term as here used. They are numbers 14, 20, 28 and 35. This initial sequence of numbers is arbitrary and I will attempt to show in what order they should be listed at maximum viewing angles of 50, 60 and 70 degrees. Let it first be understood that at a 50 degree angle and considering the limiting ratio of 4, that the most effective surfaces to use would be 26, 25, 27 and 33 in order, but that classification is based upon average reflecting power over an angle of 50 degrees rather than being an indication of their full diffusing characteristics, and is only noted here in this fashion because an angle of 50 degrees is generally considered as requiring a full diffusing surface.

For evenness of distribution over an angle of 50 degrees the order of the real diffusing surface is 14, 28, 35 and 20. Over an angle of 60 degrees the same order holds true. Over an angle of 70 degrees the order is 28, 14, 35 and 20. From the viewpoint of average reflecting power over an angle of 50 degrees the order is 35, 28, 14 and 20. The tables are not carried out so as to give us the average reflecting power of these four surfaces over a greater angle than 50 degrees, but the question deals with the factor of evenness of absolute diffusion, as I understand it, rather than with the intensity of the light that is diffused, and I should summarize the answer by placing the surfaces in this order, viz: 28, 14, 35 and 20.

Question No. 204—Give us your idea of what constitutes a "glare spot" in a motion picture theatre.

Every one before-named made at least a fairly acceptable reply to this question, though some of them did not waste much ink. You see, men, a mere reply, which is in itself correct, may not have much practical value if it fails to give us an enlightened understanding. It merely tells me that you yourself know the answer, more or less completely, but it does NOT help the "other feller" who doesn't understand very well. The reason the replies of Brothers Gray, Hanover and Bennewitz are so often selected for publication is that, though I happen to know that at least two of them (Gray and Bennewitz) are very busy men, still they TAKE the time to go into details. You see if you ask me how much 4/7 times 2/3 is and I tell you it is 8/21, it is not nearly so satisfactory to you as though I said, Why, the answer is 8/21, which I get this way: I multiply the numerators (figures above the line) together for a new numerator, and the denominators (figures below the line) together for a new denominator. 2 x 4 is 8 and 7 x 3 is 21, therefore we have 8/21 as the answer. Dost see the honorable point???

In reply to 204 and 205 combined, Gray says:

Primarily, a glare spot is any isolated light source or small illuminated area that is located in the general line of vision of a person watching the screen that is of a sufficient intensity to tend to distract the eye from the picture. The factor of contrast, however, is what in a large measure determines whether or no a light source of stated brilliancy (within limits, of course) will really constitute a glare spot.

Suppose, for instance, that there is an opal glass shield covering a lamp in a wall fixture, and that the glass has an apparent brightness of 2 foot candles. The expanse of wall for some distance around the fixture is not illuminated at all. In this case the illuminated shield will just "jump" at the eye out of the surrounding darkness, so that it will require a conscious effort to keep the eye focusing on it, and where there is a conscious effort of this kind there is a certain amount of attendant eye-strain. Now suppose we bathe this same expanse of wall in a glow of subdued and evenly reflected light of an apparent intensity of, say, 1.5 foot candles. The lighted wall, if the sources be well concealed, may not effect the appearance of the picture in the slightest degree, nor in itself, tend to distract the eye from the picture; furthermore, while we have not altered the intrinsic light value of the illuminated shield, we have reduced the ratio of contrast, and eliminated it as a glare spot.

The brightness to which we may safely illuminate the interior of the theatre without affecting the picture, and the degree of brightness to which we can safely illuminate any isolated area without the effect becoming objectionable is quite fully covered by a pamphlet issued by the Eastman Company, and has been made the subject of some comment on pages 237-238 of the Bluebook. As this appears to be the only available data on this matter, it seems as though the suggestion that "no area of the theatre within the range of vision of any person watching the picture, except the picture itself, should have an apparent brightness of more than 2.5 to 3 foot candles," should be considered as authoritive and as a basis for all calculations concerning the subject.

Question No. 205—What is considered the limit of brilliancy of any spot of light, other than picture light, visible to the audience?

Boone, Gray, Bennewitz, Johnson, Rainwater, Hanover, Crampton, Burnett and Cooley all agree upon 2.5 to 3.0 foot candles as the correct limiting value. The combined answer to questions 204 and 205, by Gray, covers the whole matter so well that it seems there is no need to publish individual replies to 205.

IMPORTANT NOTE: Two or three of you, Constantino for one, are sending in acceptable replies just a day or two too late for consideration. Get busy, men, and get a week further ahead.

The Magic Pebble

Wm. Burnett, Newton, Iowa, sends in the following clipping from some paper, with the comment that he thinks it applicable to projectionists. The clipping reads:

Rabindratnath Tagore, Indian poet and patriot, dangerously ill in Buenos Aires, wrote one thing that will last. This is the story, shortened:

A man knew that somewhere along the pebbly ocean shore there was one pebble that a touch would change iron to gold.

Hour after hour he walked, touching pebbles to the iron bracelet on his wrist. But it did not change to gold.

On he went, picking up pebbles, dropping them. As the sun was sinking, he looked down and saw that he wore a golden bracelet. He had picked up the magic pebble, and it had done its work. But for a long time he had worked mechanically, ceasing to pay attention to the bracelet as he touched it.

Which of the millions of pebbles behind him possessed the magic power? He could not tell. He had held it, had thrown it away. The night was falling. It was too late to go back along the dark shore. His chance was gone. And he had held it in his hand. There is a moral in that story for workers that treat their jobs mechanically, content "to get by." Sooner or later the chance comes.

He that fails to pay attention, passes the chance and loses it.

My advice to you all is that you read and ponder. The story of the magic pebble is applicable to human endeavor of every and all kinds. Three years ago a theatre manager asked me to have an eye out for a careful, expert projectionist, to whom he would offer a really good salary and a permanent position.

I immediately thought of two probable men. That night I visited the show of one of them and about half way through color showed on the screen for a moment. Otherwise the work was good. I mounted to the projection room and asked the man why the discoloration. His reply was that he had been busy at something and was longer than he had thought—that such a thing very seldom happened on his screen.

Well, it happened that night, and that was the wrong night. He did NOT get himself recommended for the position. The man was recommended, took it and is there yet. Men touch "magic pebbles" in their work more often than is realized, and usually they never know they have touched them. Something comes their way which they think is just plain luck, but the real reason for its coming is that they touched the magic pebble by building up a record for consistently good work.

The Right Spirit

A few weeks ago Brother F. H. Moore, Projectonist City Theatre, Taunton, Mass., said something about "doing it the easiest way" with regard to mixing screen paint—would use ready mixed paint instead of mixing it, I think it was. I landed on him for it and he comes back thusly:

Thanks for the roast in this week's issue of our department, but what I meant was that the easiest way out of it would be by getting the paint ready mixed, instead of trying to mix it yourself. But anyhow, Old Dear, it was not what I meant, but what I said that counts.

Now that is the right spirit. It occasionally happens that when I call some good brother down, he acts like a spoiled kid, gets mad and writes a distinctly nasty letter—or a letter which he tries as hard as he can to make sound real nasty. Moore is not that sort, but a MAN who knows and realizes that I don't roast any one just for amusement, but resort to that when it seems to serve an end. In the case in point I was not so much interested in roasting Brother Moore as I was in making the point that the "easiest way" ought not to be considered at all, unless it happen at the same time to be the BEST way. My compliments, Brother Moore.

Abject Apology

I understand one A. E. Meyer, Assistant Sales Manager N. Power Company, has been whetting up his scalping knife, threatening dire things as against our more or less 'umble editorial self.

What's all this about? Why at the Campbell or Fox dinner (I forget which) when I was gathering data for publication, some designing knave solemnly informed me that Meyer's front name, monicker or handle was "Claude." Gosh! I printed it Claude both in the account of that dinner and in the caption of the picture on page 837, February 21 issue, whereupon Meyer emitted six wails, gnashed his gums together and threatened my life or peace or something. Says he: "I may be a lotta things, but by heck I'm NOT any Claude. Next thing I know you'll be calling me Alphonse or Cholly."

Apologies. In fact a whole bale of 'em. Don't blame you for getting sore, brother Meyer, but sit tight and in time it will blow over.

Birmingham Men Eat

I am in receipt of a very neatly gotten up program of the Thirteenth Anniversary Banquet of Birmingham, Ala., Motion Picture Projectionists Local Union No. 236 I. A. T. S. E. & M. P. M. O., which was held the evening of Sunday, February 15 at (examine this) eight (8) (IIIIIIII) (VIII) o'clock P. M. I've printed it all those ways so you'll be sure there is no error. Guess they're too religious to run those w-i-c-k-e-d movin' picters on Sunday down that way. Try and pull an eight o'clock bank wet up here in wicked New York 'n see how many there are to eat it.

The committee in charge was, as per program, Harry A. Rensford, Chairman; R. A. Root, Toastmaster; M. L. Ireland, Projectionist; J. T. Amberson, Decorations; Frank J. Emmerson, ?? and Earl Walker, also ??.

Officers of the local for 1925 are President, J. T. Amberson; Vice President, F. J. Emerson; Business Agent, C. L. Gaston; Sergeant-at-Arms, W. B. Tate; Trustees, F. L. Delany (Chairman); Carl Jones and A. Jackson; Secretary, J. F. Mankin; Financial Secretary-Treasurer, W. B. Herring. The program reads well. I'll bet ten centavos to a no-good tomato the boys had one swell time.

PROGRAM FOR THE DAY

Regular meeting of Local at United Temple
at 10:00 A. M.

Reception at Tutwiler Hotel, Rooms Nos. 238
and 240.

Banquet called at Greenwood's Banquet Room
by President J. T. Amberson at 8:00 P. M.,
turning same over to Toastmaster
R. A. Root.

One Minute Meditation for our Deceased
Brothers.

THE FOLLOWING BEING A BRIEF OUTLINE OF THE EVENING:

Eats, Surprise, Talks by Honorary Members
Surprise
Talks by Honored Guests
Stereopticon Views of All the Members.
Other Stereopticon Views
Surprise
Talks by Visiting Members, Banquet
Committee, Officers and Members
of the Local
? ? ? ? ?
GOOD NIGHT!

Hey, wait a minute. This was a stag I think. Maybe I'd best not print those question marks until I know what they stand for.

Left to right, Albert Clavering, Sir Walter Gibbons, J. W. Perry and Joseph Clavering.

New Capitol Theatre in London Opens; Claverings Rent It for $190,000

JOSEPH AND ALBERT CLAVERING have paid £40,000 as the first year's rent on the largest single theatre project ever conceived in England. It is for the New Capitol Theatre in Haymarket section of London, England, just completed and open this week for the first time.

The Messrs. Clavering are the chain known as the Metropolitan Picture Theatres, Ltd., and control among others the Shakespeare Theatre, The Kilburn Palace and The Camden Hippodrome.

The theatre itself is the most gorgeous in conception and beauty ever built in London. It has rest rooms, coat rooms, several floors reached by an elevator system and has beside the theatre itself, which is on the ground floor, a large fully equipped restaurant and a ballroom.

There will be a complete symphony orchestra to consist of a minimum of fifty men which will make it possible to present the very best of music in a widely varied program.

The orchestra itself will be seated on a movable stage which will be raised so that the players are in view when a musical number is being presented. This is an arrangement similar to the one used in the new Piccadilly Theatre in New York and which is very effective.

The lighting equipment will consist of fifty groups of lights in various colors controlled by apparatus of the very latest design.

The theatre is fully equipped with twenty large dressing rooms and all scenic material so as to be able to stage without any alteration a dramatic production of usual size.

Sir Walter Gibbon, who is the lessor of the theatre, stated that the building is worth $1,750,000. The rental is over $190,000 and is the largest sum ever paid for a motion picture theatre rental for one year.

To Build $100,000 House in South Bend

H. G. Christman Company has obtained building permit for the erection of a $100,000 moving picture house opposite the News-Times Building, South Bend, Indiana. Plans call for a two-story fireproof structure, with seating capacity of 2,000. The proposed theatre will be located at Main street and Colfax avenue, South Bend.

The main floor will seat 1,600, and will be 120 feet deep and 100 feet wide. A balcony will accommodate 400 more. The 100-foot street frontage on Colfax avenue will be occupied by two stores, each thirty-five feet wide and fifty feet deep. Between these stores will be the main entrance to the theatre, with a lobby twenty-four by fifty feet. The cornice, pilasters an dtrim of the structure will be decorated in ivory over-glaze. Panel surfaces will be in rose colored with a silver over-stencil. Curtains and hangings will be sage green throughout. Ample space will be provided for the screen projecting room, orchestra pit and pipe organ. The building when completed will be leased to some theatre inetrest.

Queens Village Has Theatre

The Community Theatre, Queens, Village, Long Island, was opened to the public last week. It is a well-appointed picture-house and has a seating capacity of more than one thousand. Music is furnished by a five-piece orchestra, under the direction of Fred Dressel, and a $12,000 organ. The program is changed every two days. The theatre is controlled by the Citizens' Community House, Inc. The house is under the management of Joseph Merck. The performance is continuous from 1:30 until 11 P. M.

Two words that mean quality—

"EASTMAN"
and
"KODAK"

When you see this identification in the print margin you know at once that the photographic quality is the best possible.

Eastman Positive Film is unrivaled for faithful reproduction of the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BETTER PROJECTION PAYS
POWER'S PROJECTOR

The American Projectionist

THE MOTION PICTURE PROJECTOR is no longer a mere mechanical contrivance, cranked by hand, or made to operate by the simple closing of a switch. The Projectionist of Today must have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and inflammable material.

THE PROJECTIONIST has a great responsibility—for a failure to measure up to the right standards means that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value, — the pleasure of the audience is lessened,—the exhibitor is subject to constant and unnecessary expense, —and lives and property are endangered.

NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.

Who Were the Vigilantes?

See this Epic of Thrills and learn

"IDAHO!"

A Superb Drama of the Gold Rush Days in the West

with

Mahlon Hamilton

and

Vivian Rich

No picture can be great unless it has a great theme.

This has!

A subject and a time that is absolutely new to pictures, showing HOW THE LAW CAME TO THE OLD WEST!

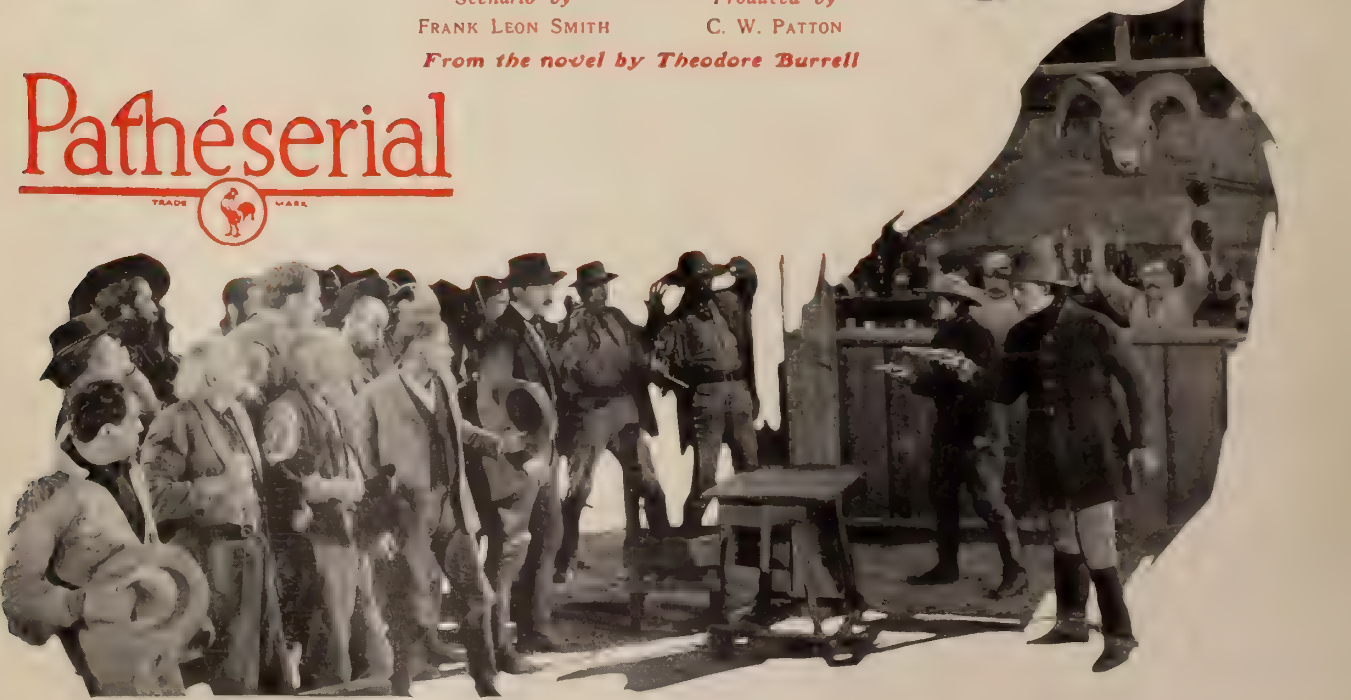
Grabs the attention at the very start; filled with surprises, thrills and sensational action; show them the first —they'll see the rest!

Scenario by
FRANK LEON SMITH

Produced by
C. W. PATTON

From the novel by Theodore Burrell

Pathéserial
TRADE MARK



First in the Field!

Moving Picture WORLD

CALIFORNIA STATE

Vol. 73, No. 2 MARCH 14, 1925 PRICE 25 CENTS

The companion epic to "The Covered Wagon" and "North of 36"—

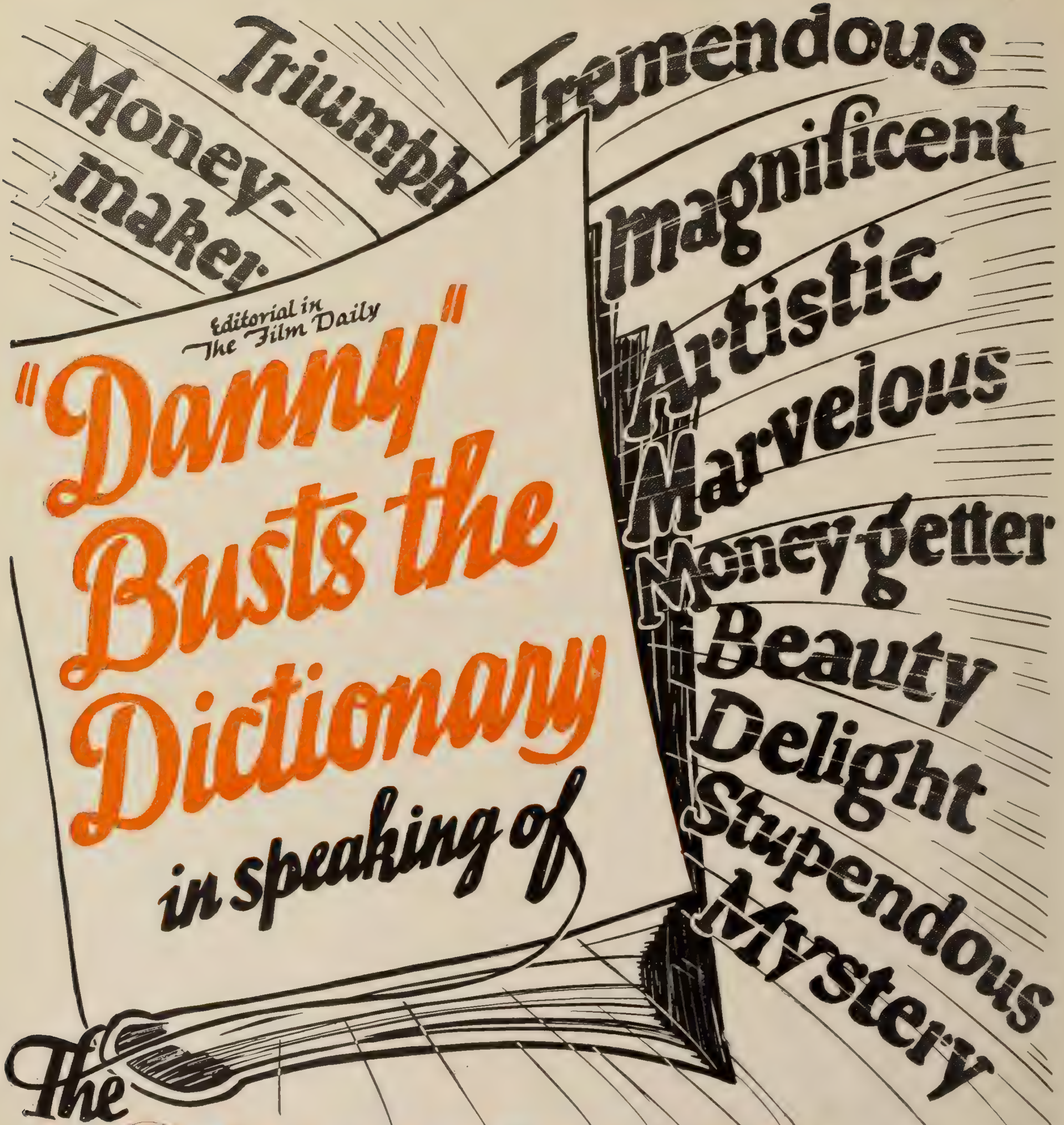
Zane Grey's "THE THUNDERING HERD"

Book the Hits!

Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.



Editorial in The Film Daily

"Danny" Busts the Dictionary

in speaking of

The Phantom of the Opera

A UNIVERSAL PRODUCTION To be presented by **CARL LAEMMLE**

"Betty Compson in Best Role Since 'The Miracle Man'".

—NEW YORK MIRROR

THE review continues: "Betty is a lovely eyeful to the tired business man and woman in 'New Lives for Old.' She is enticing." The New York Tribune says: "The most interesting picture Betty Compson has appeared in for a long time." The Times calls it "good entertainment, beautifully staged and well photographed."

"New Lives for Old" is a March Second Famous Forty release. The March list of hits also includes Richard Dix in "Two Many Kisses," Henry King's "Sackcloth and Scarlet," Irvin Willat's "The Air Mail," William de Mille's "Men and Women," the fashion-show special, "Dressmaker from Paris," and James Cruze's "The Goose Hangs High." In one month! PARAMOUNT DELIVERS THE BIG MONEY AT YOUR BOX OFFICE!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Betty Compson

in

"NEW LIVES FOR OLD"

Adaptation by Adelaide Heilbron. Directed by Clarence Badger. Above is the 4-column newspaper advertisement from the press sheet on this production. Mats for 25 cents each at your exchange. A sample from the complete line of de luxe advertising aids Paramount offers at cost on this production. Ask your exchange ad sales manager.

a Paramount Picture

WITH
WALLACE MACDONALD
THEODORE KOSLOFF
SHELDON LEWIS

Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President.

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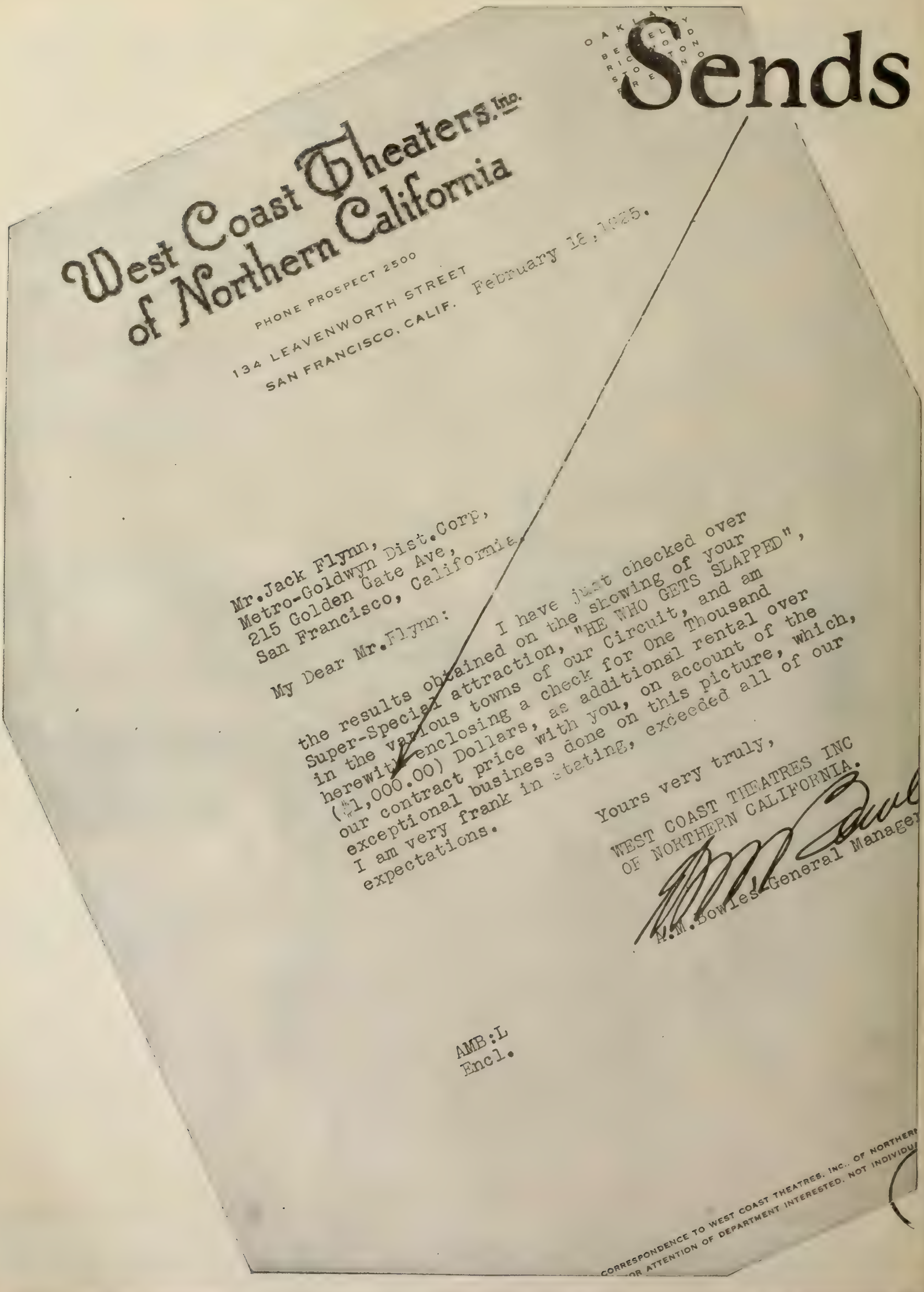

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February 18, 1925.

Mr.Jack Flynn,
Metro-Goldwyn Dist.Corp,
215 Golden Gate Ave,
San Francisco, California.

My Dear Mr.Flynn:

I have just checked over the results obtained on the showing of your Super-Special attraction, "HE WHO GETS SLAPPED", in the various towns of our Circuit, and am herewith enclosing a check for One Thousand ($1,000.00) Dollars, as additional rental over our contract price with you, on account of the exceptional business done on this picture, which, I am very frank in stating, exceeded all of our expectations.

Yours very truly,

WEST COAST THEATRES INC
OF NORTHERN CALIFORNIA.

A.M.Bowles General Manager

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additional check for $1,000.00 after playing HE WHO GETS SLAPPED

Proving that
exhibitors are
making more
money than
their fondest
expectations
by playing

Metro Goldwyn

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

"SALVATION HUNTERS"

A **Josef von Sternberg** Production

Press Verdict Sustained

In a town where box office records were smashed to smithereens the critics of the press hailed this production in phrases such as--"the acting is as vivid as a landscape illumined by a flash of lightning and the direction the utmost of actuality. Von Sternberg is a genius."

San Francisco Chronicle.

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UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Charles Chaplin
D. W. Griffith

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Jack Pickford

in

"Waking Up the Town"

By James Cruze and Frank Condon

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NORMA SHEARER

and an ALL STAR CAST including

Alec B. Frances – Herbert Pryor – Claire Mc Dowell – Ann May

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HERE is a vivid picture of the struggle for opportunity and the wistfulness of every ambitious boy vividly dramatized — picturing the humors of misfortune, the tragedies of luck and the mysteries of love in which Jack Pickford is granted the greatest opportunity of his life to play a wonderful part in his own particularly clever and inimitable way.

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**"JIMMIE'S
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A dyed-in-the-wool high speed, wild action Richard Talmadge picture that will draw from every point of the compass.

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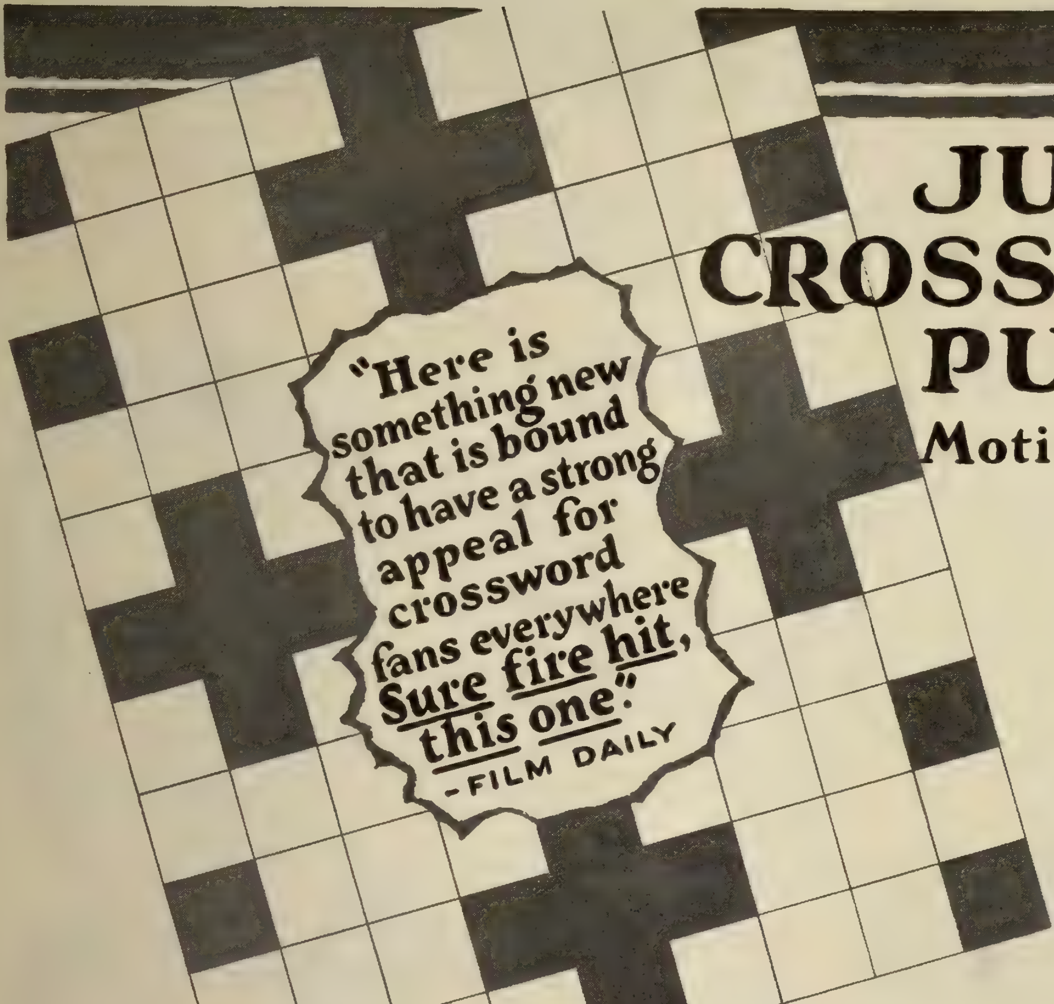
Motion Pictures



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A "sure fire hit"

A laugh in every line

Already booked to Loew's New York Circuit, Loew Theatres all over the country, West Coast and Kunsky houses and representative theatres everywhere.

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THE SPICE OF THE PROGRAM

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It's Laughing Lightning

Douglas MacLean *in*
INTRODUCE ME

Story by Raymond Cannon and Wade Boteler

Directed by
George J. Crone

Supervised by
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Coming to the
MARK STRAND
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Beginning March 8th

"Douglas MacLean has made his best picture since 'The Hottentot.' It is to be classed as one of the greatest laugh and thrill pictures of the year."

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Howard Estabrook

presents

The Adventurous Sex

with

Clara Bow, Earle Williams, Herbert Rawlinson,
Harry Morey and Flora Finch

Do the "dont's" of parents make the modern girl want to "do"?

The fathers and mothers of the twenty year old girls of today just can't understand them.

Their daring shocks them. Their habits frighten them. Their friends terrify them. Their late hours sadden them. What they do makes the parents wonder if they are really their own flesh and blood.

What's the answer? See this story of the flighty little flappers of today.

Directed by Charles Giblyn

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From the story by
Hamilton Mannon

Continuity by
Carl Stearns Clancy

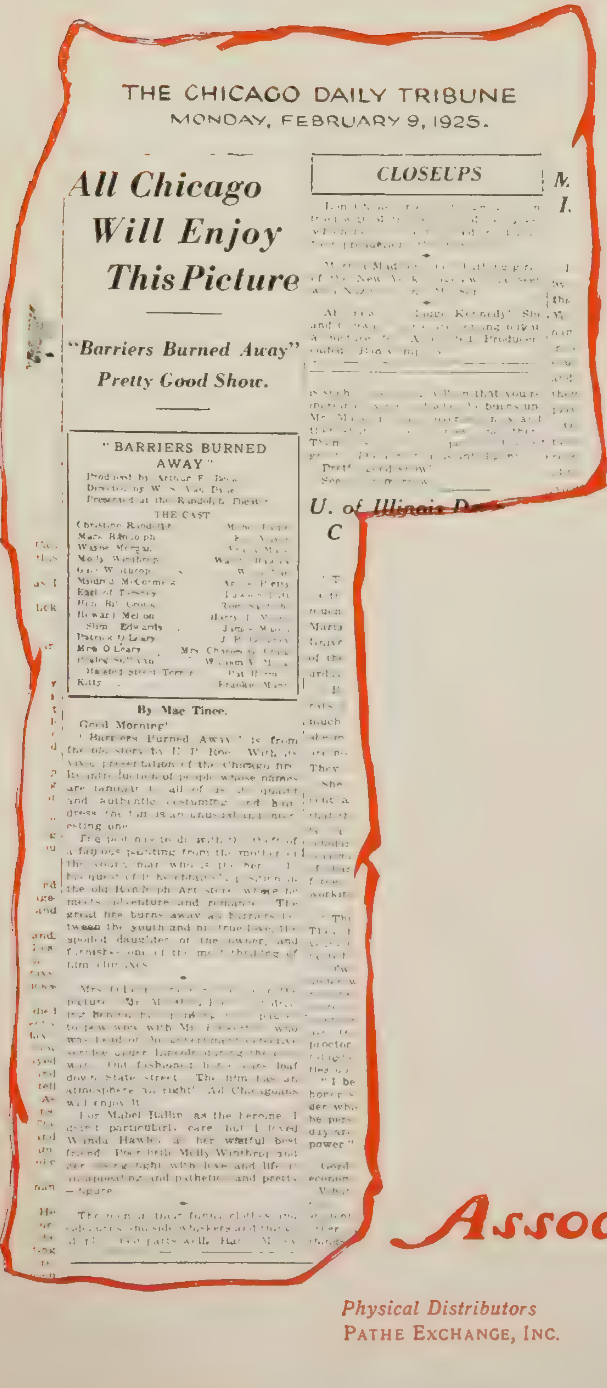
Arthur Beck

presents

Barriers Bu

A story of the

with



THE CHICAGO DAILY TRIBUNE
MONDAY, FEBRUARY 9, 1925.

All Chicago Will Enjoy This Picture

"Barriers Burned Away" Pretty Good Show.

"BARRIERS BURNED AWAY"

THE CAST

By Mae Tinee.

CLOSEUPS

U. of Illinois D

A big city, Chicago, disappearing in a tornado of flame.

The prisons emptied to save the lives of the prisoners, and the scum and the sweepings of humanity running wild with no law to stop them, with beauty unprotected before them and with loot and rum galore!

That's not a dream. It happened! And it's the keynote of this big, spectacular picture.

From the famous novel by E. P. Roe.

Directed by W. S. Van Dyke.

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Sidney Garrett

rned Away

Great Chicago Fire

Frank Mayo

Mabel Ballin

Wanda Hawley

and a big all star cast

Encore
Pictures

GEORGE BEBAN

IN

"The Greatest Love of All"

Adapted from "His Sweetheart"

"My mama is good! An' if the whole dam' world say she is bad, then they are dam' liars!"

When Beban, the greatest portrayer of Italian characters, says that, just keep your ears open for the cheers.

This is a story of love of a son for his mother; of a mother for her son; and the love of the son for a girl. It is sure-fire stuff, for it brings both tears and laughter.

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Sidney Garrett

A MASTERFUL picturization of Wilbur Hall's *Saturday Evening Post* story, interpreted by an excellent cast including Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellon, Margaret Seddon and Willis Marks. With the combination of a powerful story and a brilliant cast, Renaud Hoffman has woven a drama that is startling in its originality, vivid in its theme, and powerful in its simplicity. "ON THE THRESHOLD" will be heralded as one of the great pictures of the year.

Make Your Booking Reservations Early

Threshold"

A Renaud Hoffman Picturization

Presented by
CHARLES R. ROGERS

Announcing

Wilson-Wetherald Inc.

presents

"The White Mice"

by Richard Harding Davis
with

JACQUELINE LOGAN AND **WILLIAM POWELL**

An EDWARD H. GRIFFITH
PRODUCTION

facts about–

"RECOMPENSE"

ROBERT KEABLE'S Sensational Sequel to

"SIMON CALLED PETER"

The Cast–

—is one of the best that has ever been assembled for a Warner Bros. Classic of the Screen.

Marie Prevost and Monte Blue have the roles of Julie Gamelyn and Peter Graham, respectively. Mr. Keable, in his book, describes the dynamic little Red Cross nurse as "gay, outrageous;" exhibitors have seen Miss Prevost in a score of roles which prove that she, better than any other actress on the screen, knows how to be "gay and outrageous." For the solid role of Peter Graham, calling for the expression of rugged manliness, and exceptional strength of character, the Warners chose Monte Blue.

John Roche is cast as Dr. Sampson, and William C. Davidson, who has played leads opposite some of the biggest female stars in the business, appears as Col. Donovan. Others in "RECOMPENSE" are George Siegman, Charles Stevens, Virginia Brown Faire, John Patrick, Etta Lee and Katherine Lewis.

The story has a perfect cast.

* * *

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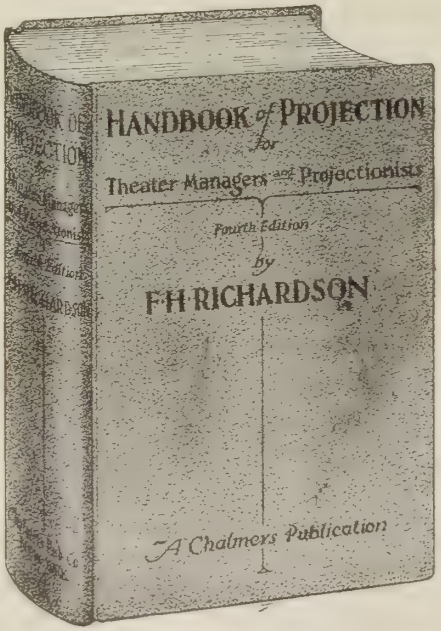

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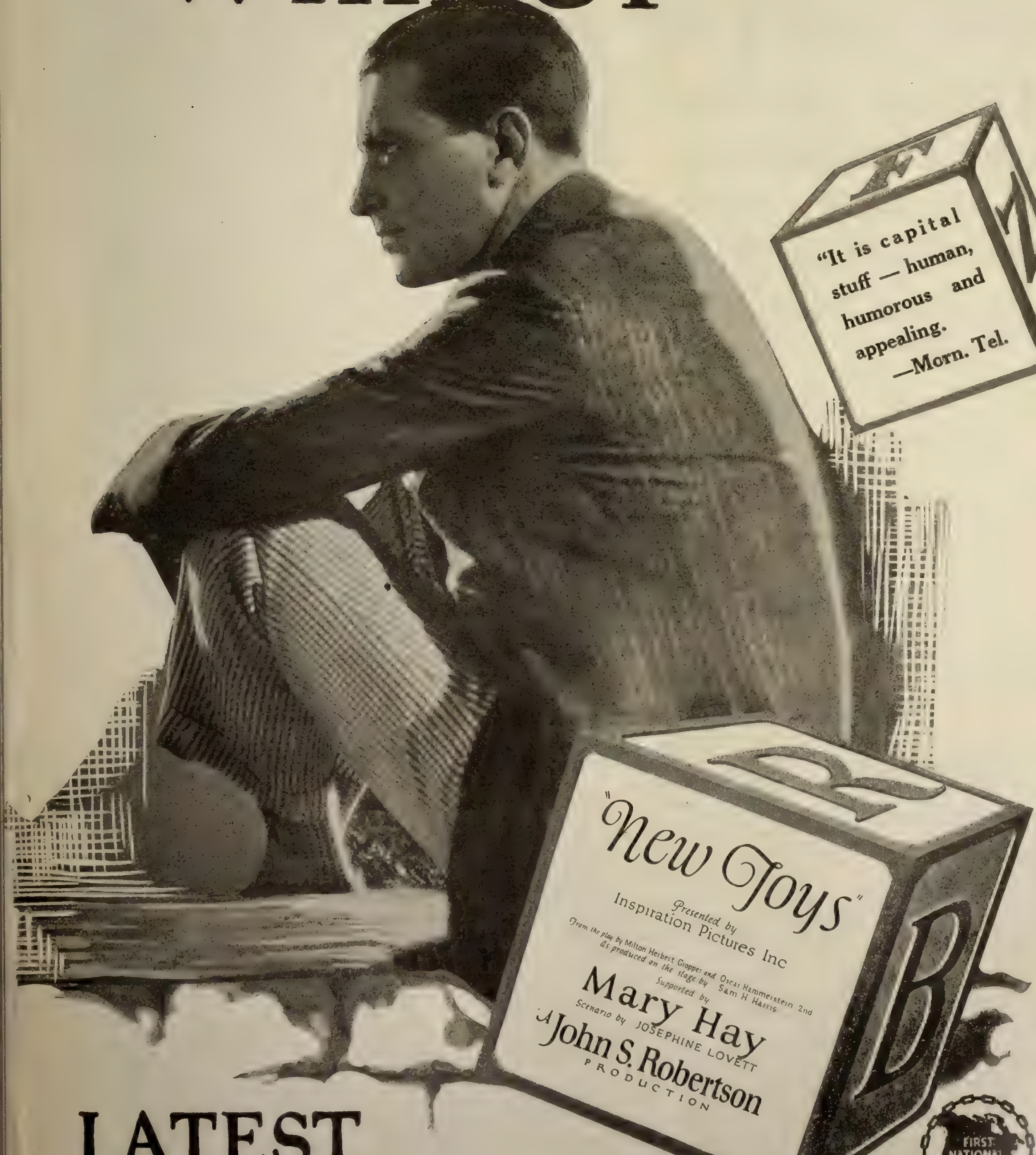

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE next time you run over the list of State organizations that are closely knit and functioning in an efficient manner add a name to the roster. After you have mentioned, as is usually the custom, Michigan, Minnesota, Wisconsin, and so on—add with emphasis: New Jersey.

They have accomplished things in New Jersey. Much good work of the sort that does not shout for publicity, many good deeds that deserve all the publicity they can get.

Under the leadership of Joseph M. Seider, New Jersey has come through to rank with the best of state organizations and is daily giving its members evidence of the dividends that real organization can bring.

These are thoughts prompted after attendance Wednesday evening at the testimonial dinner to former President R. F. Woodhull, under the auspices of the State organization. They are thoughts that can well be placed on the record in the bold type and prominent position that the editorial page affords.

* * *

"WHEN any Elizabeth exhibitor goes to jail for running motion pictures on Sunday, I want to go with him." The speaker is a former judge and present county prosecutor—yes, the same county where a Grand Jury has just gained its place in the headlines through resurrecting a moth-eaten statute to indict five exhibitors.

"I want to agree with Judge David, and say that any time a Newark exhibitor goes to jail for showing pictures on Sunday, I want to go with him." The speaker is Mayor Breitenbach, of Newark.

There is good will. And it is just a sample, brought to the surface through the opportunity afforded by the dinner, of the good will that New Jersey's organized theater owners have with officialdom of that State in general.

There are other evidences. Since time immemorial we seem to remember that the legislative sessions in New Jersey were prompters for talk about "black bags," lobby funds, and wholesale assessments. Most of the time it was nothing more than talk.

But that is past in New Jersey. The industry is standing on its own two feet, maintaining its own self-respect, and gaining the respect of office holders by doing so.

That is an accomplishment. Getting the wholehearted, active interest of men of the caliber of Charles Hildinger, of Trenton, is another.

We enjoy this task of saying good words about the progress of New Jersey organization. We have enjoyed giving the bouquets to Jim Ritter, Claude Cady, H. M. Richey and the rest of the Michigan boys when we set out to present a model in organization, but it is also pleasant to see others step into the foreground.

* * *

NEW JERSEY has its difficult problems in organization. In matters of legislation, of course, it has State interests. But in film terms the State is divided in a way that places obstacles in the path of those seeking unity and coordinated action.

The northern part of the State deals with New York's exchanges and its thoughts are towards New York, while there is also the danger of New York overshadowing it on points where a difference of interest may arise.

The southern portion of the State faces the same problem in respect to Philadelphia and its exchanges.

With these handicaps to consider it is all the more remarkable that so efficient a job of organization has been done. And since it is so easy to spend the hours bewailing our many faults in the industry let this be the occasion to place an emphatic word of approval for New Jersey on the records.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Speaking Freely

Well, I suppose we really ought to write a news story about that New Jersey dinner to the one and only "Pete" Woodhull. (Notice that on the more or less dignified editorial page we correctly label him "R. F.") But news stories about banquets and dances have always been a pet aversion with us. We think the country newspaper fellow who says "A good time was had by all," has the right idea if he would only let it stop there. So we'll use that style. It tells the whole story about the Newark affair, whether you are speaking from a social or an organization viewpoint.

Have to list the speakers though, if we are going to do even a half-hearted reporting job. First, because it is the usual thing; second, because they deserve it. So here goes: The toastmaster was Mayor Hosking, of "Pete's" home town, Dover; the others, Judge A. J. David, of Union County; Mayor Breitenbach, of Newark; Sydney S. Cohen, M. J. O'Toole, Joseph M. Seider, and, of course, a few blushing remarks from the overwhelmed "Pete" himself.

That's our story and we'll stick to it. Just repeat once more, "A good time was had by all."

We were going to reprint a wonderful telegram received from Bill Steffes and the Minneapolis boys, but just now it is in the tuxedo that is on the way to the tailor's. So all we can say is that it was an admirable expression of good will and it is a bright omen for eventual harmony in exhibitor ranks.

The rumor market still going strong, almost as strong as Famous stock, which last week hit a new high on the market. Lots of cheery smiles in evidence from the boys who are in on the pool.

Some of the rumors of a few weeks ago also blossomed into real news in the past week. Universal's taking over the Sparks circuit in Florida, for example. And the practically definite statement that Famous will take over Frank Newman's Kansas City houses. Frank, it is understood, going to Los Angeles for Famous in an important capacity. The Famous-Poli deal is still in the rumor stage, and the Hostettler rumor has fallen into the wastebasket.

The other interesting item of the week is First National's stock issue, followed by the statement that the franchise organizaion will give a friendly once-over to worthy independent product.

Looks as though the Johnny Hines-First National deal is signed, sealed and delivered. Nobody who ought to know will admit it but those on the fringe who always do know say that the deed is done.

Going to be a lot of shifting around of stars before September rolls around. They tell us now that Valentino may go to United. Tom Meighan is looking forward to his trip around the world and neither Tom nor Famous giving much thought to later production plans. Bebe Daniels said to be ready for a shift. Douglas MacLean still a free agent, but there are those who tell us that he won't be so for very long after audiences get a peep at "Introduce Me."

Lots of fifty-two, seventy-two and hundred and six page broadsides in the works, which means that the boys have their product as far along as the titles, anyway. And the strong possibility that someone is going to beat Famous to the splash this year.

"Fire Commissioner George Trendle,"—that's the way it reads now. Congratulations—Commissioner; And felicitations to the city of Detroit for its judgment.

From a Britisher who should know what he is talking about there comes to our desk a letter which says in part: "Why don't the American independents, instead of calling on the Anti-Trust laws, try getting a better foreign outlet? There is more money in the markets of this side of the water than most of them know. They are content to put their product through New York brokers, who pass it on to brokers here, who again pass it on to brokers in the European territories. What finally comes through to the Independent is pretty well chicken feed."

Worth thinking over, Mr. Independent? Well, then, we'll give you more of the letter: "If there are half a dozen—or even three or four—reasonably good independent producers on your side who want to get real money out of their European sales, I am ready to show them how it can be done and to organize it for them without any cost to them except freight and insurance."

Sounds interesting? Here's still more: "Having in the past six months crystallized my knowledge of the European markets, I know that I can get out of this country alone more than an independent usually gets for his entire European rights.

"If three or four of them will undertake to hand their product over to me I will get it distributed on small advances against high percentages which will go on earning them money long after the sums they now usually get for sales would be forgotten."

And then some more details. Anybody who wants to get in touch with this writer—his name means something—just has to give me a ring. And while we are in that branch of the trade publishing business I may as well add that I also have on the list at the moment a man who has proven his ability to get money out of Italy, and an exchange man who can get money out of a stone? Any offers? Line forms on the right. R. E. W.

Critics!—

Dear Mr. Welsh:

I read your recent editorial regarding motion picture critics with considerable interest and agree with you in every particular.

While it may be true that metropolitan criticism has no effect on the box office, there is no question that adverse criticisms, many of them unjust, do harm directors, players, scenario writers and others concerned in the actual production. Also I have reason to believe that adverse criticisms often figure in booking transactions to the disadvantage of the producer.

Inasmuch as I have been fortunate enough in my experience to understand both sides of the question I would suggest to any producer who feels that his picture has been unfairly or carelessly criticized that he take the matter up with the publisher of the paper in question. If the protest is properly presented and there is a just basis for it I feel certain that it will have the desired effect.

In my opinion there is too much of a tendency on the part of producers and others to cater to the so-called "hard-boiled" critic. They protest at his adverse criticisms, but when a favorable one is forthcoming it is featured throughout their advertising. For my own part I would only use for advertising or other purposes criticisms, or excerpts from criticisms from those reviewers who have proven themselves to have sound judgment and a fair outlook on pictures, and the picture situation.

Yours sincerely,

E. V. DURLING.

Co-operating with the Community

H. A. McClure Has Church Services in Theatre—Makes Good Will Pay

"THE good will of the community—that's my hobby" declared H. A. McClure, manager for the Strand Theatre Corporation, operating the Strand and Electric Theatres, in Emporia, Kansas. "And my ambition both civically and financially is to make the theatre more and more a community enterprise.

"Used to be that a theatre man brought to his town the pictures he thought were money-makers; he had a 'patent device' or two at the door to extract the money; and here his responsibility ended. Those days are gone forever," laughed Mr. McClure. **"The motion picture exhibitor should take an active part in the community affairs.** Fred Green, assistant manager, and I are both Rotarians, and members of the local Chamber of Commerce. We don't feel that we want to stand on the side lines while the life of Emporia marches past. We want to be in on every enterprise, pushing the band wagon, not riding free! **Seven years we've been in this business, and every year we are more thoroughly convinced that the people of the town deserve our time and thought, as well as our willingness to separate them from their shekels!"**

HARRY A. McCLURE
Manager of Strand and Electric Theatres for the Strand Theatre Corporation of Emporia, Kansas

Here's the Idea

Here's an example of the sort of thing Mr. McClure means by community co-operation. The Strand played a four-day engagement of "Peter Pan" on National Release date. At this time the Emporia band of Goodfellows, like all Goodfellows everywhere, were making up baskets of provisions for needy families of the town. Toys were included in the parcels for all poor children in the community. Mr. McClure furnished the Goodfellows with enough complimentary tickets that each child had one on Christmas morning to see "Peter Pan" the following Tuesday. All but one or two tickets came in promptly.

"We had other guests for this picture, too. The Rotarians, who send more than sixty under-privileged boys each summer to their boys' camp, gave a dinner for these boys during Christmas week; and the Strand Theatre invited the lads to be their guests at 'Peter Pan' following the dinner.

" 'Peter Pan' is what we consider an ideal children's picture, for one thing," said Mr. McClure. "There aren't so many, you know! Then, too, we were glad to give the youngsters a chance to come to the theatre as guests. They don't forget those things in a hurry, and they are the theatre patrons of the future.

"Here's another co-operating stunt we did last August. Mr. McFadden, county agent, was planning a boys' and girls' club fair, where the country children competed for prizes in all sorts of farm products they had grown themselves, and in sewing, canning, and so on. **He came to see if we could help him find some special inducement to get the farmers and their children out to the fair. We provided him, free of charge, with enough tickets so that he sent two tickets to the home of every Farm Bureau member. They were good for either afternoon or evening shows, and at either theatre. For a week after I couldn't walk down the street without being stopped by some farmer expressing his appreciation.**

Helps Farm Bureau

"We had another chance today to help out the Farm Bureau. The county agent was having a two-day rally for members and their families. This morning the program was especially for the boys. He had an educational movie of his own to show; but we loaned him a news reel and a two-reel comedy from our show that day. It might cost a few paid admissions at our own performances, but **we more than made up that loss by the gain in good will and service."**

When the Lyon County Professional Institute was in session last August the teachers in attendance were invited to be guests of the Strand for an evening show during the week.

"When you throw a 'theatre party,'" advised Mr. McClure, "have all your guests sit in a body. It is a good ad. They appreciate the invitation more, and they enjoy the show more if they have friends all around them to nudge and to chatter with. Crowd psychology, you know.

"But, of course, we can't play fairy god-mother to the whole town on every picture we show. The next best thing to a gift ticket is a benefit ticket. Perhaps it is an even better thing; for we human beings seem to prize highly that which costs us money or labor or both. Here is the plan:

"The Women's City Club, with a membership of 800 women, wanted to raise money for a milk fund, to bring the underweight children of the public schools up to standard for their ages. We arranged for them to sell tickets for 'Captain Blood,' giving them 25 per cent. share in the receipts of advance ticket sales, but *not* in our box office receipts.

"And we didn't trust to luck that people would buy the tickets out of the goodness of their hearts either," added the manager. "We wanted them to come to the show and

Inside Tips on Keeping Patrons Coming

enjoy it. We made up a good display on a bulletin board at the Hotel Broadview, for a City Club meeting. A member of the Club, who had seen 'Captain Blood' elsewhere, made a talk on the picture. As a matter of fact, we didn't clear so much money on this show ourselves, for it seemed as if everyone who came had a ticket purchased prior to the opening of the box office; **but we feel that we realized heavily on the good will of the town, the parents of the underweight children, and the women of the City Club. Women, you know, are admittedly good advertisers!**

"The American Legion counts on an annual benefit show with us. We go out of our way to do anything we can for these young 'veterans.'"

Warns of Danger

Dangers lurk in this benefit plan, unless one is on his guard. Never choose a picture, Mr. McClure warns, at any part of which your audience is going to cavil or take offense. A bad reaction will follow a picture easily criticised, a reaction deadly to the good will you are seeking to nurture. Not only that. Carefully select a strong picture. You want the habitual theatre-goers to be glad they came; and you want especially the new patrons to feel that the motion picture offerings are on the upgrade, and that they can in safety invest their valuable time again. The Thomas Meighan type goes over well for ladies' aid benefits.

Another danger in this exploiting of pictures by local organizations, is in running them too frequently. Nobody loves a canvasser. People have since 1914 been crowded with drives of one worthy sort and another. They are tired of being ding-donged into buying something, even if they get their money's worth. There must be a truly worthwhile cause prompting the sale of tickets. It isn't enough that an organization is hard-pressed for funds; that is a common complaint! The Strand carries about six benefits every year. There is always a waiting list, too.

Friend or Foe?

"It's better to have the community with you than against you—co-operation is better than competition."

That's the bed-rock of sound showman sense on which H. A. McClure builds his success as an exhibitor.

So he doesn't worry if somebody wants to show a picture—he helps him get it.

He doesn't satisfy himself with contributing to some worthy charities—he jumps in and helps them make money while he makes a reputation for himself and good will for his houses in Emporia, Kansas.

And he makes certain that the church people will come to his house. How? Well, that's part of his very interesting story.

Mr. McClure enumerates some of the advantages of permitting a sharing of proceeds with various community societies. It brings into the theatre hundreds who are not regulars. They may not be susceptible to the contagion; but at least they are inoculated! The ticket-sellers go to the homes, carrying the name of the theatre, the picture, and the date, to people of all classes and interests. It means publicity galore for you and the picture. And it is no risk as a business proposition, either. They are always down the day after the engagement with the money and the extra tickets, to settle the account. Every benefit show makes the theatre friends and increased good will.

"Of course, there are other ways of co-operating in our business. Mrs. King, a member of the City Club, is especially interested in motion pictures," said Mr. McClure. "We save a file of clippings from trade magazines and newspapers for her. Once a year she makes a talk before the City Club, not necessarily a defense of pictures, but to educate her hearers in the progress our industry has made. This helps us as well as her.

"When the colored M. E. church burned and had to be rebuilt, the members of the parish had no place to hold their meetings. We permitted them to use the Electric—in which, as you know, we allow colored persons to witness the show—all day Sunday, every week, for their Sunday-school and church services. They had to pay only for the heat, light, and janitor service involved in the course of the day. This service on our part was a community move, which has resulted in a real following from the people of the race.

Co-operates with Merchants

"Of course, we co-operate with merchants when they desire to show advertising films occasionally. We charge a moderate rent for the theatre, letting them use the building in the mornings, or after the afternoon show.

"Perhaps the most worthy community enterprise we engage in," declared Mr. McClure, "is our Sunday motion picture service on the first Sabbath of each month. This is a non-Sunday town. The Brotherhood of St. Andrew of the Episcopal Church receives the customary 25 per cent. from the silver offering taken after the picture. The remaining 75 per cent. averages enough to defray our expenses. We show to 3,000 people, which means capacity houses for one afternoon and two evening performances.

"The reels shown are not necessarily religious, although they always have an obvious moral. The rector of the church officiates. Hymns and responses are given from the printed programs, and the rector makes a short sermon. People who are never seen in any church, people from as much as forty miles away, people from every denomination, witness these pictures, and take part in this non-sectarian service.

"The type of picture we show is best represented by 'Boy of Mine,' 'Big Brother,' 'Shepherd King,' 'Torment,' and 'Captain January.' We cannot definitely check the results from good will propaganda like these instances I have mentioned, but we feel that it pays and pays big."

Occasionally the Kansas State Teachers College, in Emporia, or some one of the churches or schools who have a machine, want to obtain second-run pictures. Mr. McClure helps them secure the films they want. **Co-operation is preferable to competition; makes better feeling, as well as better business results. And the man whose business it is to keep constantly informed in the news of the trade can be a real help to these occasional exhibitors, with whom showing films is, after all, a side line.**

Capitalizes College

"Speaking of the Kansas State Teachers College," added the exhibitor, "we feel a real responsibility for the type of film we show during the summer season, when the college is overflowing with students. The personnel is largely made up of teachers from smaller places and rural districts. They want to see the *big* pictures not available where they have spent the winter. We feature return engagements of the outstanding pictures of the past sea-

(*Continued on page* 138)

Coming and Going

James B. Clark of Pittsburg, Pa., senior member of the firm of Rowland and Clark, is paying his first visit to Hollywood in fifteen years.

George Fitzmaurice will leave shortly for Europe.

Mack D. Weinberger, sales manager of B. P. Schulberg Productions, returned to New York this week from an extended middle western trip.

John C. Flinn, vice-president of Producers' Distributing Corporation, is in Los Angeles. He is scheduled to confer with Cecil B. De Mille and the West Coast producers on matters pertaining to the pictures that will be released next fall and winter. He will return to New York next month.

E. W. Hammons, President of Educational Film Exchanges, Inc., has just gone to the coast for his annual studio conference.

B. Berger, general manager of Gerson Pictures Corp., plans to leave the coast headquarters about the middle of March for an extended tour of the independent exchanges of the country.

Ludwig G. B. Erb, supervisor of production for Associated Arts Corporation is in New York.

M. H. Hoffman and H. E. Cronehweth, officials of Tiffany Productions are due back in New York soon from their trip overseas.

Will Hays is back at his New York headquarters.

Pat Dowling has left on a business trip for England.

Douglas MacLean is in New York from the Coast.

Harry M. Warner is due to arrive in New York from the West on or about March 12.

ANOTHER HOUSE FOR LOS ANGELES

A new theatre with a seating capacity of 1,800 to give regular first-run programs like the downtown Broadway theatres will be built at First and Vermont streets, Los Angeles, by the West Coast-Langley Theatre Circuit, according to the announcement of C. L. Langley, president of the organization. It will be named the Bently and will be operated by Langley in addition to his present string of show houses in Los Angeles, Pasadena, Altadena, South Pasadena, Glendale, Huntington Park, Taft and Riverside. The architecture will be Spanish in design.

R. D. Craver Is Seriously Ill

R. D. Craver, Southeastern First National franchise holder and prominent theatre owner, is critically ill with pneumonia at his home in Charlotte. The illness was contracted during a business trip to New York City and grave fears are expressed by attending physicians and members of the family. Craver's new Broadway Theatre in Charlotte due to open during the coming week, is said to be one of the most beautiful and modern theatres in the state, with a seating capacity of 1,200.

Films Aid Children Indiana Educator Tells Teachers

Exhibitors who in the past may have been the target of unfavorable criticism from irate parents whose offspring has preferred the movies to the classroom, will find a ray of hope in an address delivered by L. N. Hines, president of the Indiana Normal School, before the National Council of Education, which was in session at Cincinnati, Ohio, recently. President Hines said in part:

"Science and American inventive genius have put into the hands of the people of the world a mighty agency for the dissemination of information. This mighty agency is moving pictures.

"Most of our modern education comes through the eye. What is seen may not be so readily forgotten as that which is heard. Whether we like it or not, the commercial moving picture contributes much towards the education of millions of children.

"The movie house has its own methods and materials, the whole system being based on what will bring revenue at the box office. School people cannot hope to bring about a condition that will eliminate all films except those which are educational in their scope. We can, however, educate the parents as to what their children should see in the moving picture theatres.

"Some day, perhaps, all schools will be adequately equipped with projection machines for the showing of educational and other films which will be of material benefit to the students, but until that time arrives, if it ever does, children should attend moving picture performances regularly, being careful, of course, as to their selections of the pictures."

The session of the National Council of Education was attended by members from all over the United States.

St. Louis Exhibitors Waiting for Returns

With the city primary elections scheduled for Friday, March 13, the motion picture exhibitors and others closely allied with the industry in St. Louis have assumed a hands-off policy in the political fight, but the reform element has concentrated on one of the five candidates for the Republican nomination for Mayor—Victor J. Miller, who is running on a strict law enforcement platform.

Miller has emphasized law enforcement in his fight for the nomination, holding in the background the executive and business functions of the Mayor as head of the city government. He is of the reform type and has made a typical revival campaign, most of his meetings being held in Protestant churches and similar meeting places.

SAN ANTONIO'S NEW FIRE CODE

San Antonio, Texas, new fire code provides that theatres, boards of education having control of school auditoriums and owners of public halls must comply with the regulations of the City Fire Code, with instructions particularly to the hanging of asbestos curtains. Other appliances required in the code are back-stage fire sprinkler system, fire boxes in each show house, all doors in places of public assembly swung outward, asbestos fire curtains and fireproof scenery.

Earthquake Rocks Albany Theatre

With men and women frightened almost beyond control, running frantically from the Colonial theatre, in Albany, N. Y., on the night of February 28 as an earthquake rocked the structure from side to side, a stampede was averted through the coolness of George Roberts, veteran manager. Nothing like it had ever been experienced in any motion picture theatre in Albany.

Playing to the usual Saturday night crowds, with practically every seat filled on both the main floor and the balcony, the theatre was crowded when the first tremors of the earthquake were felt. Men and women glanced from side to side, with blanched faces, and then as several jumped from their seats, under the impression that the building was about to collapse, others joined, someone meanwhile yelling out that the building was on fire.

Aided by Fire Chief Michael W. Fleming and Battalion Chief William T. Nugent, Roberts devoted his efforts mainly in keeping the fleeing patrons in as orderly a crowd as possible.

New Syracuse Scale

A new scale of license fees for motion picture theatres in Syracuse has been incorporated in an ordinance scheduled for adoption by the common council of that city. Under the regulation, fees for all but the smaller houses will be based on their seating capacity, $10 for each 100 seats. This will mean material reduction for the larger houses, which in the case of 1,000 seats or more have paid a fee of $300 yearly. Houses with 100 seats or less will pay the same fee they were charged under the former ruling, $50. It is expected the new scale will be hotly contested by Alderman Thomas J. Staunton who started the movement which has resulted in lowering the fee by proposing in the council that fees for the larger houses be raised to $500.

Erie Caters to Youth in Lent

Erie, Pa., theatres will lose very little, if any, during Lent on account of a great number of people abstaining during this season from any form of amusement, according to the managers of the principal theatres throughout the city. Statistics show that during Lent last year Erie theatres did a greater amount of business than at any other time during the year. The reasons for this may be summed up in a statement by one of the managers:

"The theatres of the city are patronized mostly by young people and in fact we depend mostly on them for support. Of this class very few observe Lent and the people that do observe the 40 days are the ones that patronize the shows at great intervals."

Connecticut Exhibitors Lead Fight Against Movement for Review Board

Bill Revealed as Measure to Replace Deficit Caused by Tax Repeal—$10,000 for Salaries; Also "Reasonable Tax"

"UN-AMERICAN, unethical and un-everything" was the charge made by Joseph Walsh, president of the Connecticut Motion Picture Theatre Owners' Association, against the bill to create a state board of motion picture review, sponsored at a hearing before the judiciary committee of the Connecticut Legislature at the Capitol in Hartford on February 27. The measure was introduced by Representative Ernest L. Averill of Branford, a member of the judiciary committee. It would create a board of three persons, one of whom would be a woman, to regulate the exhibition of photoplays in the state, and also to levy a reasonable tax on the films. The salaries of the three members of the board would be $4,500 a year each. Power would be given to these officers to have such deputies, inspectors and other employees as they considered necessary and the bill also appropriates $10,000 for the salaries of these assistants.

Representative Harold L. Durant of Guilford, in an explanation of the bill, said it primarily was "aimed to increase the tax income of the state." The bill, he asserted, is a duplicate of the present censorship law in New York State whereby films are taxed by the state. The only way that a tax on films could be raised, Durant stated, was by licensing them.

Opponents of the measure asserted that inasmuch as less than 13,000 reels of film that come into the state annually would be subject to the tax the proposition would not prove profitable to the state. There now are adequate laws covering obscene and salacious photoplays, they declared.

Louis M. Sagal, vice-president and general manager of the S. Z. Poli theatrical interests, regarding the bill, stated that censors became holders of political jobs. He stated that he had known of pictures being ruined by the censors. Sagal said that censors had to show people that they were doing something, so they slashed pictures.

President Walsh said there was no objection to the tax, as proposed by the measure, but he was unable to see why, if the purpose of the bill was to increase the State's tax income, a censorship board had to be added. Walsh emphatically stated that the New York censors had done more harm than good.

Henry Needles, general manager of the Strand and Princess theatres in Hartford, said that the censoring body in Pennsylvania gave children suggestive thoughts because the parts of the picture deleted were obvious and children imagined circumstances which could not possibly be shown on the screen.

Superintendent Robert T. Hurley, head of the state police, said that a board of review was unnecessary inasmuch as a law had been adopted in 1921 which provides for the licensing of every motion picture theatre manager and complaint against the pictures he showed virtually meant that his license would be revoked.

Mrs. Henry F. Burton, deputy commissioner of the New York State censorship body, outlined the work of the censors in that state. Among other things, she said that most of the trouble with immoral or objectionable moving pictures comes from foreign producers and those who are not allied with the organization headed by Will Hays.

Among other provisions of the bill is one that says the main office of the censoring board shall be located in New Haven, but that branch offices may be established "wherever efficiency, economy and the public interests requires." The board shall license the film unless it, or parts of it, are "obscene, indecent, immoral, inhuman, sacreligious or is of such character that its exhibition would tend to corrupt morals or incite crime."

It was revealed during the hearing that the principal object of the bill is to raise an amount of money which the state had lost as a result of the repeal of the admission tax on theatre tickets priced at less than 50 cents.

$18,000 Sheared Off N.Y. Censor Budget

Even though the New York State Motion Picture Commission may manage to survive the onslaughts now being directed at it, it will have to manage to run during the next year at $18,000 less than what it expected. This was disclosed during the present week, with the appearance of the annual budget bill in which are included all items for all state departments.

The commission had requested something like $117,000 to meet its running expenses for the year, enumerating several reasons why this amount, which ran approximately $18,000 over last year, was necessary. The reasons, which failed to make even so much as a dent with those making up the budget, included another deputy, two or three more reviewers and a stenographer or so.

WEST VIRGINIA'S AIRTIGHT BILL

West Virginia, according to reports, is in the throes of drastic censorship regulations. According to a report emanating from Charleston, a bill has been proposed by Senator Yoho and E. F. Roberts barring William S. Hart and Tom Mix from all screens throughout the state. They would likewise ban all pictures where either a hospital or jail is shown in connection with slapstick work. Moreover, card playing, drinking, or any other scenes showing violation of the law in any manner would be barred. In order that nothing may be overlooked, these pure-minded gentlemen would suppress all pictures where firearms are displayed, or artistic dancing indulged in.

Indiana Exhibitor Rally Fails to Stop Kissinger

OPPONENTS of "blue Sunday" legislation made repeated attempts in the Indiana house of representatives last week to kill the Kissinger bill, which bars virtually every commercialized amusement or recreation, except Sunday baseball, but their efforts were unsuccessful and the measure was advanced to third reading. Owing to the fact that there is only one more week of the legislative session remaining, it is doubtful if the bill has time to get through the senate even if it is passed by the house.

When the bill was handed down for second reading the roll call showed forty-six favoring indefinite postponement while forty-eight stood under the "blue law" banner. The vote on a number of the amendments was about in the same proportion.

Representative Kissinger, author of the bill, presented a series of amendments which struck out double penalty provisions in the original measure, took some of the "teeth" out of the bill and eliminated penalty provisions providing for imprisonment for violation of the bills provisions. These amendments carried, and as a result it has been bleached to a somewhat paler blue than when it made its debut.

The motion to postpone indefinitely the bill was made by Mrs. Antoinette C. Hagenwald, representative from Vigo county and the wife of a Terre Haute theatre manager.

One amendment adopted specifically exempts baseball games conducted at a place "not less than 1,000 feet from a place of worship" on Sunday from the provisions of the bill. Numerous attempts to exempt a number of other forms of amusement and recreation failed by viva voce vote. The Leonard bill to strengthen the penalties of the existing Sunday "blue laws" is still awaiting third reading in the senate and is expected to be called up sometime this week. To date there has been no test vote.

Sparks' Florida Circuit of Seventeen Sold to Universal

ANNOUNCEMENT is made from the New York offices of Universal that the seventeen Florida theatres comprising the E. J. Sparks Enterprises have been acquired and will be operated by Universal in the future. These theatres are located most advantageously in Florida and every house, with one exception, is thoroughly up to date and in a highly strategic local position.

The statement was issued by R. H. Cochrane, vice-president of Universal. It follows:

"Universal has acquired the Sparks Circuit of seventeen theatres in Florida. Like every other theatre which Universal books or owns, this deal was forced upon us by the necessity of a proper and fair representation of Universal pictures in territories dominated either by producer-owned theatres or by theatre combinations which didn't permit of representative Universal first-run showings.

"Universal has never had any desire to own theatres. It hasn't any now. The moving picture business, as at present constituted, seems to demand a protective guaranty of first-run showings, and it is only to afford this protection that Universal has acquired or ever will acquire moving picture theatres.

"Competition for first-runs in Florida, and in fact throughout the South, is becoming keener every day. Universal has embraced this opportunity to definitely establish its first-runs throughout Florida in a way which will protect it and subsequent exhibitors against unnecessary postponement of dating and consequent lack of exploitation so necessary to start pictures in adequate fashion. Universal was shut out of a number of these and other towns, and Mr. Laemmle and I have felt for some time that if the only way to get into closed towns was to buy our way in, it would be much better to do that than to stay out of them entirely.

"It is generally considered among theatre men that the theatres comprising the E. J. Sparks Enterprises are among the most desirable from every standpoint in that section. Many of these theatres were taken over from the Southern Enterprises at the time of the break-up of the S. A. Lynch theatre regime. Following is a list of these theatres and the towns in which they are located: Jefferson and Orpheum at St. Augustine, the Dreka and Athens at DeLand, the Beacham, Grand, Phillips, American and Ark at Orlando, the Capitol and Abbott at Plant City, the Sarasota at Sarasota, the Palace at Bradenton, the Star and Opera House at Arcadia, the Baby Grand at Winter Park and the Octavius at Arcadia."

Says England Catching Up to America on Picture Releases

"THE United Kingdom is gradually catching up with America on the release of the big new film productions," said John H. Taylor, managing director of Christie Film Sales, Ltd., of London, who has arrived in Hollywood to see the new films which are scheduled for early release abroad in the countries which he represents.

"There was a time," said Mr. Taylor, "when it was from two to two and a half years after new pictures were released in America before they could be shown to our British public. This was due to the fact that the English exhibitors had booked pictures in large numbers and so far ahead that they could not possibly be shown until long after the tremendous publicity and public interest from their American showings had worn off.

"Now in some cases it is only six months, and in a few cases only two or three months after American release that we get the new big pictures.

"Our custom of showing pictures differs from the usual procedure here in that we invariably have trade showings when the new pictures arrive from America. Practically every theatre owner within a day's journey of London and our other distributing centers attends these trade showings which are huge affairs and which, with sometimes thousands of people in attendance, present the pictures with the atmosphere of a real audience."

Accompanying Mr. Taylor to Los Angeles was F. A. Enders, managing director of the F. B. O. distributing organization in England, one of the largest releasing organizations abroad.

State Rights Sales

Herman F. Jans announces he has closed contracts with the De Luxe Film Exchange of Seattle, Washington, whereby they acquire the territorial rights to all six of the new Jans productions. These include, "Playthings of Desire," "The Mad Dancer," "Married," "Ermine and Rhinestones" and two others to be announced; also contracts with Louis Hyman, of All-Star Feature Distributors, of Los Angeles and San Francisco, whereby they will acquire the territorial rights in their district to all six of the new series of Jans productions.

Screen Advertisers' Cleveland Session

The Screen Advertisers' Association, which is the film departmental of the Associated Advertising Clubs of the World, holds its annual convention at Hotel Statler, Cleveland, beginning March 12.

The Association's achievement of the past year will be told in the address of Douglas D. Rothacker, association president. Other speakers will be: Charles Burrell, president of the New York Motion Picture Chamber of Commerce, G. P. Foute, Screen Companion; Frank Ryan, Cleveland Illuminating Co.; Earl Pearson, Associated Advertising Clubs of the World; Marie E. Goodenough, Educational Screen; Harrison Goldsmith, Cleveland Automobile Co.; James Simpson, film man of Dallas; J. Homer Platten, Motion Picture Producers and Distributors of America; R. R. Ritchey, United Film Ad Service.

Obituaries

Peter J. Hanlon, for 12 years an exhibitor of Vallejo, Cal., and one of the best known exhibitors in California, passed away at St. Mary's Hospital, San Francisco, on February 13, following a short illness. His death came as a distinct shock.

C. O. Davies, owner of the Wigwam Theatre, Reno, Nev., and possibly one of the oldest exhibitors in point of service in the San Francisco field, died in the Nevada metropolis February 14. Mr. Davies had conducted the Wigwam Theatre for eighteen years.

Albert J. Hollister, president of M. W. Wolf Company and executive head, treasurer and director of the Lyceum Theatre in Rochester, died at his home in that city on February 17. He was a former president of the Rochester Theatrical Men's Association.

Jean C. Havez, 55, film comedy writer, died suddenly at his Hollywood home, 251 North Beachwood Drive. He was connected with the scenario department of the Harold Lloyd Company and previously to his motion picture work was a song writer. He wrote more than 100 popular songs, including the old-time hit, "Everybody Works but Father," and numerous vaudeville skits.

In the death of Peter Bacigalupi, which occurred suddenly at San Francisco, February 21, the local picture industry lost one of its pioneer exhibitors, although but few remembered him in this connection. Mr. Bacigalupi showed moving pictures in his penny arcade before they became theatre attractions, first in penny-in-the-slot machines and later in a room where patrons stood while a short picture was thrown on a screen. He was 70 years old.

Sam Berger, sportsman, clubman, merchant and at one time theatre owner, passed away at his home in San Francisco on February 23. He was a noted boxer and at one time held the world's heavyweight championship. Later he managed James J. Jeffries and was regarded as a leader in the world of sports.

Members of Syracuse theatrical organizations attended the funeral of Clarence Ball, assistant stage manager of the Temple Theatre, who dropped dead on the stage. Ball had been employed at the Temple for the last 12 years.

Ouimet Organizes Montreal Company

L. E. Ouimet of Montreal, one of the first exhibitors in that city and recognized as the first organizer of a film exchange in Canada, has organized himself as a company with a capitalization of $50,000 under the Federal laws of the Dominion under the title of L. E. Ouimet, Limited.

Ouimet established the first Canadian film exchange when he started the renting of single-reelers to other theatres which he imported from Europe for presentation first in his own house. A short time later, he became Canadian distributor for Pathe releases and held this franchise for years until he sold the Pathe rights in Canada to Regal Films, Limited, Toronto. Prior to this sale, he operated six Pathe exchanges, known as Specialty Film Import, Limited, in six cities across Canada. Several years ago he organized Laval Photoplays, Limited, with head office in Montreal, for the producing of features in California. With his latest incorporation, he plans to organize an independent film exchange in Canada, it is understood.

ASCHER CIRCUIT MORTGAGE

The Ascher circuit, Moving Picture World is advised from its Chicago correspondent, has secured a $750,000 second mortgage loan on its theatres from B. K. Goodman Company. The mortgage will run for three years at seven per cent. The proceeds from this negotiation will be used by the Ascher concern to pay the Metro-Goldwyn loan. It is announced that Nathan Ascher will control the theatres in the future.

Five New Jersey Exhibitors Indicted Under Antiquated Law

Grand Jury Disarms Elizabethians by First Refusing to Indict—Blame One Juror for Shift—Set for Finish Fight

By TOM WALLER

A NEW JERSEY law, written on the statute books so long ago that it was considered time and mosquitoes had obliterated its legibility, was rejuvenated this week with alarming suddenness by a Union County grand jury. Consequently five leading exhibitors of Elizabeth are each under $200 bail awaiting trial in the County Court on indictments charging violation of the vice and immorality law.

Former United States District Attorney Kessler has been retained by the defendants: Henry P. Nelson, owner of the Capitol; Raymond Connor, of the Fox-Liberty; William O'Day of Proctor's; William P. Stein, the Strand, Royal and Sariteros Concalis.

Private investigators, according to Nelson, may be called to testify to one of the most astounding things recorded in the history of the film industry if a petit jury is impaneled tomorrow, March 6, and the charges are actually thrashed out in court.

The indictments came as a bomb-shell not only to showmen throughout the entire state and the country, as the news is broadcast, but to people of all walks of life. From accounts from the most authentic sources the charges were a last-minute pushed-through proposition.

The most amazing feature of their appearance was the fact that they followed, by exactly two and one-half weeks, a presentment directed by the same twenty-four jurors to the legislature. This document, said to bear the stamp of unanimous approval, is credited with literally demanding that the lawmakers of the state erase this particular statute on the ground that it was obsolete. It was upon the contention registered in this document, according to reports, that the grand jury at that time refused to indict the five present defendants.

Such presentment disarmed the theatre men to the extent that they are said to have considered it a point against "bluishness." Had they any inkling of an undercurrent which they now claim was then in existence, through information alleged to have been gained by their secret agents, they would have taken advantage of the sweeping restrictions of the "blue law" to have brought about a repetition of what occurred in Hudson County last year. Then, it may be generally recalled, a Jersey City grand jury attempted to enforce this law, with the first result that they found they had 21,000 residents, from bootblacks up, to indict and with the grand finale in deciding to forget all about such enforcement upon the Supreme Court ruling that they could not discriminate.

According to Henry P. Nelson, the defendants are now informed that the rushed-indictments were the work of a single juror. They credit this man with waiting until a short time before the adjournment of the latest session of the Union County grand jury before playing for a coup. His argument, Nelson says, seems to have been that they had done the fair thing by advising the revising of the law on this subject, with the proviso that they should continue to do the fair thing and indict the exhibitors and continue to indict until such revision might be effected. Thirteen jurors favored the proviso, and the indictments were brought about by a one-vote majority, Nelson says the defendants believe.

Nelson, who is chairman of the Union County Exhibitors and secretary of the M. P. T. O. of New Jersey, when located by Moving Picture World in Newark today, March 4, was vehement in his declarations of the "unjustness" of the proceeding.

"Why," he said, "they waited until the last minute before they adjourned, before there was any suspicion of an indictment. They rendered a presentment nearly three weeks prior to this time a column and a half long which pointed out the unpopular points of this law, practically demanding the legislature to revise it. The prosecutor, as well as ourselves and the reading public, was stunned when the indictments were disclosed.

"They charge us with running disorderly houses because our theatres are open on Sunday, and yet over the two weeks before they had refused to consider indicting because they said the term 'disorderly house' should not be applied to a motion picture theatre.

"After the story of the presentment got out in the newspapers I received calls from ministers—not from priests because they always have been with us—who congratulated me as chairman of the Union County Exhibitors for the support we got from the grand jury. They said they fully realized the movies were beneficial instead of detrimental and that they were in favor of Sunday opening. Their only objection was violating the law and that until the law was changed they could not come out and support open Sunday.

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$2,591,139 for New West Coast Houses

Announcement has been made by West Coast Theatres, Inc., that approximately $2,591,139 is represented in new theatres now under construction and those soon to be erected in various parts of the state. The motion picture houses to be erected and their respective costs include:

Washington and Vermont, $553,139; Orange, $45,000; Long Beach, $465,000; Pasadena Avenue and Avenue 56, $208,000; Tenth and Western, $360,000; Slauson and Mesa Drive, $240,000; Ocean Park, $135,000; Manchester and Moneta, $200,000; Beverly Drive and Welshire Boulevard, $95,000; Glendale, $300,000; Huntington Park, $205,000; South Pasadena, $165,000, and Washington and Lake, $25,000. There will be thirteen new West Coast theatres in Los Angeles and vicinity within the next few months.

SOUTHERN CONDITIONS GOOD

Returned from a trip through the South, Harold B. Franklin, head of the Famous Players theatre department, declares that the theatre business below the Mason and Dixon line is in fine shape. In Miami he closed the deal for the new hotel, office building and theatre to rise at East Flagler and Second streets to cost $1,100,000. Ground will be broken April 1 and the house will probably open January 1, 1926. He also found business satisfactory in St. Louis.

BIG FIRST NATIONAL GROSS

First National's gross for 1924 was $23,500,000 and the net profits were $1,868,457, according to a prospectus issued in connection with the flotation of the new $2,500,000 block of 8 per cent. participating first preferred stock. The new first preferred would be entitled to an extra dividend of $1.17 on each share, making total dividends for the year $9.17. Average net earnings for the past two fiscal years totaled $1,500,390, or 7½ times the annual 8 per cent. dividend requirements on the new issue.

Total assets are figured at $11,189,287. Advances to producers total $4,183,446. The sum represented in pictures in work and prints is $4,231,777.

RADICAL BILL HITS MISSOURI

Further evidence that the reformers are not dead in Missouri was given at Jefferson City February 26, when Dr. Richard Ray of Kansas City introduced to his fellow members in the House of Representatives a measure under the provisions of which every form of Sunday amusement except religious entertainment and church services would be absolutely prohibited.

CANADIAN SALESMAN MALTREATED

A near tragedy occurred in Nova Scotia on February 26 when A. Cass of St. John, N. B., a film salesman, was brutally beaten and robbed of $400 and valuable papers by two thugs who decoyed him to the Dominion Road, on the outskirts of New Waterford, near Sydney, Nova Scotia.

Censorship Repeal Bill in N. Y. May Be Held Over Term

THE New York State Legislature is scheduled to adjourn on March 28. Up to the present time no action has been taken toward a public hearing on the bills calling for the abolishment of the New York State Motion Picture Commission on July 1, next. At least 100 hearings are scheduled this week on as many different bills. If a hearing is to be held on the censorship repeal bill, action must be taken at once. If there is no public hearing, the chances are that the bill will die in committee, and another year must pass before any attempt can be made toward ridding the Empire State of one of its most obnoxious laws.

Unless all signs fail, there is little chance of the bill being passed, even though it should be reported out of committee. The whole thing will hinge on the attitude taken by the Senators and Assemblymen from Monroe and Westchester counties. With few exceptions those from New York City are favorable to the repeal of censorship through the abolishment of the present Commission. Nothing has been heard relative to the bills since their introduction and reference to the committee. Hundreds of bills die an uneventful death each session, in committee, through lack of public support or agitation.

Since the introduction of the Freiberg bill, last week, considerable interest has been shown in the measure, seeking as it does to amend the general municipal law. This bill may eventually pass, and if so, it will be signed by the Governor.

ST. JOSEPH ASSOCIATION POSTPONES ELECTION

At a meeting of exhibitors of St. Joseph, Mo., last Friday it was decided to postpone the election of officers of the newly organized city association until the next meeting, which will be March 3, at the Hotel Robidoux. F. O. Williams of the Electric Theatre was elected chairman of the next meeting, John Egli of the Hickory Theatre being chosen assistant chairman.

The St. Joseph exhibitors have adopted a logical plan in the formation of their organization. Mr. Williams is a downtown first-run exhibitor; Mr. Egli is a suburban theatre owner. Each will look after and investigate the needs of the respective theatre owners so that a comprehensive report will be ready by the next meeting.

Selling Your Seats

Four police to handle Lloyd standout.

West Coast makes International News Reel a feature.

How Hyman supplemented Coming Through.

Dressed dance hall orchestra for candy ball on The Golden Bed.

Upside down poster is best seller.

Telegraph company co-operates on wire stunt.

Oscar White makes one lobby serve three shows.

Old settler stunt works for Eddie Collins on North of 36.

Pasteboard cake was Peter Pan seller.

Horse dies rather than ballyhoo.

Good cutout display on Along Came Ruth.

Savings bank warns of Reckless Age.

Sold lobby display in half an hour.

Laugh thermometer helps Oh Doctor!

Some good coupon ideas from H. M. Addison.

A simple but striking Sea Hawk banner.

A fine new technique on routed displays.

Advertising examples on Locked Doors, Abraham Lincoln, Butterfly, Wages of Virtue, Merton of the Movies, The Snob, The Tornado and Hot Water.

(Some of these stunts are worth more than a dollar a line to you. And all you have to do is to turn over a few pages to Selling the Picture to the Public.)

Admission Tax Bill in North Carolina Is Forestalled

As the final week's session of the North Carolina General Assembly opens it appears that the state has possibly escaped the levying of an admission tax on theatres, but only "by the skin of its teeth." After many members had unqualifiedly denounced the idea of any sales taxes, and the theatre owners and Coco Cola bottlers were resting easy, there developed a further shortage of $2,000,000 in prospective income for the coming year.

Then it was that some outside experts came in and started a concerted campaign in favor of an admission tax declaring that "this tax could be put on without the strong opposition which might develop on other sales taxes."

The theatre owners are extremely fortunate in having as a member of the Senate Finance Committee, Hon. A. F. Sams, of Winston Salem, who is a theatre owner himself. Sams, while no one would accuse him of opposing the theatre tax if he thought it was just and proper, has been able, owing to his high standing with the legislators as a whole, to convince many of them of the unfairness of the proposed tax, while at the same time feeling a hesitancy in taking such a stand for fear of being considered disloyal to the best interests of the State.

Colonel Henry B. Varner, president of the state M. P. T. O., together with Montgomery Hill, of Southern Enterprises, S. S. Stevenson of Stevenson Theatres, Inc., and several other theatre owners of the State, answered a hurry call for aid, and were successful, it is believed, in forestalling the bill's progress. The legislature should have adjourned the last day of February, but a mass of uncompleted business will compel the lawmakers to stay in Raleigh probably a week or ten days into March.

A. M. P. A. HEARS "PIG" STARS

Two exponents of clean plays were the guests of honor and speakers before the Associated Motion Picture Advertisers at the meeting at the Cafe Boulevard, New York, last week. Wallace Ford and Nydia Westman, co-stars of John Golden's comedy, "Pigs," expressed themselves emphatically in favor of wholesome dramas and comedies.

NEW PRODUCER IN OKLAHOMA

The Arrowhead Motion Picture Company is the proposed name of a producing organization now being formed at Pawhuska, Okla. A charter naming the capital stock at $50,000, with $25,000 paid in cash, will be applied for at once. James G. Youngdeer has been named as general manager.

Once Banned Tubs

Oklahoma continues its career as enactor of legal measures designed to improve the morals of its citizens. Two bills introduced in the latest legislature provide for screen censorship and Blue Sundays.

In 1838 the Oklahoma Legislature decreed against bath tubs as immoral and un-American. The lawmakers waxed quite vehement on the subject of such man-size, zinc-lined affairs, considering the old-fashioned Saturday night bucket, scrub brush and cake of homemade soap in accordance with the best American ideals.

Then the President of the United States installed a bath tub in the White House. Oklahoma gasped, but as they couldn't pinch him they had to wink at the gradual appearance of bath tubs within their precincts.

Now a new Oklahoma City hotel boasts 600 rooms, each with a bath. The Chamber of Commerce is stressing the adequate arrangements for the removal of dirt, and the Blue Sunday measure permits as many baths on the Sabbath as citizens wish.

Co-operating with the Community

(Continued from page 133)

son, of the type especially suited to their tastes, like 'Peter Pan,' 'The Covered Wagon,' and 'Dorothy Vernon of Haddon Hall.' We open fire on the students the first week of school with a full page ad in the college daily. It is an institutional ad, really, aimed to sell them the theatre over the attraction. Of course, we use our summer snow-capped signature cut, emphasizing our coolness; for Kansas can turn loose some sizzling days, and the theatre is really an ideal place to cool off!"

"Do you ever give souvenirs?" the manager was asked.

Mr. McClure laughed. "I guess you weren't here New Year's Eve! We staged a midnight show, one performance starting at 11:30. It was a preview of Lloyd in 'Hot Water.' Midnight shows aren't so unusual, but I never happened to hear of our plan. We gave noise makers to the first five hundred people buying tickets. It was a howling success, as they say in the classics. The show resulted in a mob at the regular engagemnt of the picture the week following.

"Sometimes we give prizes for various community contests. Here's an example. We are offering a silver loving cup engraved Strand Theatre Cup, for the bowling tourney at the Y. M. C. A. It is to be in use for two or three bowling seasons. And each week of the tourney we give two tickets for the individual high man.

"Here's my philosophy of such success as I have had as an exhibitor. If the community isn't backing you, it is because you aren't backing the community. Good will of the town makes business, and it makes life worth living."

Reformers Call "Wolf, Wolf!" Once Too Often for N. Y. Legislators

"Are Here to Legislate for All" Assemblyman Informs Clergyman Who Admits His Bill for Closing Has No Endorsers

THE New York State Legislature is sick and tired of so-called reformers introducing bills of a drastic nature and then appearing at public hearings with a statement that they represent large numbers of persons or organizations, when in reality they represent but few. This fact was plainly impressed upon Rev. John Ferguson just recently when he appeared before a committee in connection with the "Blue Sunday Bill," a measure which would prevent all Sunday motion picture shows and likewise put a stop to many other forms of innocent amusement.

There is no chance of this bill being reported out of committee. The hearing attracted a crowd that not only filled the committee room, but overflowed into the adjoining corridor. Men and women of the reform type were present, demanding of the committee the passage of a bill that was little short of ridiculous in its hundred and one provisions, calling for the observance of Sunday in a way that would have carried the state back to the days of Puritanism.

Rev. Mr. Ferguson, as well as his associates, received scant encouragement from the committee. To begin with, Mr. Ferguson declared that "some sixty men" had agreed upon the necessity of some such bill. One of the committee inquired who prepared the bill. Rev. Mr. Ferguson replied that "several" had been mixed up in it, a remark that caused considerable laughter.

"You say that you represent all the churches," said Assemblyman Esmond, presiding. "Have you anything with you to show that you represent the First Baptist Church, we will say, of Ithaca, or Buffalo, and anything to show that such churches have taken any formal action on the bill?"

Rev. Mr. Ferguson replied that he had not.

"How many communities in this state," inquired Chairman Esmond, "failed to approve this bill?"

Rev. Mr. Ferguson replied that none had endorsed the bill and then hurried to explain that such was due to the fact that they had not had a copy of it.

"As a legislator," replied Chairman Esmond, "I am tired of having persons appear before committees and declare that they represent the members of all the churches of the state, or similar organizations, when in reality they do not represent them at all. Furthermore, do you understand that the churches do not represent all the people of the state, and that we, as legislators, are here to legislate for all residents of the state and not solely for church members?"

As a result of the hearing there will probably be less legislation attempted of the fanatical sort, and as for the Sunday motion picture theatres of New York State, they have absolutely nothing to fear in so far as the present bill is concerned. It will never go to a vote, and even though it should, it would not be able to attract more than one or two to its support.

Spring Meeting of S. M. P. E.

The Society of Motion Picture Engineers will hold its spring meeting at the Hotel Schenectady, Schenectady, New York, beginning Monday, May 18, and lasting four days.

A tentative program is now being made up. If past programs may be taken as our guide, the meeting will be both interesting and productive of much good to the motion picture industry. From information now in hand it appears that both laboratory directors and manufacturers will be very deeply interested in the new developments brought before the meeting, as well as in the inevitable discussions of the same which will follow.

The Society has already very much more than won its spurs. Its work has been of inestimable value. It now has its feet on solid ground, and is forging ahead to its right place as one of the most important institutions in the industry.—F. H. R.

Smoke Is Worse, Says Trooper, When Film Refuses to Flame

That "non-inflammable" motion picture film (cellulose acetate) will burn was conclusively shown before the judiciary committee of the Connecticut Legislature by Robert T. Hurley, superintendent of the State Police. It was the contention of the Rev. F. C. Williams, of Willimantic, that this film would not burn and for that reason churches and schools showing motion pictures on such film should not be required to pay a license fee to the State Police for an inspection of the fire hazards of the places where the showing of the film was no more dangerous than the exhibition of stereopticon slides. The minister touched a match to some film, which caused it to smoke some and then went out.

Superintendent Hurley succeeded in making the film smoke considerably and it continued to burn slowly although there was no flame. The police official argued that smoke was more dangerous than fire so far as causing a panic was concerned.

CLERGY VERSUS EXHIBITORS

The clergymen of Fitchburg, Mass., have taken up the cudgel against Sunday film shows just at the same time that the exhibitors of the city are seeking to be granted the right to open. The ministers signed a petition against the Sunday shows and presented it to Mayor Joseph H. Delaney. The mayor has publicly announced that his decision in the matter will rest entirely with the opinion of the majority of residents. The exhibitors have obtained nearly 5,000 signatures to cards, which state that Sunday shows are desired.

FURTHER CONVENTION PLANS

National President M. J. O'Toole, R. F. Woodhull, chairman of the board of directors, and others on the M. P. T. O. A. convention committee issued the following statement this week about the convention preparations and associated elements: "Special trains containing the leading independent motion picture theatre owners of the United States and Canada will roll into Milwaukee for the big sixth annual convention of the Motion Picture Theatre Owners of America. Clarence A. Cohen of the transportation committee has established headquarters in Suite 1110 at 25 West 43rd street, New York City, where he is prepared to give every possible assistance to theatre owners in arranging for their trip to and from the convention. Cohen has associated with him on the committee the representatives of the trunk line railroads of the United States. Fare and one-half has been definitely agreed upon, which means a saving of twenty-five per cent in transportation charges and the convention of the Twentieth Century Limited and other fast trains will go directly to Milwaukee."

Six N. Y. Companies Incorporate in Week

There was a slump in New York State last week in the number of motion picture companies incorporated. All told there were but six, these showing a total capitalization of $141,000, two of the companies not stating the amount of their capitalization when filing their papers.

The following gives the names of the companies incorporated, capitalization and the directors chosen for the first year: Cumberland Trading Corporation, $1,000, C. Shakin, E. M. and F. S. James, New York City; B. and H. Enterprises, Inc., capitalization not given, R. Wander, G. Weinstein, R. Fichtel, New York; Russhill Productions, Inc., $20,000, F. C. Cocheu, J. F. Bouker, E. H. Rippe, New York City; The Forties Corporation, capitalization not given, O. Gustafson, M. A. Pollard, J. F. Wharton, New York; B. M. Film Exchange, Inc., $20,000, H. Binder, I. Milstein, M. Fischler, New York; Terry Trading Corporation, $100,000, C. Shakin, J. M. Mullin, E. M. James, New York City.

BILL TO CENSOR NEWS REELS

The bill to abolish the Kansas censorship board having been killed by a committee in the house of the Kansas legislature, a "next best" measure was introduced in the senate this week by Senator Van de Mark—a bill to abolish censorship on news reels only.

T. O. C. C. Nominates; Cohen Refuses Chair, Taking Lower Post

The Theatre Owners Chamber of Commerce at its meeting this week nominated officers for its ensuing election. The present executives were re-named. Sydney Cohen was prevailed upon to accept the nomination for chairman of the board of directors. Names were mentioned for the board but definite action was postponed in this respect until a future meeting, due, it is said, to the fact that this New York exhibitor organization has decided to increase its directors from nine to eleven.

When the meeting opened William Brandt named Sydney S. Cohen to succeed the present chairman. Charles O'Reilly. Cohen, however, declined the nomination because of the many other organization activities in which he is engaged. Thereupon Lee Ochs moved for the re-nomination of O'Reilly. The latter at first declined but finally accepted with the understanding that Cohen would agree entering his name for nomination for the post of chairman of the board of directors. This Cohen agreed upon.

In view of these conditions and the perfect harmony that is reported to be now existent within the walls of the organization, it is expected that the attendance of T. O. C. C. men, most of whom are members of the M. P. T. O. A., will be a record one at the national convention which will be held this year in Milwaukee.

CHILLICOTHE LOST MONEY AND NOW HAS OPEN SUNDAY

After all business activity was suspended in Chillicothe, Ohio, for one Sunday, the closing order was rescinded by Mayor A. P. Minshall, which action was taken following the adoption of a resolution by the Chamber of Commerce requesting the ban to be lifted on the ground that it was contrary to public sentiment of the community, and was causing the city great financial loss.

Certain ministers who originally favored the closing order have agreed that it was too broad and sweeping in its scope, although three ministers are still active in support of the measure. Exhibitors in cities adjacent to Chillicothe had advertised excursions to their cities over the week-end in order that the public might enjoy the movies, and this, it is believed, is what turned the tide.

IOWA SESSION MARCH 16

The Iowa Theatre Owners' Association has called a state convention for a one-day meeting to be held at the Savery Hotel, Des Moines, Monday, March 16, for the discussion of the many problems confronting exhibitors. The convention is to be followed in the evening by a banquet, the features of which will be speaking, music and a general good time.

IGNORE $15,000 FILM ITEM

Maintaining that they had insufficient time to study it, among other things, the conferees of the House refused this week to include in the Commerce Department appropriation bill a sum of $15,000 for the creation of a film commodity division in the Department of Commerce. The bill, it is also reported from Washington, will go to the lawmakers for consideration without this provision.

UNITE TWO BREWSTER MAGAZINES

Brewster Publications, Inc., announces that it is combining two of its magazines, Motion Picture Classic and Beauty, under the title of the former. The merging will be effective in April.

GET BEHIND FREIBERG BILL

Exhibitors all over New York State are requested to communicate with their representatives by letter or personal interview to get support for the amendment to Bill 484, introduced by Assemblyman Charles Freiberg of Buffalo in Albany the other day and which provides for the admission of minors to theatres between 2 and 4 o'clock on Saturdays and holidays where special educational, travel, industrial pictures and comedies are presented. This request is made by J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., Inc., and a member of the legislative committee of the state body.

Bitter opposition to the proposition to legalize Sunday motion pictures developed at a meeting of the Ministerial Association in Waterloo, N. Y., last week.

O'TOOLE SPEAKS IN HARRISBURG

"You can get out of government only in proportion to what you put into it, as no government is self-perpetuating, and like other entirely human institutions, rises or falls in efficiency and integrity just as the honest interest of the citizens in public affairs is intensified or diminished."

This was the opening statement of an interesting address on "Citizenship and Service" delivered by National President M. J. O'Toole of the Motion Picture Theatre Owners of America before the members of the Reading Rotary Club on March 2.

ATTENTION, ALBANY EXHIBITORS!

All exhibitors in the Albany, N. Y., territory are invited to a luncheon at the Hotel Kenmore, in Albany, on March 23, which will be followed by a meeting of the Albany Zone Committee, at the headquarters in the Mark Strand building. Invitations to the luncheon and meeting are being sent out of headquarters this week. The coming meeting is the first to be held since the committee was organized in Albany on January 6, at which time Meyer Schine was elected as President.

ASSOCIATED PICTURES JOINS THE HAYS ORGANIZATION

The latest addition to the ranks of the Association of Motion Picture Producers is Associated Pictures Corporation, which organization is producing Barbara La Marr starring films for First National Pictures, Inc.

A membership in the West Coast division of the association has been issued to Herbert Lubin and Arthur H. Sawyer, executives of the producing organization, and Arthur H. Sawyer has expressed himself as in favor of the many benefits which have accrued to the producer since the inception of the Will Hays organization.

Five New Jersey Exhibitors Indicted Under Antiquated Law

(*Continued from page* 137)

"I heard from six ministers after the jury handed down the indictments. They told me immediately after that it was one of the most disgraceful things they had ever heard of. One of them even addressed his Sunday school class last Sunday on the subject, saying it was the worst case of double-crossing that had ever come to his attention.

"The outcome of this situation means life or death to us. We regard it most seriously, quite contrary to the earlier belief that it was to be taken in the nature of a joke.

"If these charges are not thrown out of court, then we are going to fight a fight that will be a real fight. If we are dismissed we will be able to run our theatres, and the same if we are acquitted. If we are convicted—I feel pretty sure we won't be, but if we are—it will mean closing down the theatres on Sunday until we go through every higher court. It will mean that the railroads will be able to run only two trains through Union County on Sunday—one east and the other west. It will mean that if a minister rides in a street car he will be arrested. It will mean that if a man plays golf or if he operates his auto on Sunday he will be arrested. If we are convicted we will enforce this old law to the letter. If we are convicted you will live to see a revolution in New Jersey."

Rudy-Williams Split Report Described as "Nothing Startling"

Unconfirmed reports emanating from Los Angeles that Rudolph Valentino and J. D. Williams had split, that Valentino would probably join United Artists and that the staff preparing the next Ritz picture had been dismissed, were referred to Ritz Carleton Pictures by Moving Picture World just before this issue went to press.

In the absence of Williams and his publicity director, Bill Yearsley, both of whom are on the Coast, the Ritz president's secretary made known the following telegram received March 4 from Yearsley. It follows:

"Nothing startling has happened here. We have simply closed down between pictures in order to complete preparation for the "Hooded Falcon" which is to be a big expensive picture."

Charles Moyer, publicity director for United Artists, said that New York office knew nothing at this time about the report.

Warners Building Seattle Theatre

Construction of a $100,000 theatre for Warner Brothers, in the University District of Seattle, will start within thirty days. Negotiations are completed and contracts are being let. The location is on University Way near East 45th.

This theatre will be in direct competition to Jensen & Von Herberg's Neptune and will be the last word in modern theatre construction. It will be built in addition to the big downtown theatre contemplated as a part of the Warner Brothers' theatre plan, which is of national scope.

Last week the Washington Theatre Enterprises, Inc., were incorporated for $650,000. Casper Fisher and L. K. Brin were the incorporators. Mr. Brin is the Warner Brothers' franchise holder of the Pacific Northwest.

"SECRET" CENSORS IN CINCINNATI

Cincinnati legitimate managers and the public in general are worked up to fever heat by reason of Mayor Carrol having appointed a secret committee of nine to censor all stage attractions appearing in the city. The plan is being vigorously denounced on all sides, the leading dailies devoting columns of space in opposition to the procedure. There is a rumor heard now and then that the movies will be the next to come under the drastic mayoralty order, and while it is believed that these rumors are merely the result of idle gossip, yet some of the exhibitors are not altogether impervious thereto.

ROBBED TWICE IN 14 DAYS

Mr. and Mrs. Frank Paul, owners of the Marvel Theatre, Carlinville, Ill., were trailed to their home by three armed bandits and robbed of jewelry valued at $1,200 and $200 in cash. They bound and gagged the couple before fleeing to a waiting machine. The week before the Pauls had their new auto stolen, but the police recovered it forty-eight hours later.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Four Police to Handle Carroll's Crowd On a Familiar Campaign on Hot Water

NOTHING in the campaign made by L. W. Carroll for Hot Water is new, and most of the stuff has been worked on Hot Water; indeed his best bet, a tie in to the gas company is peculiar to this picture, but the point is that combining the best exploitation features on this picture gave Mr. Carroll a second-night standout that required the services of four policemen to handle. That's going some, even for a Lloyd comedy.

But the best part is yet to come. This happened in Burlington, Vermont, where they don't fall very hard for exploitation. Unless the town has changed very considerably of late, Burlington takes more showing than Missouri, and to call out reserves is like having to book a couple of extra weeks in some towns. This just happened to hit them right.

On the Gray Circuit

The Majestic Theatre is part of the William P. Gray Circuit, with a home office in Lewiston, Maine. Mr. Carroll, you will recall, took over the management some time since, a year or more. He has worked a number of good stunts, but he never before batted out one like this. And the best part is that it cost very little.

Movie Star Falls for Blue Eyes!
HAROLD LLOYD
is in
HOT WATER

SWEET FISH!
HAROLD LLOYD is in HOT WATER

Y-E-E-A-H!
HAROLD
LLOYD
is in
HOT WATER

A Pathe Release

THREE OF THE TEASERS

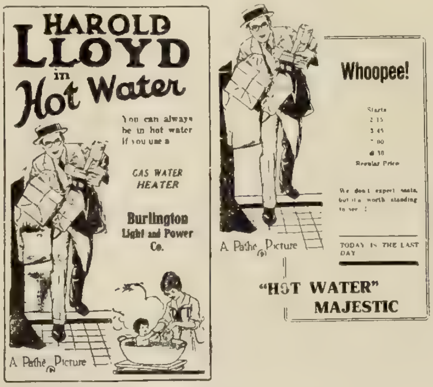
In its last analysis it consists merely of teasers, the usual newspaper campaign, the loud speaker and the hook-up with the gas company. That's all, but it worked so well that on the second day so many persons came to the first night show that the police had to be called to hold the standout until the second show was due.

He Tied to Heaters

The hook-in was with the Ruud heaters, which have been used in most of the campaigns with the gas companies. The company took four spaces two eights each, skipping one day in between. Mr. Carroll gave them a cut from his mat, using the same cut in all of his own advertising. He had others, but he figured that the repetition of the same cut would work better than where two or three styles were used, so that was made the trade mark.

He also gave them cutouts and pictorial material for a window display. One of the stock accessories used by the heater company is the towel draped youngster familiar wherever the heaters are handled. This was set into a real bath tub, given a pair of horn rimmed glasses and a straw hat and introduced as Harold Lloyd, Jr.

There were also the letters spelling the name of the heater pasted to the glass, each decorated with a lithographic cutout. Two three sheet cutouts, several stills and some lettered cards completed the display.



HAROLD LLOYD in Hot Water

You can always be in hot water if you use a

GAS WATER HEATER

Burlington Light and Power Co.

A Pathe Picture

Whoopee!

Starts
2.15
3.45
7.00
8.30
Regular Price

We don't expect seats, but it's worth standing to see!

TODAY IS THE LAST DAY

"HOT WATER"
MAJESTIC

A Pathe Picture

A Pathe Release

THE COMPANION ADS.

In return for this window, Mr. Carroll permitted them to set up a heater in the lobby of the Majestic. It was a good advertisement for the heater and a better one for the play.

He also posted 50 one-sheets supplied by the gas company and as many straight ones on Lloyd.

But literally the big noise was hooking the audience up to a three tube set which not only broadcasted the laughter of the patrons but also sent out a cornet solo and talk about the current and underlined attractions. According to the newspaper the music could be heard nearly half a mile away. This not only swelled the crowd but helped to hold those already there and Mr. Carroll plans to make this radio a permanent feature, not only picking up his own music but other programs for the benefit of his waiting patrons.

Newspaper Work

The newspaper work started with one inch double column teasers and ran into the regular space the following day, with the gas company kicking in every other day.

He also used the bangle stunt at two matinees, and of course the trailer.

There isn't a single new idea, but the combination just fitted together well, and of course it was new in Burlington; as new as though every stunt was a first timer.

Profitable Hooks of Augusta, Ga.

Frank J. Miller of Augusta, Ga., tied in on two contests for Love's Wilderness. The Army Recruiting Service originated a cross work puzzle designed to help recruiting. It was published in the Herald with an offer of tickets to the Modjeska for the best solutions.

On its own hook the Herald was running a limerick contest limited to children under sixteen. Miller offered five ticket prizes each day. As they were good only for the matinees it did not hit the box office. On the contrary many of the tickets brought in cash patrons and Miller got a lot of free advertising that helped the run.

A Pathe Release

ANOTHER GAS COMPANY TIE-UP ON HOT WATER

Engineered by L. M. Carroll, of the Majestic Theatre, Burlington, Vt. The company supplied the window, fifty one-sheets and four sixteen-inch advertisements. Four policemen were required to line up the crowd the second night.

West Coast Theatres Tie to a News Reel

Getting a window display and a general theatre hook-up for a news reel item is something reasonably new, but in Los Angeles the West Coast Theatres tied in hard to a recent International News Reel showing pictures of Death Valley taken by a cameraman from an Army plane.

The window display was made in one of the largest department stores and showed a background with the plane flying over the sand and cactus. The foreground merged into a cyclorama effect of real sand, with bleached bones, an old wash basin and a discarded canteen. These were lettered in white as shown in the detail picture. Enlargements were used to complete the display.

Hooking to this Loew's State Theatre played up the News Reel as strongly as it worked for the dramatic feature, and the Orpheum and Hill Street theatres followed suit. In all some thirty houses in the vicinity came in on the benefits of the display.

The Examiner gave more than half a page on the front of the second section to the stunt, using the same "Army planes fly below the sea level." The layout included a semi-photographic heading, one big enlargement and a vividly written story.

As a result the news reel drew as much, if not more, business as the feature, and this against some strong dramatic pictures. For years the public has been much more interested in the news reel than has the average manager, who regards it too often as a necessary evil. Almost any issue carries something that can be played into a timely appeal; often there are a number of strong items, and yet week after week a brief "and news reel" is about all this business bringer gets in the announcements.

This experiment demonstrates that the reels can be made to yield real business in almost any type of house.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THOMAS MEIGHAN'S "Coming Through" was a short feature, only one hour and ten minutes long, and offered an opportunity to step up a little on the musical presentations and short subjects. The show was made up of a Franz Liszt music film, the Topical Review and four musical incidents. George Washington's birthday anniversary falling this week was also remembered by placing some special shots in the Topical Review. This, with the rest of the incidents, took up fifty minutes, bringing the total show up to an even two hours.

The orchestra opened each de luxe performance with an Overture Populaire, in which M. L. Lake had taken "Indian Love Call" and "Rose Marie" and welded them into a symphony presentation. The lights: Two light amber Mestrum floods of 150 amperes on the musicians from the dome; purple foots and borders on large stage; two medium amber and two blue-green floods from the booth on the gold draw curtains which were closed across the production stage, these floods augmented by spots of the same colors from the side; light green open box lamps back of the transparent windows at either side of the stage. Seven minutes for this number.

Premiere danseuse and six members of the ballet corps were presented in excerpts from "Coppelia," (Delibes). The first was the waltz, then the polka and closed with the gallop. The set was a heavy set cottage front, with terrace. The lighting was in amber and orange, including spots from sides and overhead and two floods from the booth. The dancers wore ballet costumes with orange dots. Six minutes for this presentation.

Following the Topical Review, eight minutes, with its George Washington feature, was a special number built around the song, "When We Were Seventeen." Irving Berlin's melody was sung by tenor and mezzo soprano dressed as an old couple, seated beneath a bower of roses to the left of the stage. A white overhead spot hidden in the flowers covered the pair. To the right was a set bench on which were seated a boy and girl of a decade ago. This side of the stage was not lighted until after the first chorus, when "Will You Remember," from "Maytime" was interpolated by the tenor. Lights then came up on the boy and girl, who were joined by two girls, and a little "business" was put in until the finish of the second chorus of "When We Were Seventeen." Five minutes altogether.

The Franz Liszt reel was played by the orchestra, the special score being used in which were introduced "Liebestraum" and "Second Hungarian Rhapsody." Twelve minutes.

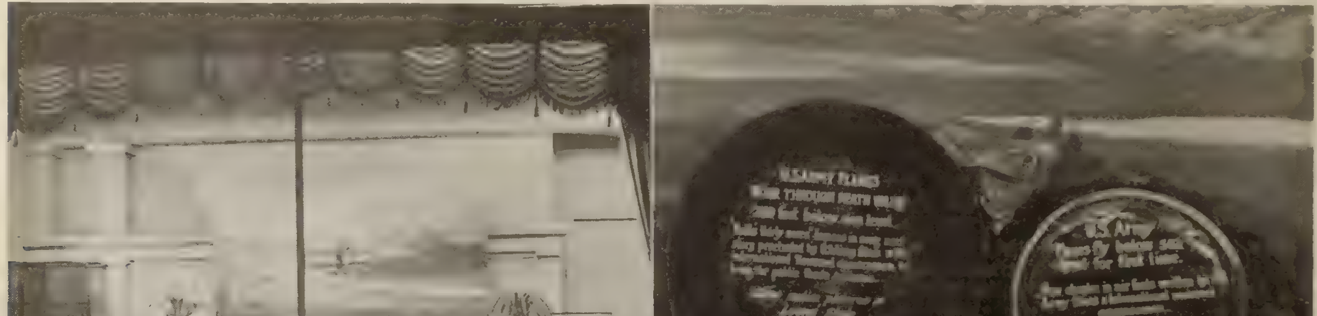
The Joe Thomas Saxotette, five performers on trumpets and saxophones, had twelve minutes of melody, introducing new and old numbers in special arrangement. The setting had as a background silver beaded draw curtains in front of which was a silver balustrade. On this set were played vari-colored spots from the sides and two white floods from the booth lighted the whole.

A Scored Cut

The Smalley Theatre, Sidney, N. Y., worked a change on the old dissected cut puzzle. It took a cut of Alice Terry in Scaramouche and sawed lines across the face, disfiguring the cut, yet leaving identification reasonably easy. Then it offered prizes for the identification of the picture. This was worked on throwaway cards, and got a lot of attention.

The theatre recently put out the chewing gum fake. This is merely a strip of pasteboard the size of the conventional gum stick, wrapped in the same pink paper. On the front is "Youcan Cum," which looks enough like "Yucutan Gum" to be deceptive. On the "gum" is printed the statement that you can come to the Smalley any day and see a good show.

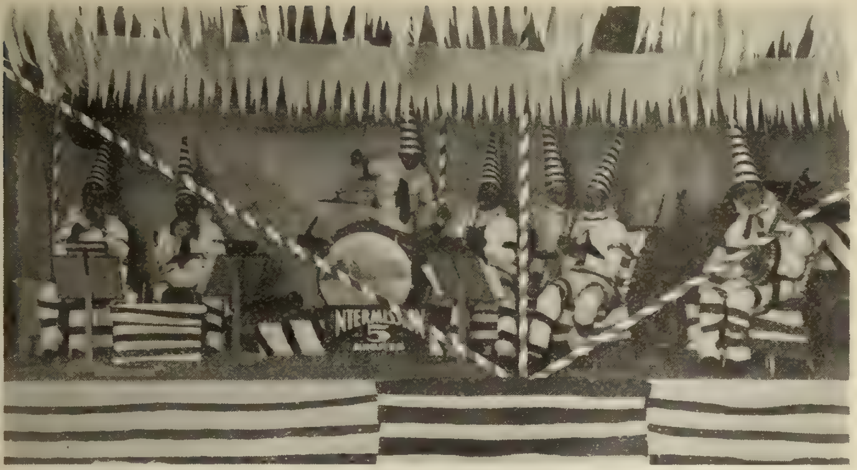
This may sound foolish, but if you print up enough to get them all over town you'll be surprised at the way the stunt will take hold.



A Universal Release

HERE IS A REAL NOVELTY. A WINDOW HOOK-UP WITH THE INTERNATIONAL NEWS REEL

And this was just one angle of a general hook-up to the pictures of Death Valley made by an International cameraman. The West Coast theatres used some thirty lobby displays in and around Los Angeles to tie into the window display and a better than half page smash in the Examiner. The news reel is what you make it. The trouble is that most managers make no use of real opportunities.



A Paramount Release

A DANCE HALL ORCHESTRA DRESSED FOR THE CANDY BALL

This was one of the outstanding stunts of a heavy campaign on The Golden Bed planned by John J. Friedl and Raymond B. Jones for the Palace Theatre, Dallas, Texas. They had three beds, a radio concert and some good stunts to help out.

Cutout of Norma Filled the Lobby

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., made the medallion of Norma Talmadge on the 24-sheet his appeal for Secrets. This dropped nearly to the floor of the lobby, but it left plenty of passageway, and he needed this for his patrons. It even helped when the overflow of the river threw the residential section into darkness one night of the run. People came to see Secrets in spite of the darkened streets.

Mr. Miller recently located an empty store on the main street which he was able to rent for a small sum, pending its lease. He used this for a lithographic stand, using three sheets for the Modjeska and the Rialto, a sister house. A permanent sign is used above the sheets and the two posters are separated and at the same time given more prominence through painting the intervening glass.

It gives him a splendid double stand at a cost of only $25 a month, and at the same time the owner gains some revenue from the store while it lies otherwise idle.

Ever Try It?

It's old, old stuff, but if it works, it's good. R. L. Gyuer, of the Queen Theatre, Austin, Texas, had one 24-sheet on The Snob posted upside down on one of the most prominent stands.

Almost before the bill poster had moved on to the next job the telephone calls started to come in, and they fairly swamped the phone. Since comparatively few of those who noticed the supposed mistake took the trouble to call up, it is to be presumed that thousands had their especial attention called to this announcement.

You can't take a repeat on this more often than a year or two, but it surely gets the attention.

And while we are on the subject, most of you seem to have forgotten the sister stunt of letting a lobby card apparently fall to the floor. One manager had to hire a boy to upset the sign after kind hearted people had picked it up. Try that, too.

Pulling Wires

Claud Frederick, of the Capitol Theatre, Pittsfield, Mass., sent a telegram to every teacher, to officials of the various women's clubs and the Parent-Teachers Association. This was not a fake wire but a well worded direct telegram telling of the coming of Peter **Pan.**

The telegraph company made a special rate, since they were local messages, and all Western Union offices in the New England territory were advised to get in touch with local theatres for a repeat of the stunt.

Copied

Some time ago we showed how a theatre over in New Jersey had gained a window display with a white sombrero, attributing it to Tom Mix.

Frank J. Miller, of Augusta, Ga., has just worked the idea for the Rialto Theatre there, displaying the hat and a card for Mix.

It may be that Fox is circulating the hat, since most dealers do not carry this size in stock. If that is the case, get after it.

Cleaned Up Dallas on the Golden Bed

Working in conjunction with Raymond B. Jones, his publicity man, John J. Friedl, made a wonderful campaign on The Golden Bed at the Palace Theatre, Dallas, Texas.

The society editor of the Times-Herald helped out on one stunt in which a real society matron was permitted to show the picture to her guests at a formal party three days before the opening. It gave her an absolute novelty, and all of the papers played up the story of the event, not forgetting that the picture was coming to the Palace.

Appealing to another class, the Ritz, a dancing palace, was tied to a candy ball, red and white striped paper converting the room into a semblance of the party given by the weak-minded hero of the play.

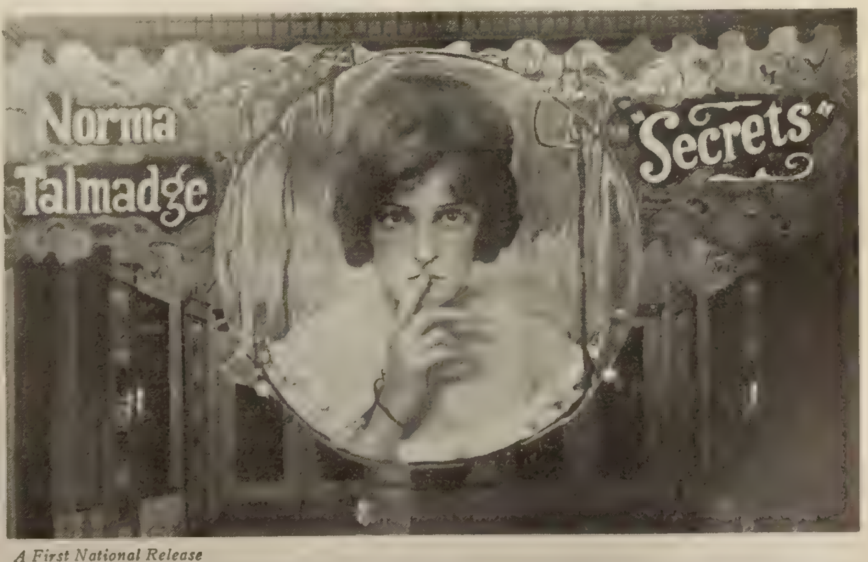
Two ten-pound boxes of candy were awarded the best dancers, and as Jones had the candy store hooked up this involved the payment of only $3. The Ritz hammered on the event for a week, always with "Held in conjunction with the showing" of the picture at the Palace.

A furniture store had a close reproduction of the bed itself, while another was the main feature of the lobby display and a miniature was made for the window of a jewelry store.

But the knockout was a contest on "What would you say over the telephone to a movie star?" This was tied to the Times-Herald and carried special stories for a week, with a blow-off when the winner chatted over the wire with Vera Reynolds, in Los Angeles, for five minutes. This was arranged in advance, and it was worth several columns of space.

Made Front Page

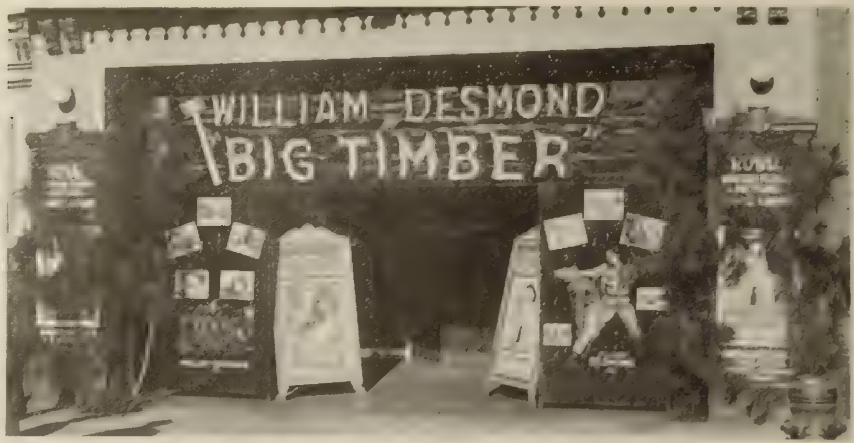
Selling the Boston Traveler on the serialization of Captain Blood, C. W. Sawin, of the Vitagraph Boston office, sold it so hard that the paper ran the first instalment on the front page. Advertisements in the other papers told of the stunt and materially helped the publicity, while the 26 delivery trucks used by the Traveler all carried posters on either side.



A First National Release

AN UNUSUAL HANDLING OF THE SECRETS POSTER FROM F. J. MILLER

This very nearly filled the front of the lobby of the Modjeska Theatre, Augusta, Ga., and made so unusual an effect that it helped to offset the effects of a local accident that darkened the residenital section of the town one night.



A Universal Release

A PAINTED LOG EFFECT WAS GOOD FOR BIG TIMBER

R. M. Kennedy, of the Royal Theatre, Birmingham, Ala., used a compo board banner for William Desmond and got a convincing display, with a few branches of fir to add to the local color. Stills and cutouts ornament the lower "trunks."

Made One Display Serve Three Shows

Oscar White, of the Rex Theatre, Sumter, S. C., decided that a holiday lobby should be good enough to last through Christmas week; so he got one that was good enough to get attention to all three.

Tongues of Flame led off, so he put a log cabin on one side of the lobby, with a display of stills in the window. This was built of rough boards with cotton snow and a couple of small pine trees. The stills were changed with each change of picture.

On the other side of the lobby he had a miniature house, borrowed from a concern advertising a patent roofing, the model being shingled with their material. It was a very complete model as concerned the outside, but Mr. White bought furniture from the toy department of the ten cent store and fully furnished the interior, even to Christmas greens and a row of red stockings on the mantelpiece. This got so much attention that he had several propositions from parents who wanted to purchase the house for a child.

The rest of the lobby was done in holly and red berries and multi-colored lights added to the Christmas effect, while there was room for plenty of signs and a full sheet card listing Paramount's Famous Forty.

The display stood for the entire week and worked right down to the last day.

Figured Dresses

About the best stunt C. B. Stiff worked on Peter Pan at the Tivoli Theatre, Chattanooga, was a hook to the Peter Pan dresses.

A number of these were on display in a store window and some of them were numbered. If you could figure the size and price of the dress, you got it, and the store gave out a lot of information as to prices that helped later business. Of course the number of dresses to be given out was limited, but they lasted well.

Needed Two Cops

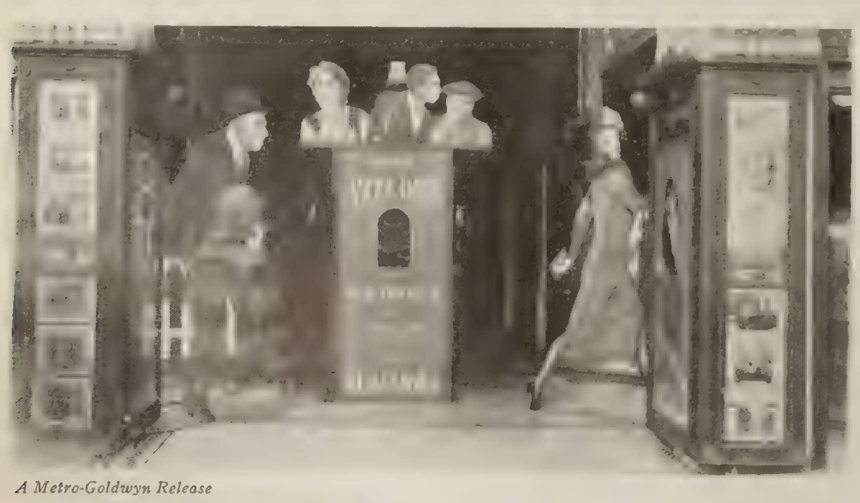
Eddie Collins offered a free ticket to North of 36 to anyone who had lived in Galveston for fifty years. It took two cops to handle the crowds at the Queen Theatre.

This doesn't mean that there were such crowds of pioneers, but the newspaper which was the ostensible host to the pioneers made such a fuss over the picture that a lot of people who had been in town from forty nine years down to the day before came along too, even if they had to pay for their seats.

Took the Cake

H. B. Clarke, of the Garing Theatre, Greenville, S. C., used the window numbers contest on Peter Pan with very good success, the local paper printing the list of windows on a coupon which could be used for the notation of the sums.

One of the prizes was a huge cake, donated by the Federal Bakery, and this Mr. Clarke used for his lobby display, dressing it up with cutouts of Betty Bronson and fairies. To gain further interest a pound cake was offered anyone who could estimate the weight of the cake. As it was much larger than the average cakes, this called for close figuring, which added to the interest.



A Metro-Goldwyn Release

A NOVEL PLACEMENT OF THE CUTOUTS ON ALONG CAME RUTH

We do not particularly care for the row of heads over the box office of the Alhambra Theatre, Charlotte, N. C., but Charles H. Amos has made a decidedly good effect through splitting the figures on the Metro 24-sheet of this Viola Dana.

Preferred Death to Ballyhoo Work

It used to be said that no one ever saw a dead mule, but Griffith, of the Criterion Theatre, Macon, Ga., knows better, because he saw one. More than that, the mule's owner hints that Griffith is partly responsible for the death.

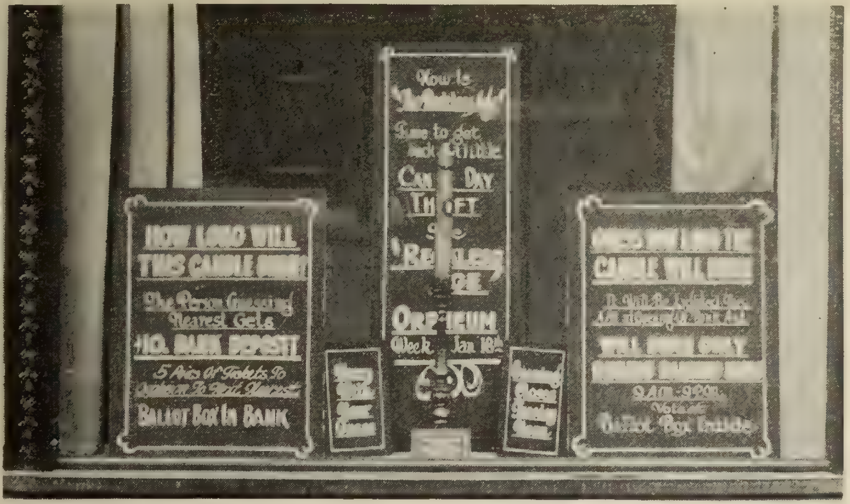
Griffith had planned to send the mule around town with one of the ushers made up as Beery in Wanderer of the Wasteland. He wanted a desolute looking creature, and this mule came up to every specification. He had three hoofs in the grave and the other pawing at the topsoil, but he looked good for a few more days and Griffith put him under charter.

Next day, when the usher, carefully made up, went over to get the mule, the Jack was grazing on the fields of asphodel in the meadows of Paradise. The owner solemnly declared that the mule had died of a broken heart at the prospect of being used for a ballyhoo.

Griff sent a wreath of flowers and hustled around for the next best thing, which was all that was left of a once perfectly good horse. There was not much left, but it could navigate, and for a couple of days the wanderers of the wasteland roamed the streets of Macon to the decided benefit of the picture, for although most theatregoers had seen the picture during its first run, Mr. Griffith was able to run his receipts up about ten per cent over the average at a cost of only $7.70, the usher contributing his services; in fact, the boy asked for the job.

Everything But

Getting out a double decker on Wine, the Bellevue Theatre, Niagara Falls, N. Y., lined up a coal dealer, a milliner, furniture store, radio shop, a haberdasher, women's wear and a service corporation—everything but wine. Each ad carried three letters in brackets somewhere in the space, and the trick was to cut these out, paste them into a four word sentence and present it at any of the stores in the co-op in order to receive a free ticket. It took less than 250 tickets and built an enormous business against heavy opposition.



A Universal Release

HOOKING THE CANDLE TO THE RECKLESS AGE

Ten dollars and five passes were given those who made the best estimates on how long the candle in a bank window would burn. The bank tied the title to the savings department and not only got immediate business but plated other seeds.

Tied Savings Bank to a Reckless Age

Seeing his chance to hook a savings department of an Akron bank to the idea that the Reckless Age is that in which no money is saved, Andrew Sharick dug out the old candle idea that was featured so heavily on The Eternal Flame.

The bank gave a window in which was displayed a candle, obtained from an art store. It was of fancy design, eighteen inches long and three inches in diameter. It was lighted only during banking hours, but the bank was open from nine to nine. Estimate blanks were free and the one figuring the closest received a $10 savings account. The next five were given passes to the Orpheum, where the picture was playing.

All who deposited a guess were handed a card calling attention to the fact that at the reckless age one was prone to overlook old age and the need for saving, and suggesting the starting of an account. These cards were distributed to business offices, as well. It got the bank a sufficient number of new accounts to be satisfactory, and it helped to get others thinking, which may be realized upon later.

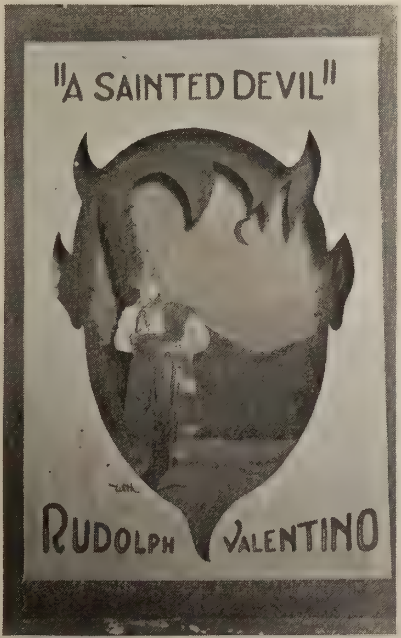
Sharick also gave the Press ten pairs of tickets for each of eight days, these to be given for reported acts of courtesy on the argument that in this reckless age courtesy was apt to be forgotten. He also got 2,000 free telegrams through adding to the talk about the show the fact that he used the Postal Service "because it is always the most reliable and speediest. When you have anything important, call on them." The Orpheum paid for the printing but the Postal supplied the blanks and the messenger service, which was cheap at the price.

Naturally business was amply good.

Start in now to figure your Easter stunts. How about a Lily Matinee? That's always good.

Swanke Made Sale at Record Speed

Most managers are content if their lobby displays bring in business in excess of their cost, but Arthur Swanke, of Eldorado, Ark., did better than that. He made a display on The Lighthouse by the Sea that he sold to a manager in a nearby town within half an hour of its erection, and made a small profit in addition to getting the use of the display for the Mission Theatre on a profitable four-day run.



A Paramount Release

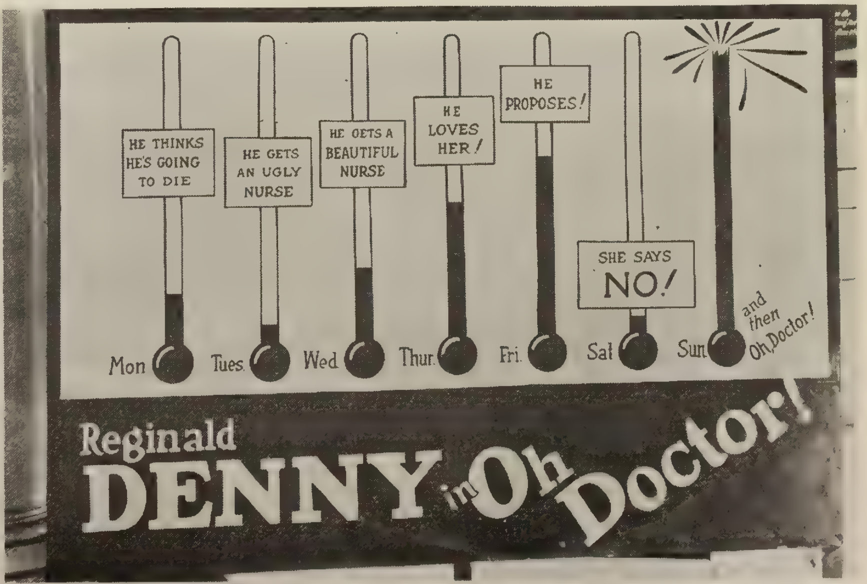
A CUTOUT FRAME

It was a lighthouse in front of the box office, rising to the top of the lobby. The rays from the light extended either side, one beam announcing Rin-Tin-Tin and the other the title. A 500-watt light back of a strong lens caught the eye up and down the street.

Mr. Swanke also sold a lobby frame he used at the Rialto on A Sainted Devil. Apart from the cutout of Valentino the display was wholly done in different shades of red, the outline of the devil's head being cut into the front sheet and the design setting back in the box. This makes the photograph all the more remarkable, for it is a kodak print and not the usual professional 8x10. Swanke is the only contributor who regularly equals professional work with a small box, but he does it every week.

"Excuse It Please"

Loew's Bijou Theatre, Birmingham, Ala., put another kink in the telephone stunt recently when every telephone subscriber was called and asked "What are the admission prices to So This is Marriage next week?" When the subscriber replied that he did not know there came the soothing "Isn't this Loew's Bijou Theatre, excuse me" and the line was cleared.



A Universal Release

THERE IS NOTHING CLINICAL ABOUT THIS THERMOMETER

It was set up in front of Jake Wells' Colonial Theatre, Richmond, Va., during the showing of Oh, Doctor! and it not only got the laughs but it brought the money in, which is what generally happens when you can put a laugh into a stunt.

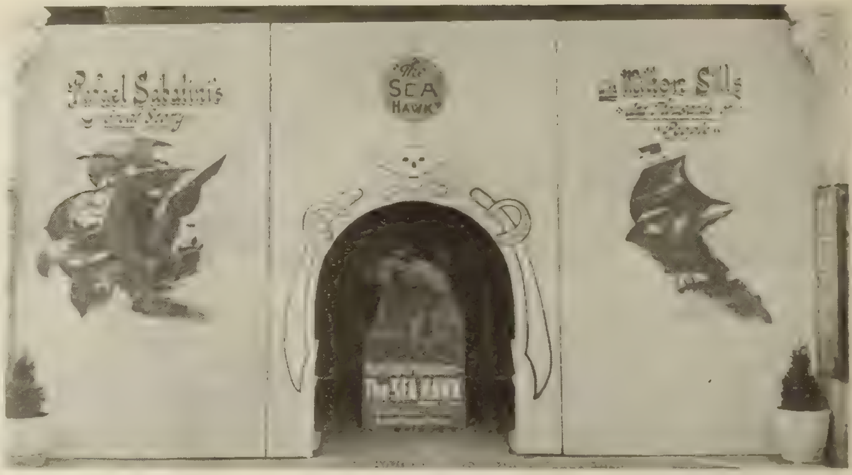
Addison's Coupons Make Good Business

Coupon stunts of various sorts help H. M. Addison, of the Binghamton Theatre Company to keep things moving. His newspaper and poster advertising care for the general run of business, but Mr. Addison knows that something different is going to bring in business not otherwise obtainable, and he knows, too, that a coupon card of some sort, widely distributed, will give point to an idea that never would get much attention in the newspapers.

Some stunts require newspaper publicity to get over, and the publicity gained is the chief reason for the stunt. Others are of a sort that would be read with little or no interest if offered in the newspaper, where the same idea put upon a card and handed out will be a definite and convincing peg.

About the most original idea is one in which he offered the Boy Scouts a percentage on the sales they made. This is not new, of course, but the method of working it is. The boys were not asked to sell tickets. They handled no money. Instead each boy was given a pack of cards to hand out. These stated that if the card was presented at the box office and tickets were purchased for a certain Friday evening, the Scouts would receive one-third of the purchase price. Emphasis was given the fact that payment would be made only where the cards were presented. All the boys had to do was talk the recipient into using the card. To facilitate handling, the card carried a coupon with the numerals from one to ten and the various prices. If a patron bought three fifty-cent seats, the treasurer punched the figure three and the fifty-cent price and handed it out with three seat coupons. The strip served as an admission ticket and the count-up gave the Scouts the credit. This will work where Scoutmasters will not permit the boys to handle money, and we understand that Scouts are not permitted to make sales under the national rules.

Another coupon is an adaptation of the Jacksonville street car pass idea, or at least along the same lines. An interurban bus line was provided with cards to be given patrons. These were good for one admission if presented the first three days of the week before half past four.



A First National Release

A SPECIALLY PAINTED BANNER ON THE SEA HAWK

H. B. Clarke, of the Garing Theatre, Greenville, S. C., carried the idea of the sea story very nicely and its vivid coloring suggested the intense action of the play. We don't quite like the skull. A head of Sills would have been better.

A more limited stunt was an invitation to the members of the police and fire departments to attend any performance the week before Christmas, as the guests of the theatre. "Just a little appreciation of the many courtesies extended to us and to wish you and yours the best of season's greetings." It helped fill the house on a dead week, and it made scores of firm friends.

Of course he has tied with the Legion, in this case using tickets which were sold to the men. Half the proceeds were retained to furnish their club rooms.

He sends in a number of "Companion passes" which give two admissions for the price of one. They were voided after December 24th, evidently being used to build business on the pre-Christmas season.

His latest stunt is not a coupon idea, but a radio contest worked with a local paper, with prizes for distance, number of stations logged and the one who picked up the most unusual feature during the hour specified for the contest.

Mr. Addison knows that routine advertising will bring routine business. He wants more than that, so he goes after it and gets it.

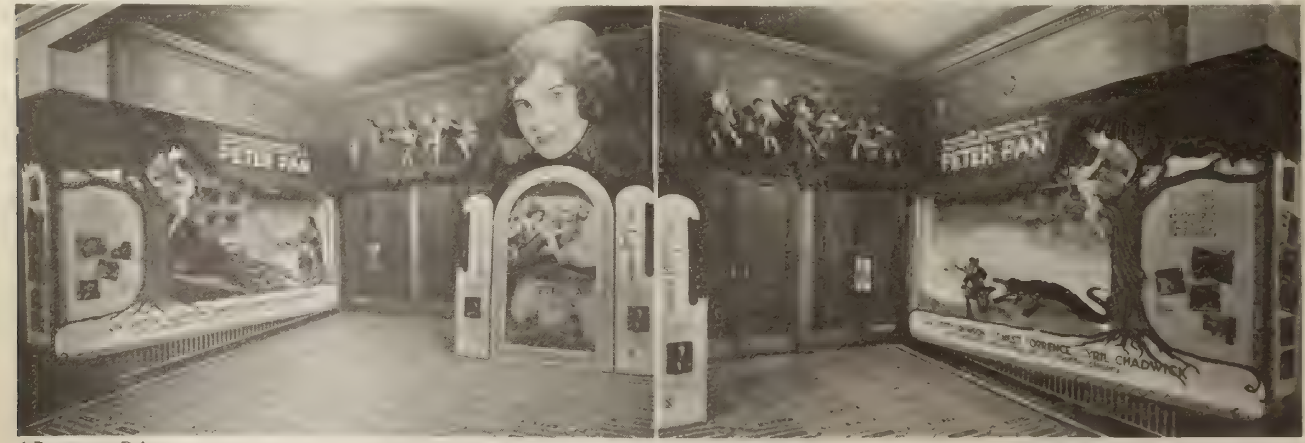
Hooked Gold Paint to the Golden Bed

Howard Price Kingsmore worked a good idea on The Golden Bed when he hooked up the furniture stores and the paint dealers.

One of the former presented a reproduction of the bed used in the play, while the others offered the suggestion that their beds were just as comfortable as the French importation and had more modern springs. Others tied into brass beds instead of golden ones, and hammered on that angle.

Paint dealers showed various tints of gold paint with the urge that you make your own bed golden if you felt like it. The feature of one display was the fact that you could get several shades of gold paint instead of just one.

Nothing is said of wood refinishers, but a display of wood stains could carry the statement that a varnish stain can make the old wood bedstead look as good as the golden one, and add to the number of window displays. If you can get a window with a woman doing over an old bed, so much the better.



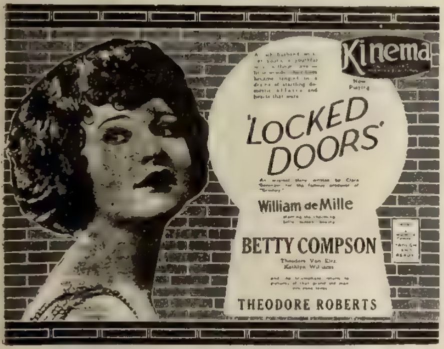
A Paramount Release

TWO PAINTINGS FROM THE LOBBY OF THE WEIR THEATRE ON PETER PAN

Our old friend, O. T. Taylor, is back, not on his old job but as assistant manager of D. & R. Theatres Company, Aberdeen, Washington. It's the first time he has been heard from in two years, but he sends in some very pretty work, though now he supervises construction rather than doing it himself on account of his other duties. He made a splendid job on this.

Tompkins Offers Some Unusual Results in Advertising Displays on New Lines

Supplementing an earlier letter, A. Tompkins, of the Kimena Theatre, Fresno, California, sends in a set of six displays, five of which form a very complete exposition of what amounts to a new technique of advertising display, though he uses no device that is in any way new. It is merely that he gets new effects with old mechanisms, and if you could see the actual examples he sends in, instead of the reductions made necessary by space demands, you would agree with us that Mr. Tompkins has been doing something. In brief, he offers a set of displays in which the effects are partly obtained through the use of the router, which forms a part of the equipment of all engraving plants and which often is to be found in printing offices which do not make their own cuts. In its simplest form Mr. Tompkins uses the router to get a solid cut into which he can set his mortised type. In the most advanced example he gets a reverse cut 10 by 12 inches at a cost of $3.75, plus a little trouble.



Kinema

Now Playing

'LOCKED DOORS'

William deMille

BETTY COMPSON

Theodore Von Eltz
Kathlyn Williams

THEODORE ROBERTS

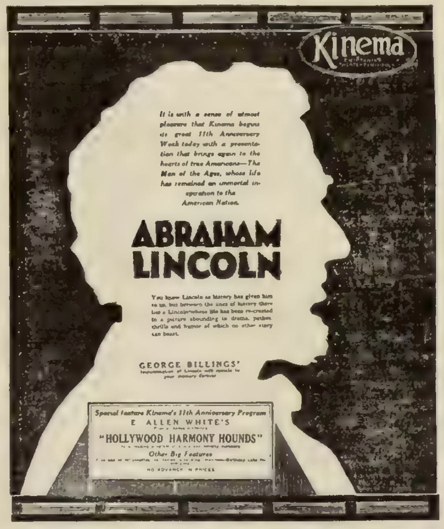
A Paramount Release

A TYPICAL OUTLINE

Mr. Tompkins is fortunate in having the assistance of an engraver who is expert at routing, a Mr. Carroll, who seems to be unusually expert with the machine, though reasonably good work can be had from any office. We are going to let Mr. Tompkins do his own talking. He writes:

"The ad on 'Butterfly' represents a combination of ruling done in the composing room and in addition an effect secured with the aid of the routing machine. A cardboard form enclosed in my detail sheet served as a guide in tracing the outline upon the cast, after which a few moments with the routing machine brought about the effect of the butterfly. This same process also applies to the 'Locked Doors' layout. I might say that the background is first set by hand, leaving openings of approximately the size of the cut and keyhole. A mat and a cast is made of this. It then returns to the compositor who scratches the outline of the cut and keyhole upon the cast and the router completes the task. By casting the backgrounds the disturbing of the rules is avoided when any cuts are to be mortised in or any routing done.

"The example on 'Abraham Lincoln' is still another routing machine effect. Securing a piece of engraver's metal such as ordinary cuts are made on, a small head of Lincoln, clipped from the press sheet, was placed in a stereopticon and the image projected to the proper size upon the plate. After tracing the outline the assistance of Mr. Carroll, a local engraver who is an artist in handling the router, gave the effect of the reverse silhouette. I would also call your attention to the interesting effect gained by the use of an engraver's tool to create an impression of the hair and mustache. This type of work can be facilitated by using a plain newspaper cast as this softer metal can be worked with even greater ease than the engraver's metal. This example should furnish thought for any number of ideas that can be secured with the co-operation of the local engraver or the newspaper should they possess a routing machine.



Kinema

It is with a sense of utmost pleasure that Kinema begins its great 11th Anniversary Week today with a presentation that brings again to the hearts of true Americans—The Man of the Ages, whose life has remained an immortal inspiration to the American Nation.

ABRAHAM LINCOLN

You know Lincoln as history has given him to us, but between the lines of history there lies a Lincoln whose life has been re-created in a picture abounding in drama, pathos, thrills and humor of which no other story can boast.

GEORGE BILLINGS'

Special feature Kinema's 11th Anniversary Program

E. ALLEN WHITE'S

"HOLLYWOOD HARMONY HOUNDS"

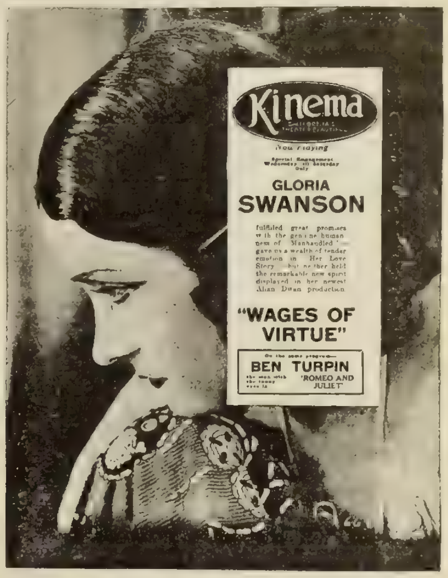
Other Big Features

NO ADVANCE IN PRICES

A First National Release

DONE WITH THE ROUTER

"The Swanson ad shows possibilities in using 8x10 star stills, which, of course, requires the services of an engraver but nevertheless serves as an excellent variation from the rule work. The 'Merton of the Movies' and 'The Snob' layouts present still more of the countless ways ruling can be used to advantage where press material is extremely scarce.



Kinema

Now Playing

Special Engagement
Wednesday till Saturday
Only

GLORIA
SWANSON

fulfilled great promises with the genuine humanness of "Manhandled"—gave us a wealth of tender emotion in "Her Love Story"—but neither held the remarkable new spirit displayed in her newest Allan Dwan production.

"WAGES OF VIRTUE"

On the same program—

BEN TURPIN

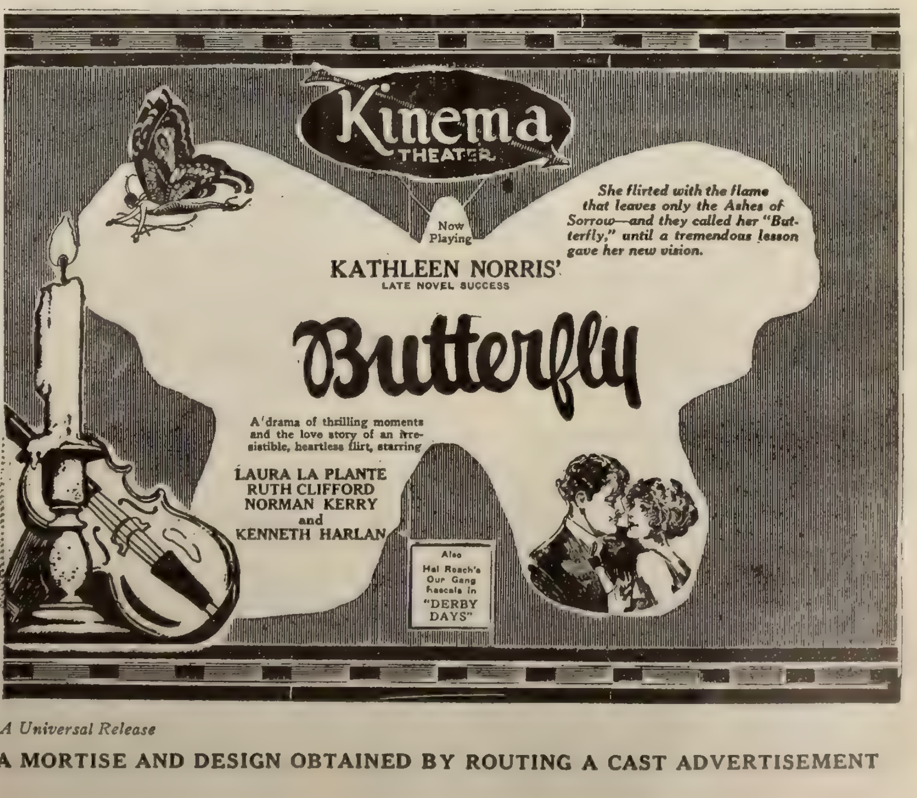
'ROMEO AND JULIET'

A Paramount Release

MADE FROM AN ACCESSORY STILL

"In closing I would bring to your attention that the saving in the use of the routing machine is nothing short of enormous in comparison with the expense of making cuts. For example the time and material used in making the head of Lincoln amounted to $3.75, which I am sure you will agree is a very minimum expenditure for an ad of that size. The routing machine work necessary on the other ads will not exceed $1.50 per each ad."

Taking the advertisement for Butterfly, we



Kinema
THEATER

Now Playing

She flirted with the flame that leaves only the Ashes of Sorrow—and they called her "Butterfly," until a tremendous lesson gave her new vision.

KATHLEEN NORRIS'
LATE NOVEL SUCCESS

Butterfly

A drama of thrilling moments and the love story of an irresistible, heartless flirt, starring

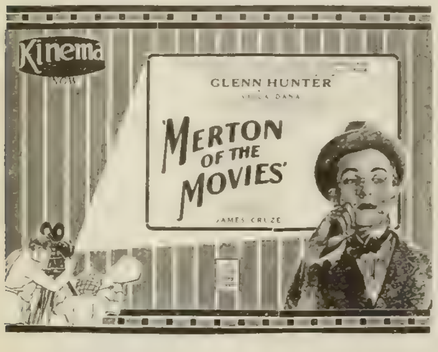
LAURA LA PLANTE
RUTH CLIFFORD
NORMAN KERRY
and
KENNETH HARLAN

Also
Hal Roach's
Our Gang
Rascals in
"DERBY
DAYS"

A Universal Release

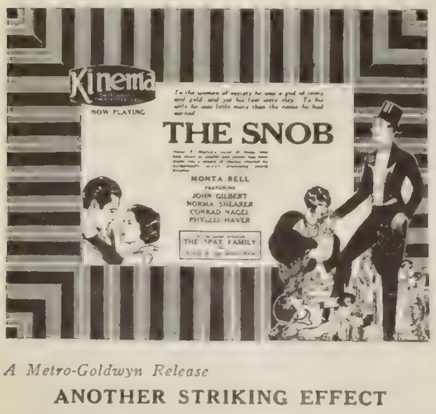
A MORTISE AND DESIGN OBTAINED BY ROUTING A CAST ADVERTISEMENT

gather that Mr. Tompkins had this advertisement set as a straight piece of rule work in a five eights. This was matted and cast, the cast cut showing an unbroken expanse of rule work where the white butterfly now is. This butterfly was outlined on the cast which was then sent to the router and the space within the outline routed to conform to the design, with the jog for the cuts, the type and cuts being set into the mortise thus formed. It might seem to be a more simple stunt to set the rule to form the mortise, but remember this would entail the cutting up of a large amount of rule into irregular lengths. As it was, all of the vertical rule was forty picas, entailing no laborious trick cutting. The routing can be done in an infinitely small portion of the time that would be required to get all of that rule cut to proper length. It would take a printer the better part of the day merely to cut the rule. In this layout we imagine that even the candle cut was later set in. The result is a display much more distinctive than a black—though a black can be obtained, and there was not the slightest danger of the rule work buckling when the type was set in, for the rule work was all solid metal when it was cast and the cut was solid metal before the mortise was cut.



A Paramount Release

A MORE SIMPLE EFFECT


Kinema
NOW PLAYING
To the women of society he was a god of ivory and gold and yet his feet were clay. To his wife he was little more than the name he had earned
THE SNOB
MONTA BELL
FEATURING
JOHN GILBERT
NORMA SHEARER
CONRAD NAGEL
PHYLLIS HAVER
THE SPAT FAMILY

A Metro-Goldwyn Release

ANOTHER STRIKING EFFECT

The Locked Doors example is even more simple, just the keyhole effect with the jog for the plate and the portrait cut. Here the rule is broken to give a tile effect that is a change from the solid tint.

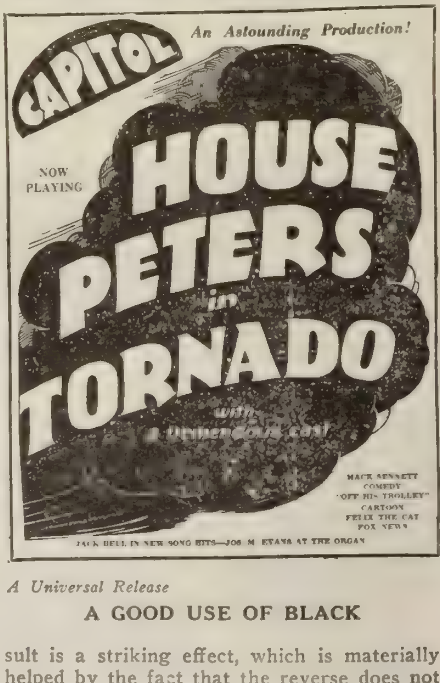
The best example is the Lincoln display, which is a five twelves. The tooling of which Mr. Tompkins speaks probably will not show in the reduction, but an engraver's tool has been used on the hair, eyebrow and beard to suggest a few loose hairs. The type announcement and the panel for the smaller features are all set into the mortise. First National provides somewhat similar cuts, but not in the large size Mr. Tompkins wanted.

Properly the Swanson display does not belong to this set, but it shows what can be done with a still when you can have a halftone made in the precise screen that will give you the best result with the paper and ink to be employed. This is about an eighty screen, but it comes out as few press book cuts ever do when they are run in the newspaper. This is an expensive job, but Mr. Tompkins probably figured that the star was worth the cost in the extra business she would bring him if properly played up. This probably will mess up a little when reduced to about one-fourth of the original, for it will then give about a 300 screen, but we think you can get an idea of how it looked.

The other two examples might have been made straight mortise, but routing did better, because the mortising was done on solid metal instead of loose rule, and that, in itself, is something well worth while. Even with this very interesting set we believe that Mr. Tompkins has only scratched the surface of the idea. Perhaps some of the rest of the bunch can take this up and go beyond, though it is going to take a lot of beating. Send in your results.

Here's a Reverse That Gets a Show

It does not pay to experiment with reverse cuts, but when you know how to handle it the reverse idea works well in many instances, as witness this storm cloud for The Tornado from the Capitol Theatre, Dallas, Texas. Even here "with a tremendous cast" sinks in considerably, but the star and title are too large to be lost in the tint and the result is a striking effect, which is materially helped by the fact that the reverse does not extend to the edges of the space, and the white surrounding it gives additional emphasis to the black. This is a simple display, but it is an effective one to back up a general campaign. You can work reverse if you make it a rule never to use letters smaller than one inch in the cut. You may drop a little below that in a small size, but it does not often pay to use reverse where you cannot use letters at least one inch high. Reverse is properly the device for big spaces. Small sizes should be handled in some other manner if the best results are to be obtained. This, however, does not hold good if you get a black ink on good white paper. There the reverse can be much smaller and still be effective.

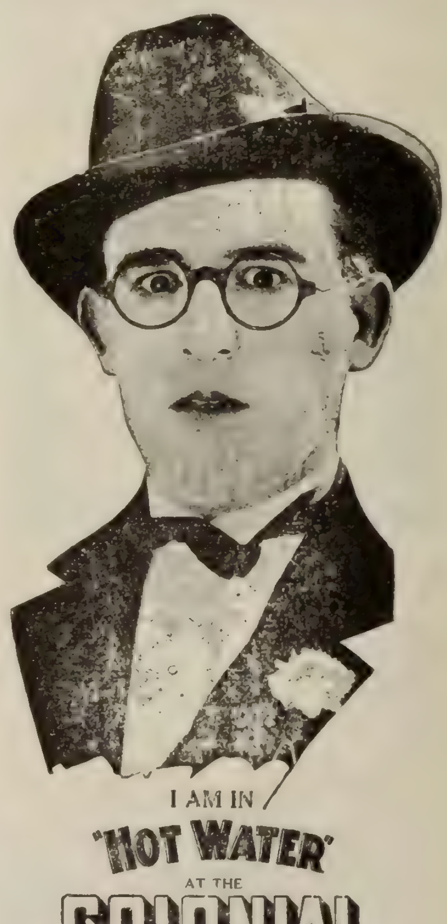

CAPITOL
An Astounding Production!
NOW PLAYING
HOUSE PETERS
in
TORNADO
with a tremendous cast
MACK SENNETT COMEDY "OFF HIS TROLLEY"
CARTOON FELIX THE CAT
FOX NEWS
JACK BELL IN NEW SONG HITS—JOS. M. EVANS AT THE ORGAN

A Universal Release

A GOOD USE OF BLACK

Reisman's Lloyd Ad a Model of Brevity

The only text used on the advertisement of the Colonial Theatre, Port Arthur, Ont., is "I am in hot water at the Colonial." The rest of the three fourteens is a cut, and J. B. Reisman does not even tell that this is Harold Lloyd. He knows that his patrons will need no label. He knows, too, that they do not need much argument over a Lloyd picture, so he takes two words less than a telegram to get the business. It looks as though he had his own cut made. We do not recall having seen one this size before.



A Pathe Release

EIGHT WORDS

H. M. Addison, of the Binghamton (N. Y.) Theatre, not only got a lot of reading notice from the co-operating newspaper on his radio contest, but when the full terms of the contest were announced the paper got four columns of extra radio advertising from dealers. Apparently these spaces paid for the prizes, which gave the newspaper its contest without cost.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

Features Reviewed In This Issue

Breed of the Border (F. B. O.)
Lady of the Night, The (Metro-Goldwyn)
Mansion of Aching Hearts (Schulberg)
Percy (Pathe)
Rag Man, The (Metro-Goldwyn)
Re-Creation of Brian Kent, The (Principal)
Scarlet Honeymoon, The (Fox)
Swan, The (Paramount)
Two Many Kisses (Paramount)

"Lady of the Night"

Norma Shearer Scores Heavily in Dual Role in Metro-Goldwyn Film Finely Directed by Monta Bell

Reviewed by C. S. Sewell

Two interesting points in connection with "Lady of the Night," a Metro-Goldwyn production based on a story by Adela Rogers St. John, are that it was directed by Monta Bell who gave great promise by his work in screening "Broadway After Dark" and "The Snob" and that it features a young woman whose performances for some time past deserve recognition—Norma Shearer.

From the spectator's angle, the work of Miss Shearer is naturally the most outstanding and she certainly has abundant opportunities here as she appears in two widely different roles, as two girls in love with the same men, one a girl of the upper classes, the other a girl of the underworld the daughter of a criminal. And she certainly makes good. In one she appears in the kind of roles with which her fans are familiar. In the other, one of exaggerated make-up, she reveals exceptional ability as a character actress. She strikingly brings out the contrasts between those two characters, never once by movement or mannerism giving the impression that the two characters are played by the same person. She makes of both characters real human beings.

"Lady of the Night" has a rather slight story and the significance of the title is not clear. Lest it be confused with a current and much talked of play with a quite similar title, we want to assure you that there is nothing risque, and it is devoid of sexy situations.

The story is really a character study of these two girls with the emphasis on the girl of the underworld. The other characters are subordinate. She is the one who gets your sympathy. Miss Shearer makes the unrequited love of this girl tug at the heart, but at the same time there is excellent comedy touches mingled with the pathos. You are apt to be a bit disappointed when she sacrifices her own love so that the hero may be happy with the other girl.

Mr. Bell has strikingly brought out the limited possibilities of this story which is not particularly strong in drama, and leans more to the emotional side. Many of the situations are extremely effective and the picture is at all times interesting and entertaining; his excellence in other respects makes one wonder at the overdressing of the underworld girl and her Bowery sweetheart which amounts to caricature, and there are other minor lapses. These, however, are more than made up for by its many good points, and it is a picture that should prove a pleasing attraction for all classes of patrons.

The only other characters of prominence in the cast are the Bowery beau capably portrayed by George K. Arthur who made a good impression as the Boy in "Salvation Hunters," and the hero, a role which Malcolm McGregor fills to entire satisfaction.

Cast

Molly	**Norma Shearer**
Florence	**Norma Shearer**
David	**Malcolm McGregor**
Chunky	**George K. Arthur**
Judge	**Fred Esmelton**
Miss Carr	**Dale Fuller**
Chris	**Lew Harvey**
Gertie	**Betty Morrisey**

Story by Adela Rogers St. John.
Directed by Monta Bell.
Length, 5,441 feet.

Story

Just after Molly is born her father is sent to the penitentiary for twenty years, so we next see her eighteen years after that being freed from a reform school. At the same time, the judge's daughter is graduating from a finishing school. Molly again pals with her Bowery "Beau Brummel," Chunky, and goes to a dance hall. A chap tries to get fresh and Dave, a young inventor with a workshop nearby, comes to her rescue, and he and Molly become pals. At her suggestion he sells an invention to bankers instead of giving it to the crooks on percentage. In this way he meets the judge's daughter, Florence. Soon both girls are deeply in love with David and he returns Florence's love, but she finds out about Molly and says Molly has a prior claim. Molly and Florence meet and Molly sacrifices her own love for David's happiness and marries Chunky, leaving David and Florence free to find happiness together.

"Breed of the Border"

Thrilling F. B. O. Western Stars Lefty Flynn, as Invincible Hero, and Dorothy Dwan

Reviewed by Tom Waller

"Breed of the Border" is five reels of F. B. O. western material with a one man hero of the invincible type. As regards action, it travels along like a somewhat condensed serial of the plains.

Lefty Flynn all during the feature wears a nice smile and a gaudy cowboy outfit. There is not a single obstacle which he does not overcome with such ease as to make him appear blase in the face of the most harrowing incident or greatest hazard. Single-handed, Flynn, as Circus Lacy, cleans out a nest of bad men and frightens them to such an extent with his lightning-like twirling of forty-fives that they seem to be rendered dumb when he appears.

Cowboy Lacy is possessed with an intuition nothing short of phenomenal. He clears up one situation just in time to prevent anything fatal from happening in another. He proves that the politicians are in league with marauders, captures the $10,000 reward and also the girl whose father he saved at another time from hanging.

People who like this sort of story should be guaranteed satisfaction before witnessing "Breed of the Border." It has a mine robbery in addition to the other things which include almost every ingredient ever used or being used in western plots and narratives.

Cast

Circus Lacey	**Lefty Flynn**
Ethel Slocum	**Dorothy Dwan**
Ma Malone	**Louise Carver**
Dad Slocum	**Milton Ross**
Sheriff Wells	**Frank Hagney**
Dep. Sheriff Leverie	**Fred Burns**
Red Lucas	**Joe Bennett**
Pablo the Bandit	**Bill Donovan**

From the story by William Hoffman.
Directed by Herry Garson
Length, 4,930 feet.

Story

Circus Lacey, a stranger, drifts into a little western town on the wake of a series of robberies. He proves to the sheriff that he is the quicker of the two on the draw. He saves Ethel from Red Lucas, terror of the community. The sheriff frames Ethel's father when Ethel refuses to submit to his demands. Circus saves Slocum from being hanged by the mob. He later captures one of Lucas' men, from whom he learns of the bandits' secret home. Surprised by Lucas, Circus decoys him into mountainous caves. Lucas cannot find his way out and in order to prevent himself from dying from thirst accedes to Circus' demands and turns over his guns. He also reveals that the sheriff is his confederate. Circus gets back to town just in time to prevent the bank from being robbed and to catch the sheriff and his men redhanded.

"Percy"

Charles Ray Has a Congenial Role in Pathe Picture That Should Please Majority of Audiences

Reviewed by C. S. Sewell

Charles Ray has the type of role that suits him in "Percy," a Thomas H. Ince production distributed through Pathe, based on the novel, "The Desert Fiddler," written by W. H. Hamby. It is the kind of picture that will appeal to Ray fans and provide satisfying entertainment for the majority of patrons.

The title is descriptive of the type of character Ray portrays in part of the film, but, as usual, he finds himself and proves a hero under exciting circumstances. An amusing opening shows a child, apparently a girl, doing classical dancing, but it proves to be Percy, who grows up to be a regular mamma's boy. A friend of father takes a hand and puts Percy through his paces, involving a cabaret, anti-Volstead stuff, etc., with the result that to escape the police he hides in a freight car and finds himself in the West in the midst of a fight over water-power. In the climax he licks the villain and wins the girl.

This is all congenial material for Charles Ray, and the kind he can do so well. There is good human interest, a pretty little romance, excellent comedy and a melodramatic climax where the dam bursts and Ray and the villain fight in the swirling waters. There is also a good aeroplane sequence.

The picture is interesting and entertaining throughout and moves along at a good tempo. The star has the advantage of a fine supporting cast. Barbara Bedford is a fine type for the girl, and Charles Murray in a very much out of the ordinary comedy role does the best work of his career and at times threatens to "steal" the honors. His character is that of Holy Joe, who either talks religion or cheats at cards, depending on his audience. His quaint philosophy and effective material assistance as a pal of the hero register strongly. It is an eccentric comedy characterization, with some of the situations even burlesqued. Betty Blythe shines as a Mexican vamp.

There is plenty of action, and the big climax is well handled. Altogether it is a picture that should please in almost any theatre.

Cast

Percival (age 12)	Don Marion
Mrs. Rogeen	Louise Dresser
Jasper Rogeen	Joseph Kilgour
Percival (grown-up)	Charles Ray
Breezy	David Winter
Reedy Jenkins	Victor McLaglen
Henchman	Richard Neill
Lolita	Betty Blythe
Imogene	Barbara Bedford
Mr. Chandler	Adelbert Knott

Based on novel "The Desert Fiddler" by William H. Hamby.
Scenario by Eve Unsell and J. G. Hawks.
Directed by R. William Neill.
Length, six reels.

Story

Much to the disgust of his father, Percival was raised by his mother as a regular sissy, so when, during a political campaign "Breezy" offered to take Percy and make a man of him, father was only too willing. Several drinks disguised with ginger ale make Percy a roaring fighter and he took the stump for his father. Escaping from a street riot he entered a freight car and the next morning found him in a wild Mexican border town. An eccentric character, Holy Joe, rescued him from tramps and took him to a saloon where he made a hit with his playing. The owner was seeking to grab lands by shutting off the water supply. Percival and Joe came to her rescue, and when Percy learned that the saloon-keeper Reedy had gone to the dam, he followed and there was an exciting fight, during which the dam was blown up and they continued to struggle in the water. Percy's father arrived and congratulated him, and Percy asked the girl Imogene whom he had helped to become his wife.

"Too Many Kisses"

Richard Dix in His Third Paramount Star Offering Proves His Forte to be Light Comedy

Reviewed by Epes W. Sargent

If Richard Dix in his star offerings is fishing around for the most suitable style of story, he should stop short with the type represented by his third offering. "Manhattan" was an interesting melodrama and "A Man Must Live" impressed in spite of a rather unpleasant theme, but "Too Many Kisses," a comedy stressed almost into farce, is a type of entertainment that offers Dix at his best. He should hold to this general type of production.

There is not much depth to the plot, but the thread of story is well defined and always apparent and the ample comedy developments all connect with this thread of story. The plot is not left hung up in the air while the director and players proceed to develop amusing situations. The situations arise from the plot, so that the story interest is constant if not intrusive.

Apart from a few close-ups in which Dix looks entirely too well satisfied with himself, he plays easily and without self consciousness the role of a susceptible young business man, to which William Powell supplies an excellent foil as the fiery Basque rival. He does not clown, but he gets the full comedy out of the role. Joe Burke, as Dix's male chaperone, is more in the comic opera style. Frances Howard is given small chance to be other than pretty, but she is an ample excuse for the rivalry between the two men.

Several fine interiors and three well-built exteriors give a picturesque setting that never oppresses. The photography is excellent and the direction of Paul Sloane is capital, even though at times he overdevelops a situation to gain a few additional laughs. Sloane and Dix have hit the bullseye squarely in the centre for a comedy hit. It should appeal to almost everyone.

Cast

Richard Gaylord, Jr.	Richard Dix
Yvonne Hurja	Frances Howard
Julio	William Powell
Gaylord, Sr.	Frank Currier
Mr. Simmons	Joe Burke
Manuel Hurja	Albert Tavernier
Miguel	Arthur Ludwig
Flapper	Alyee Mills
Pedro	Paul Panzer
The Village Peter Pan	"Harpo" Marx

Story by John Monk Saunders.
Scenario by Gerald Duffy.
Directed by Paul Sloane.
Length, 5,759 feet.

Story

Putting pleasure before business, Richard Gaylord, Jr., is given a last chance by his much tried parent. His factotum, Simmons, is about to leave for the Basque country, and tells the senior Gaylord that the Basque women never marry outside of their own race. Dick is sent with Simmons and told that if he will leave women alone for three months he can have a half interest in the business. Then he meets Yvonne Hurja, daughter of the man with whom Simmons has come to do business. Yvonne is desired by Julio, the local police chief, who also is head of the local banditry. When she prefers Dick, Julio has him captured by the bandits while he goes to claim the hand of Yvonne, but that does not track with Dick's ideas, so Gaylord, Sr., arrives on the scene just in time to cheer on the fight and give his paternal blessings to the victor.

"The Re-Creation of Brian Kent"

Principal Offers Another Harold Bell Wright Novel That Should Please Majority of Patrons

Reviewed by C. S. Sewell

The enormous sale of Harold Bell Wright's novels is indisputable proof of their widespread popularity, and as "The Re-Creation of Brian Kent," produced and distributed by Principal Pictures Corporation, is an unusually faithful adaptation of the author's story of the same title, it should provide pleasing entertainment for the majority.

Mr. Wright's stories are not written for the blase and sophisticated, but for the masses; they deal for the most part with familiar characters and situations and extol the homely virtues. In this instance the story is built around the beautiful and uplifting influence of an elderly spinster school teacher whose kindness brings about the regeneration—the re-creation—of a fellow who has yielded to temptation and stolen money from the bank in which he was employed.

This picture has the advantage of an unusually capable cast, with Kenneth Harlan in the title role, Helene Chadwick playing opposite, Mary Carr as the school teacher, an intensely sympathetic and appealing role of the kind Mrs. Carr can handle so well, and ZaSu Pitts as a crippled little slavey. They handle the majority of the action, with such well known players as Rosemary Theby, T. Roy Barnes, Ralph Lewis and Russell Simpson in subordinate roles. Every one of the players is capably cast and give thoroughly satisfactory performances.

This story belongs to the type where everything moves along smoothly in well-ordered fashion, working out just as the majority would wish it, and even if there is little suspense, it is pleasant, refreshing and absolutely clean entertainment. There is a charming romance, with pathos and effective comedy in the unrequited love of the little slavey, an element of drama in the sudden reappearance of the hero's wife and a good melodramatic climax where Kent unsuccessfully tries to save her and both are swept over a high falls and he battles with the rapids below. But above all and permeating the whole story is the beautiful mother-like love and influence of the elderly schoolmarm.

We believe that the average audience will find this picture pleasing and satisfying.

Cast

Brian Kent	Kenneth Harlan
Betty Jo	Helene Chadwick
Auntie Sue	Mary Carr
Judy	Zasu Pitts
Mrs. Kent	Rosemary Theby
Harry Green	T. Roy Barnes
Homer Ward	Ralph Lewis
Jap Taylor	Russell Simpson

Based on novel by Harold Bell Wright.
Directed by Sam Wood.
Scenario by Mary Alice Scully and Arthur Slatter.
Length, 6,878 feet.

Story

Remorseful, after stealing money from a Chicago bank, Brian Kent, gets in a small boat and takes poison with the intent of committing suicide. Morning however, finds the boat caught in the willows near the Missouri shore. He is found by Judy, a little slavey who takes him to her mistress, a lovely woman whom all call Aunty Sue, a school teacher. Through her kindness and influence he becomes a new man and writes a book which Betty Jo, a friend of Aunty Sue, typewrites. Brian, known as Burns, falls in love with Betty Jo. and Judy, jealous tells her good for-nothing father who hurries to Chicago to claim the reward. Aunty Sue gets there first and persuades the president, a former pupil of hers not to prosecute him. Brian reveals his past to Betty Jo. and his wife appears on the scene. In crossing the river her boat is caught in the rapids and Brian tries to save her, but both go over the falls. She is drowned, but Brian recovers and finds happiness with Betty Jo.

"The Rag Man"

Jackie Coogan's Newest Production for Metro-Goldwyn Should Please the Average Spectator

Reviewed by C. S. Sewell

In "The Rag Man," his latest picture for Metro-Goldwyn, Jackie Coogan once again

(Continued on Page 167)

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Former Film Salesman Starts Chain in Northern New York

Acquiring three additional theatres during the past week, James Rose of the Bijou in Troy, N. Y., has started the nucleus of a chain that may in time rival that of the Shine boys, William Smalley or some of the others that have expanded in New York State during the past year or so. After several years as a salesman, Mr. Rose took over the Bijou a few months ago and started right off the bat by demonstrating that he knew the prices he should pay for a house of the type he was running. He played good pictures from the start, paying prices of the "live and let live" variety and the patronage of the Bijou grew by leaps and bounds. Now Mr. Rose is out to repeat with Gardner's Hall, a Troy house owned by Miller and Armstrong, closed for some time, seating 450; the Columbian, a 450-seat house in Rensselaer, run by Elmer Griffin, and the Opera House in Kinderhook. Mr. Rose will reopen Gardner's Hall about April 1, charging 10 and 15 cents, while the Columbian, charging 10, 15 and 20 cents, will reopen at about the same time. Mr. Griffin being continued as its manager, the Kinderhook Theatre, with 20 and 25 cents admission, remaining open.

What did Walter Roberts do the other night after leaving the Troy Theatre, where he is manager and chief factotum, but lug home a couple of lobsters and $8 in hard cash, all through his efforts on the alleys. Mr. Roberts is some bowler. He was high man among the bowlers of all Troy for two weeks, holding the honors as high man in singles, high man for three games and a few other things. But that's not all. Here's the sad part. Benjamin Stern, assistant manager, took Mr. Roberts on for a few games the other night and trimmed him to a frazzle. Too many splits dished Mr. Roberts' chances from the start.

Hobbling about with a cane is a blamed sight better than being obliged to use a crutch, or at least such are the sentiments these days of Sol Mannheimer of the Robbins' theatres in Watertown. Mr. Mannheimer has been laid up with the rheumatism but is now on the road to recovery. Last week he discarded the crutch and the cane is the next to go.

If Harry Hellman, owner of the Royal in Albany, had a million, or, we'll say, half that amount, the chances are that he would get more real enjoyment out of life than many a millionaire of today does. Harry makes a good living with his theatre and doesn't keep his nose to the grindstone 365 days out of the year, either. Last week found him at Lake Placid, hiking around the lake during the days and enjoying the skating evenings. Incidentally, Mr. Hellman just forgot that there was such a thing as theatre worries.

Smacking of the good old days when he trod the boards as a showman, Dave Seymour, owner of the Pontiac Beautfiul at Saranac Lake, is pretty dramatic at times, especially when it comes to talking prices for films with the salesmen. And they do say that Friend Dave is a convincing talker, too. Anyhow, his theatre is making money aplenty these days, and its owner isn't a bit worried about a rumor that another house may shortly be erected in the Adirondack village.

Joseph Saperstein of the Griswold in Troy took a little jaunt down to New York last week, but the white lights didn't make much of an impression. Joe had hardly arrived back in town when he was heard to remark that he was "glad to be back."

Looking the picture of health, with a tan acquired on Florida beaches, M. E. Silberstein of the Community Theatre in Catskill arrived on Film Row during the past week and just admitted that he had enjoyed himself in a recent trip that included Havana and southern resorts. Mr. Silberstein took a fiendish delight in remarking that while Albany was wading to its neck in snow he was sporting around in a bathing suit. Now he's back, he may still get a taste of real winter.

Who is the busiest exhibitor in all Northern New York? Ask any film salesman and the answer will be, "Ernest Wolfe of Lowville." Mr. Wolfe has many irons in the fire and has always got to do "this or that."

Well, what do you suppose Henry Wilkinson, one time manager of the Lincoln in Troy, is doing? Mr. Wilkinson hasn't been around these diggings in a long time, but some of the boys ran into him the other night in Utica. Mr. Wilkinson hasn't deserted the business entirely, however, for he is selling organs.

At times Nate Robbins of Utica, with theatres in that city, Syracuse and Watertown, must feel like the proverbial mouse that ventures out of his hole and finds himself being watched by a cat. The other night there were no less than ten film salesmen or managers of exchanges in Utica, waiting for a chance to see Mr. Robbins and explain just why he should book their product.

According to the latest dope, the American Theatre in Troy, recently taken over by the Strand interests, will not reopen until September. There was some talk that the house would reopen in March, but thus far there is nothing to indicate it.

In order to make it more typical than ever of its name, the Gem Theatre in Little Falls is in the process of dolling up a bit, with a redecorated interior, a new lobby and other improvements. The house is owned and run by Mrs. McGraw, whose sister, residing in the country, has been ill.

(Continued on next page)

His Greatest Thrill *(Slip Us Yours)*

A Single Picture Staved Off Bankruptcy

Editor, Exhibitors' News and Views:

It has been a long time since I have had anything thrill me; that is, anything that had to do with the movies; for since several New York birds are hogging things, fellows like me who used to get a kick out of an occasional trip to New York and battle for some of the big ones are forced to stay at home and take the left-overs.

At any rate, I have had several darbs, the first when I ran the first page ad in a Toledo Sunday newspaper eleven years ago, which, I think, was the first ever run anywhere. You should have seen the people flock to the theatre all the week. "Inside of the White Slave Traffic" was our picture, 10 cents was our admission price and we cleaned up and put the old theatre on the map. Prior to this we were ready to give up—$24,000 in the hole. This, however, turned the tide and we are still at it.

Thrill No. 2 came when I brought "The Hunchback of Notre Dame" for a two weeks' run at the Temple Theatre, grossing $14,000 at 50 and 75 cents, this after a nine days' run at a legitimate theatre in Toledo at $1.65 at a little over $8,000, I was informed.

Yours very truly,

H. C. HORATER.
Temple Theatre, Toledo, Ohio.

P. S.—You fellows are getting there with The World. I am watching you, old top.—H. C. H.

Albany, N. Y.

(Continued from preceding page)

Although Tivoli is nearly two miles from a railroad station, it doesn't lack good pictures presented in one of the most attractive houses in this part of the state. Charles Roff does the booking for Masonic Hall where the pictures are shown two nights a week. The house is finished in hardwood throughout and is a model of cleanliness.

Getting a bit homesick, so the story goes, when he reached North Carolina, Mike Kallet, a well known exhibitor of Oneida, is back from his southern trip and finds Oneida isn't such a bad place after all.

Effects of the Lenten season were reported by some of the managers in Albany and Troy during the past week. Both cities have a very heavy Catholic population and the slump is expected. Some of the houses will play off their more common pictures during the month, while others are planning to go after business by showing some of the biggest and best pictures booked.

All records in the way of attendance at the Rose Theatre in Troy went by the board last Saturday when "The Hunchback of Notre Dame" packed the house to suffocation from noon until far into the evening. Mr. Rosenthal had five men on the floor handling the crowds and watching that children were not caught and injured in the rush for seats. Mr. Rosenthal has arranged to bring the pictures back for the Tuesday before Easter. He charged his regular 10-cent admission.

Abe Stone now weighs 255 pounds and last week admitted the fact, hastening to add that while he is devoting many hours each day to his two theatres, the Delaware and Arbor Hill in Albany, he simply can't seem to lose weight. Mr. Stone hasn't partaken of a breakfast in many years and has cut out meat and potatoes for weeks, but the scales keep right on telling the same old story, or worse. Mr. Stone has just installed a new projection machine at the Arbor Hill house and announces his intention of surrendering the Delaware when his lease runs out next fall.

In Canajoharie, N. Y., the two exhibitors there can watch each other's every move without any great amount of trouble. The houses are next door to each other, William Wood running the Strand and James Chest looking after the Capitol.

From now on it's "Attorney George Dwore" of Schenectady, for Mr. Dwore, who runs the Capitol and Cameo theatres in that city, has opened a law office after receiving his sheepskin.

Speaking of lawyers, William F. Kennedy, running the Lyceum in Champlain, may have missed his calling in that direction, despite the fact that at the present time he is theatre owner, express agent, postmaster and a few other things. Mr. Kennedy was along Film Row last week. For arguing over prices he has few equals. Mr. Kennedy closes his theatre during the summer and enjoys himself at his camp evenings.

WILLIAM K. HOWARD

Director of Paramount's "The Thundering Herd," which takes high place among "western" pictures, in the judgment of the most exacting critics.

Beat this, if you can, for 10 cents. One day last week Jake Rosenthal, owner of the Rose in Troy, for a 10-cent admission gave "Romance Ranch," 6 reels; "The Woman Who Sins," 7 reels; a two-reel episode in "Ten Scars Make a Man," a two-reel comedy and a news reel. All of which caused Jake to remark that his patrons can't help being in a good mood when they leave the theatre, many stopping and telling Mr. Rosenthal how much they enjoyed "the picture."

"Charley's Aunt" is going over big this week at the Troy Theatre and the Mark Strand in Albany. The two theatres called for the picture sooner than anticipated by the exchange, and there was a lot of hustling during the week, with wires to Chicago and New York for advertising matter "Pop" Linton of Utica has bought the picture for the opening of his new house in that city this month.

These are strenuous days for Oscar Perrin of the Leland and Clinton Square theatres in Albany and the Empire in Glens Falls. Last Sunday was a fair sample. Mr. Perrin retired at 1 o'clock Saturday night, was up at 7 o'clock Sunday morning and in Glens Falls three hours later.

There was a time when Paul Alberts, as manager of the Albany Theatre in Schenectady, was along Film Row each week. Then he disposed of the house to the Farash interests, journeyed to New York and hasn't been seen since until last week when he dropped in on his many friends in Albany.

If "Al" Bothner's trusty old Ford will only stand the gaff, the Mohawk Theatre, owned by William Smalley and managed by Mr. Bothner, will be known far and wide. In fact, Mr. Bothner is distributing his window cards and one sheets for a radius of fifty miles and may eventually invade Utica. Mr. Bothner works up and down the Mohawk Valley, never letting an opportunity slip by to advertise the theatre.

Elmer Crowinshield, a former exhibitor, now in the theatre supply business in Albany, was sick in bed with an attack of the grip last week. Mr. Crowinshield had managed to fight it off for a week or so, but last Wednesday had to give up and crawl beneath the sheets.

If there is one exhibitor in this part of the state who stands right with the young ladies in one particular exchange, it's W. H. Tremper of Rhinebeck, who runs a theatre, and also raises what the young women declare are "the finest violets in the world." It seems that some time ago Mr. Tremper promised C. R. Halligan of the Universal exchange a barrel of apples. They never arrived, and so in a spirit of fun Mr. Halligan remarked that he might send violets. Then came the biggest and best surprise in many a month—no less than six bouquets of violets. The next day Mr. Tremper received a round robin of "thanks" from every girl in the exchange and Mr. Halligan, too, for one bunch went to his wife.

Robert Landry of the Strand in Ogdensburg last week booked his first serial, signing a contract for "Into the Net," the DeLuxe Theatre, a Robbins house in Utica, booking "Idaho," while Shirley's house, the Albany in Schenectady, did likewise. Mr. Landry is interested in the Grand in Malone and was in that village last week.

The Troy Theatre opened just two years ago and has now become one of the institutions of that city. Last week, in observing its anniversary, the theatre ran "The Great Divide" the first three days and "East of Suez" the last three days.

"When there is no business I believe in putting on the pictures that will bring them in," said Jake Rosenthal of Troy the other night, emphasizing the word "the." It's one of the keys to Mr. Rosenthal's rules for success and the reason why his house is filled seven nights a week.

"I hate to give you coppers," remarked a patron of the King Theatre in Troy the other night to Ben Apple, who was presiding at the cashier's window in the absence of Sadie Epstein, spending a couple of days in North Adams, Mass.

"That's all right," replied Mr. Apple. "They are made by the same company as the dimes and quarters."

Mr. Apple is paying considerable attention to improving projection at the King, installing Jess Lohman as projectionist. Westerns are largely being shown, and according to Mr. Apple bring him in at least $20 more a day than the society type. Mr. Apple arrives at the theatre about 9 o'clock each morning, remains until 11 o'clock at night and then calls it a day. He has about 500 "regulars" who have been coming day in and day out for ten years.

That it is easy to lose money as well as make it in the picture theatre business was well illustrated one night the past week when Benjamin Apple, formerly of the American in that city, which became involved in financial troubles a few weeks ago, said that only two or three years ago he had refused the sum of $100,000 for the lease of the house. At that time the American was making money hand over fist, "Way Down East" playing to over 36,000 persons as a sample. And then other and larger houses opened and the profits were almost as quickly swept away.

Don't tell Tony Veillier, manager of the Lincoln in Troy, that it's economy to buy a cheap second-hand car. Tony planked down $75 for a car. That wasn't so bad, for the car ran and is still running. But during the month Tony has dug into his jeans for a couple of new tires, a new carburetor, a battery, spark plug and a few other things which he never knew existed before.

Now Booking
A. H. Sebastian *presents*
A George Melford production
"Friendly" Enemies
with
Weber & Fields
Produced by Edward Belasco Productions Inc.
Producers Distributing Corporation

Quake Causes Much Commotion in Western New York Houses

The earthquake which rocked Western New York on Saturday evening, February 28, caused much commotion in theatres in Buffalo, Rochester, Syracuse, Olean and other cities. The audience in Shea's North Park Theatre left the house in orderly but somewhat alarmed fashion when the seats began to shake violently. A near panic ensued when a boy in the Crescent Theatre, Syracuse, yelled, "Fire!" Reports spread that a balcony had collapsed and ambulances were rushed to the scene. Order, however, was soon restored. Twelve hundred persons in the Palace, Olean, fled into the street when the quake rocked the building. Through a freak of the trembler, patrons of the Haven Theatre, two blocks away, did not even feel the shock. The quake also caused a near panic in a theatre in Hornell. There was a general rush from the Empire, Syracuse, with women screaming and adding to the terror of those who feared the building was about to fall. One woman fainted.

High Davis of Rochester has been appointed manager of the Cameo Theatre, a remodeled East Side Buffalo house and a link in the chain controlled by Michaels' Enterprises of Buffalo. The Cameo was opened March 1.

Edwin O. Weinberg has resigned as manager of the Rialto in Lockport, a Schine house, and has returned to Buffalo where he has entered the real estate business. Mr. Weinberg is one of the veteran showmen of the state, he having managed theatres in Buffalo, Syracuse and Troy.

It is reported that the music programs of the Shea Hippodrome orchestra will be broadcast by the new station WEBR when it moves to the top of the Marine Bank building in Buffalo. Buffalo will soon have three stations on the air, WGR atop the Statler hotel, WEBR atop the Marine bank and the new station to be placed on the Liberty bank building.

East Aurora men interested in the new picture theatre being erected in Roycraft Town have been visiting along Film Row arranging bookings for the house, which is expected to be ready for the public about May 1. Elbert Hubbard, II., is interested in the project.

There is doubt as to the future of the Grand Theatre in Saint Catharines, Ont., owing to the death of its owner just after he had spent $75,000 to remodel and modernize it. The house has been closed pending decision of the administrators of the estate as to its disposal.

Michigan

A score of Michigan exhibitors in the smaller towns have been complaining to the exhibitor association that a smooth gentleman has victimized them out of several hundred dollars on a ticket scheme. He proposes a co-operative plan between the exhibitor and merchant in the small town, receives money and then leaves town. Several of the boys would like to talk to him once more.

Sam Caplan, prominent Detroit exhibitor, is the guest of Ty Cobb in Atlanta for a few weeks. This is Mr. Caplan's first vacation in eleven years of exhibiting.

Flint's new theatre is now blazing its great lights on the Vehicle City's White Way. It is owned by Lester Matt, who has two big theatres in the downtown section. The opening attraction was "K—the Unknown."

Fitzpatrick & McElroy of Chicago, which has more than half of its holdings in Michigan cities, has taken over the New Family Theatre in Adrian, near Detroit, and it is rumored is negotiating for several others in Southern Michigan.

Lou Cohen of Ben and Lou Cohen, Inc., and Phil Kaplan, president of the Theatrical Advertising Service, have returned from a month's vacation trip spent in Miami and Palm Beach.

Pittsburgh

Louis K. Sidney, district manager and managing director for Loew's Aldine, Pittsburgh, has arrived back in Pittsburgh after a five-weeks' business trip to St. Louis. "Sid," as he is best known here, was met at the depot by Walter S. Caldwell, resident manager of the Aldine. The funny part of this episode is the fact that Caldwell had raised a moustache during "Sid's" absence, and the latter refused to recognize him.

The Maryland Theatre, owned by David and Myra Boyd at Blawnox, was opened on February 24, "The Mine With the Iron Door" being the attraction. The opening was a big success, the house being packed all evening. The new house, described in this column several weeks ago, seats 350 and is the first theatre to be built in Blawnox, a fast growing suburb of Pittsburgh. For the present the Maryland Theatre will be open only on Tuesday, Thursday and Saturday evenings.

Among the out-of-town exhibitor visitors to Film Row the past few days were: Jake Smith, Barnesboro; Theodore Mikalowsky, Masontown; Oliver Kitchel, Jeannette; C. R. Mapel, Pt. Marion; Harry Petz, Youngwood; J. A. Smail, Avonmore; W. P. McCartney, Punxsutawney; Mr. McDermott, Johnsonburg, and Mr. Wilson, Kane.

Congratulations to Mr. and Mrs. James Caplanis upon the arrival in their home of a baby boy on February 14. Mr. Caplanis is owner of the Star Theatre, New Castle.

Charles Ferguson opened his beautiful Copeland Theatre at North Braddock, February 23, with our old friend Tex Arthur as house manager. The opening was a gala event to the community of Copeland, as can best be judged by the fact that there were over 1,500 paid admissions on that evening, the ticket sale being stopped twice and many turned away. The house seats 640. Mr. Ferguson has given the community an amusement center that is a delight to the eye and a complete satisfaction from the standpoint of comfort. Manager Arthur was kept busy on opening night passing out roses and cigars to the patrons.

Sam Abramovitz, local exhibitor, who has been in the restaurant business the past few weeks, his disposed of his interests and is again looking for a picture theatre. He can be seen most any time on Film Row.

JULIUS FREEDMAN

Genial and capable manager of the Family Theatre, Forest City, Pa.

Connecticut

In the case of the Security Mortgage Company against Peter Dawe, former Bridgeport exhibitor, an order for foreclosure by sale has been signed by a superior court justice. The property, which is to be sold to pay off a mortgage of $70,000 with interest, comprises the former Dawe Theatre. This house now is being operated by the Universal Film Company under the name of the Cameo.

One bandit was killed and two others captured when discovered in an attempt to drill open the safe of the Palace Theatre in South Norwalk on February 24.

Maine

Abraham Goodside, owner of theatres in Springfield, Mass., and Portland, Me., has acquired the Elm Theatre in Portland, making his total of houses in that city four. These are, including the Elm, a picture house, Jefferson, combination attractions; Strand and Empire, first run films. William Wolf built the Elm several years ago and had personally conducted it. In Springfield Mr. Goodside has the Capitol and Bijou theatres.

The State Theatres of Portland has been given permission to issue 1,000 shares of common stock. Abraham Goodside is president of the company.

Vermont

Ed. J. Fenton, enterprising manager of the Auditorium Theatre in Brattleboro, apparently hasn't got enough to do to keep busy. Therefore Exhibitor "Ed" is going to be manager of Island Park in Brattleboro this coming season.

Now Booking
A FRANK WOODS SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By PETER B. KYNE
Directed by WILLIAM WORTHINGTON
Released by
PRODUCERS DISTRIBUTING CORPORATION

To Radio-Equip Theatre Chain

THE formal opening of the Cameo Theatre, Rocky Mount, N. C., became of state-wide interest and nation-wide knowledge owing to a novel idea originated by the management, when KDKA broadcasting station at East Pittsburgh announced at their evening concert on opening night the opening of the new theatre and that it was radio equipped, following with several numbers dedicated to the theatre and its patrons.

The theatre was of course tuned in on KDKA at the proper hour, and the announcement came in loud and clearly and was greeted by thunderous applause by the capacity audience. State newspapers, in addition to the local newspapers, gave the stunt much prominence as something new in theatre exploitation.

The Cameo is equipped with one of the strongest of all radio receiving sets and nightly periods of radio music are given to the patrons. Headphones are used for tuning in and selecting the music each night for presentation, and only when it comes in loud, clear and free from interference is the loud speaker plugged in. It has so far proven a very strong and popular extra attraction with patrons, so much so that the other theatres in the chain will be radio equipped.

The Cameo is under the banner of Stevenson Theatres, Inc., with home offices in Henderson, N. C. The officers are as follows: W. D. Burwell, Henderson, president; Roy P. Rosser, Raleigh, vice-president; S. S. Stevenson, Henderson, secretary-treasurer and general manager. George E. Stevenson is resident manager of the Cameo and D. Monte Bain is publicity chief for the chain.

Arkansas

The seating capacity of the Gem Theatre at Texarkana, Ark., will be increased 400 seats in the new balcony now being built.

E. C. Robertson has leased the Grand at Fayetteville, Ark.

Neely Orme and Lee Price has purchased the Royal at Malvern, Ark.

The Moose Theatre at Morrillton, Ark., has been moved to a new location.

Bertig Brothers will erect a large theatre at Paragould, Ark.

J. S. Ellis has purchased an interest in the Palace at Greenwood, Ark. The building is to be repainted both inside and out and new equipment added.

Earthquake Badly Frightens Theatre Audiences in Boston

Patrons in many Boston theatres were badly frightened by the earthquake tremors on Saturday night, February 28. More than 200 persons out of an audience of 800 hurriedly left the Regent Theatre, Arlington. The ushers prevented a panic and Manager Alfred A. Lionais calmed the frightened patrons by announcing the cause of the theatre shaking. At the Exeter Theatre in the Back Bay someone shouted "fire" as the building swayed and the audience began a mad race for the exits. No one was hurt, as an announcement quickly was made that Boston was within a quake area. At Loew's Orpheum Theatre a large number of persons left their seats but there was no untoward excitement.

Manager Dennis J. Shea of the New Park Theatre in Boston has had his collection of rare old portraits and playbills increased through the presentation of additional "relics" from Charles Harris, manager of the Boston Theatre.

The Cobb Theatre in the South End, Boston, was wrecked by fire of unknown origin with a loss of $1,500.

Leading photoplays at Boston Theatres during the week of March 1 were as follows: Loew's State, "The Rag Man" and "The Beauty Prize;" Gordon's Scollay Square Olympia, "Pampered Youth;" Loew's Orpheum, "Greed;" Gordon's Washington Street Olympia, "New Toys;" Boston, "Capital Punishment;" Fenway, "The Thundering Herd;" Tremont Temple, "The Lost World," now starting its second month.

How is this for a show? It's only a sample of what the Bowdoin Square offers its patrons every week—"The Thief of Bagdad," "The Warrens of Virginia," "Galloping Hoofs" and five vaudeville acts. That comprised the bill for the week of March 2.

The Blanchard Brothers of Southbridge, operators of three theatres in that city, are going to add to the number of their houses. They are owners of the Hippodrome, a building that is capable of seating nearly 3,000. It has Leen used principally as a dance hall. Now it is to be converted into a theatre. According to the plans there will be 2,000 seats on the main floor and more than 800 in the balcony. The Hippodrome was built about ten years ago and first was used as a dancing, roller skating and amusement auditorium.

Bristol Studios of New Bedford has been granted a charter of incorporation and plans to engage in the production of motion pictures. The capital is $150,000. The incorporators are: John E. Healy of Fall River; Stanley J. Rollo of Fairhaven and Lydia M. Yanacek of New Bedford.

Although he runs all but one of the dozen or so theatres in Fall River, Nathan Yamins now is reported to be planning to build another theatre in that city.

The Taunton Amusement Company of Boston has been granted a charter of incorporation for the purpose of conducting a moving picture and entertainment enterprise. The capital is $50,000. The incorporators are: Harris Eilenberg and Jack Eilenberg of Roxbury and Fred Green of Brookline.

The Wollaston Amusement Enterprises of Taunton has been granted a charter of incorporation. The company will conduct a general show business. The capital is $50,000. The incorporators are: Simon Swig, Florence F. Hallet, Edith Vannevar, Rose Alba Sevigny, Wilfred P. Sevigny, James Roche and George D. Swig, all of Quincy.

The Theatre Treasurers' Club of Boston entertained President Harry B. Nelmes and Vice-President Allan Schnebbe of the Treasurers' Club of America at a banquet at Mansion Inn, Boston.

Joseph Coyle, formerly manager of Gordon's Codman Square Theatre in Dorchester and publicity manager for the Federated Films exchange in Boston, died February 26 of pneumonia.

John W. Hawkins, general manager of the Allen circuit of theatres in New Bedford, is playing two vaudeville acts as an added attraction at the Capitol. E. M. Loew's Strand in New Bedford has one act to bolster up its Sunday shows. The State uses one act, a musical turn, along with its weekly picture programs.

A. J. Vanni, booker of photoplays for the S. Z. Poli theatrical circuit, and Miss Anna Dunn of Boston were married in Boston on February 21. Mr. Vanni is a nephew of S. Z. Poli. They will reside in New Haven, Conn.

The American Amusement Co., Inc., of New Bedford has been granted a charter of incorporation for the purpose of engaging in the theatrical business. The capital is given as $25,0000. The incorporators are: Zoel Roy, Simon Beserosky, Thomas J. Charette and Almeda M. Demanche.

The newly renovated Colonial Theatre in Lawrence has reopened with a dramatic stock company. The Colonial was damaged badly by a fire several months ago. As a result it was necessary to rebuild the State and auditorium.

The ushers of the Mark-Strand Theatre in Lynn held their first annual dance last week.

Omaha

A. Melcher has sold the Diamond Theatre at Omaha to Max Winthroub. Winthroub has changed the name to the Lake Theatre and has added musical comedy and vaudeville to the picture programs.

Mr. and Mrs. A. G. Miller, formerly of the Lyric Theatre at Clay Center, Neb., are the proud parents of a husky boy baby.

Balaban and Katz Make Many Chicago Managerial Changes

Quite a few changes have been made in the managerial staff of Balaban & Katz during the past few weeks and several of the assistants have been advanced to house managers as recognition of their work with the big circuit. Roy Bruder has been transferred from the Roosevelt to the McVickers, where he will be assistant to Manager Bruce Fowler, and Alfred Hay Malotte has been made organist of the house, succeeding Remington Welch. L. A. Shead has been transferred from the Central Park Theatre, where he has been assistant to Manager Max Turner, and made manager of the Roosevelt Theatre. He is succeeded at the Central Park by Mr. O'Donnell.

Harrington Stoll has been transferred from the Roosevelt to the management of the Tivoli, the big South Side house, succeeding E. C. Leaper, who has been made manager of the Riveria on the North Side. Miles Concannon has been transferred from the Riveria to the executive staff of the Chicago Theatre, and John Balaban, who has been at the big North Side house for several years as managing director, has also been added to the executive staff of the Chicago Theatre and the home office in the Chicago Theatre Building.

With several new houses projected and in course of construction, Balaban & Katz will be materially expanded as they are put into use. The work on the big Uptown Theatre is progressing according to schedule and the plans call for the opening on Labor Day. The work on the new Masonic building house is going ahead and the foundations for the big structure are about ready for the steel workers. The new Detroit house site is being cleared by the wreckers, while the Howard street house will soon start.

Another feature that will interest patrons of the Balaban & Katz houses will be the publication of a magazine by the organization devoted to the activities of the circuit, the programs of the houses and news notes of interest about stars and films. It is planned to have the first issue out early in April.

Business at the various houses of the circuit has been holding up well. The Chicago Theatre will have its third syncopation celebration the first week in March.

Work has started on a $500,000 theatre block in Berwyn at 6330-44 Roosevelt road, between Cuyler and Ridgeland, just across the boundary line from Oak Park. It will be called the Oakwyn and will have a 2,250-seat movie with complete stage. There will also be six stores and eleven apartments. Hooper & Janusch are the architects. James I. Biba and John J. Lynch, who took title to the 161x125 site, will operate the Oakwyn.

The President Theatre, 343 and 345 East Garfield boulevard, has been sold by Mark D. Goodman to Loretta M. Cull, who expects to improve the site with a commercial building.

W. J. Miller of the Miller circuit writes his friends here that he and his family have reached the Hawaiian Islands on their world tour, and while having a wonderful time, miss the Windy City.

Lubliner & Trinz have bought the leasehold of the Windsor Theatre at 1225 North Clark street for a reported $145,000. They have operated the house for some time past.

The new Diversey Theatre of Jones, Linick & Schaefer has been leased to the Orpheum circuit, which will put on a mixed vaudeville and picture bill as soon as the house is ready for opening early in July. This will give the Orpheum circuit two big North Side houses, as they take over the Riveria of Balaban & Katz as soon as the Uptown Theatre is ready for occupancy, which will be early in September.

The Avenue Theatre, 3106 Indiana avenue, is being overhauled and when the work is completed will open as a combination house with vaudeville and pictures.

Mike Kosnick put over the opening of his new house, the Indiana Theatre at Indiana Harbor, with a bang last week. The structure seats 1,200. It will be a part of the Geogory circuit.

Lent has hit the attendance of many of the neighborhood houses that are located in the foreign population districts. Even some of the Loop houses are showing the effect of the religious holidays. Some of the managers think the income tax is hurting business.

The many friends of Jack Miller, business manager of the Exhibitors Association, will be glad to hear he is out after a tussle with a bad cold. Besides his duties as manager of the big exhibitor organization Jack has an interest in several West Side houses.

Dick Israel, well known South Side exhibitor, has returned from a visit to the Florida resorts and reports his golf has improved immensely.

Samuel Halper has bought the Terminal Theatre building at 3308 Lawrence avenue and leased the ground under the house for a period of 99 years. The Ascher circuit has the house now and has started the erection of the New Terminal Theatre on the southwest corner of Lawrence avenue and Spaulding. The new house will be of a Spanish type of architecture and will seat 2,600. It is planned to rush work on the building so as to have it ready by November 15, when the lease on the old building expires. Ed Nikoden is manager of the house for the Ascher circuit.

A loan of $500,000 has been made by the American Bond and Mortgage Company on the Broadway Strand Theatre building at 1641 to 1653 West Roosevelt Road for a period of ten years at 6½ per cent. L. L. and M. S. Marks are owners of the structure and they have transferred the building to the Broadway Strand Building Corporation for $558,000 subject to $58,000. Marks Brothers are owners of several theatres on the West Side.

Fitzpatrick & McElroy have taken over the Washington Theatre at Chicago Heights, Ill., from W. F. Salzwedel and Son. Some improvements may be made soon.

The Fullerton Theatre Company, which will build a new theatre on the West Side, has changed the name of the company to the Embassy Theatre Corporation. Work will go ahead on the new project with more speed.

CHARLES SPENCER CHAPLIN

The long-heralded "Gold Rush," described as "his best picture," will soon be ready for the fans, United Artists announces.

North Carolina

G. W. Buchanan, Lydia, N. C., claims that his Lyric Theatre is one of the smallest, modernly equipped picture houses in the United States. The house, while strictly modern in every respect, is only fifteen feet wide in the rear, broadening to twenty feet near the front, and the total depth is sixty feet. He has 138 seats. It is equipped with new Power 6-B projectors and Photoplayer organ.

O. V. Hutchins, of Yadkinville, N. C., contemplates erection this spring of a new house to seat 300.

R. W. Early, owner and manager of the Strand, Tryon, N. C., contemplates the erection of a modern new theatre during the summer, to be ready for opening by the time the flood tide of summer tourists reach Tryon, which is in the heart of the Blue Ridge mountains of North Carolina.

Oklahoma

After being dark for six years, the Crystal Theatre has been re-opened by Montgomery and Owen at Guthrie, Okla. Theatres at Cushing and Three Sands, Okla., will be operated by the owners of the Crystal.

O. E. Enloe and F. E. Loomis of the Empress at El Reno, Okla., have purchased the Empress at that place.

Glenn & Ferri Thompson will rebuild their theatre at Wilson, Okla., which was destroyed by fire recently.

Now Booking

Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse,
Robert Gordon, Charles Sellow, Margaret Seddon
and Willis Marks

Released by
PRODUCERS – DISTRIBUTING – CORPORATION

Dickey to Give Kansas City 1500-Seat Picture Theatre

Theatre construction in Kansas City continues at an unchecked pace. The latest new house to be announced is a 1,500-seat theatre at Prospect and Independence avenues, to be built by Dr. M. A. Dickey of Kansas City. This makes a new theatre a week for the last month. The new house, the entire cost of which has not yet been determined, will be a combination office building and theatre. The site recently was purchased by Dr. Dickey from E. L. Salmon for $15,000. The architect expects to have plans completed within a few days. The theatre, which will have a 50-foot frontage on Independence avenue, will be of an adaptation of Spanish architecture. There will be five ground rooms and a lobby entrance.

M. L. Guier, owner and manager of the Auditorium Theatre, Slater, Mo., went before a jury in the circuit court of his county and put to route an old Sunday closing ordinance which had been dug up for the purpose of closing his theatre on the Sabbath. The old ordinance, if enforced to the letter, could have been used to prohibit the delivery of newspapers on Sunday, and that was exactly what Mr. Guier had intended to do should he have been ruled against. He now is operating his theatre on Sundays and playing to good crowds.

Kansas City exhibitors and their families turned out in large numbers to attend the revue and dance staged by twelve motion picture actresses and actors at Convention Hall. The event was under the supervision of the Cosmic Production Company of Hollywood, which sent the players with whom it has contracts on a tour as a part of a nation-wide campaign to establish personal contacts with their audiences. Among those in attendance were: Bryant Washburn, Cullen Landis, Anna May Wong, Helen Holmes, Jack Daugherty, Kathryn McGuire, Carl Miller and Joe Murphy.

The Missouri Theatre of Kansas City, a Shubert house, temporarily has returned to its former policy of motion pictures. "The Call of a Nation," a World War picture, is running there this week under the auspices of the Veterans of Foreign Wars.

Officials of the Hostettler Amusement Company, which operates theatres in Kansas City and surrounding territory, points to the district court ruling in Hastings, Neb., as a death blow to non-theatrical competition. District Judge B. H. Payne of Grand Island, Neb., granted an injunction staying the operations of the city of Hastings from engaging in the show business in its municipal auditorium. Plans for the installation of a $13,000 pipe organ in the auditorium also were halted. Hastings started into the show business last year, charging the Hostettler interests were charging unreasonable prices, and has been operating in defiance of a temporary restraining order since then.

Among the out-of-town exhibitors in the Kansas City territory last week were: M. L. Guier, Auditorium Theatre, Slater, Mo.; Lawrence Brenninger, Topeka, Kans.; Charles Sears, Sears Circuit, Nevada, Mo.; Mr. and Mrs. C. E. Christian, Excelsior Springs, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

The Columbia Theatre, Fort Madison, Iowa, will be taken over, March 1, by Capitol Enterprises of Kansas City, Samuel Harding, president of the company, announced the other day. The Orpheum of Fort Madison was taken over by Capitol Enterprises recently.

Indiana

Work was started this week on the construction of a handsome new picture theatre to be erected in a North Side residential neighborhood in Indianapolis by the Zaring Realty Company, of which A. C. Zaring, owner of the North Star and Garrick theatres, is president. According to Mr. Zaring, the building is expected to be completed the latter part of August.

The new structure will have a frontage in Fall Creek boulevard of 100 feet and a depth of 131 feet. The main entrance will be in Central avenue, with two exits on each side connecting with Fall Creek boulevard and Central avenue. The building will be constructed of steel, tile, brick and a cement mixture. It will contain the main auditorium seating 1,500, a mezzanine floor and promenade on which will open men and women's rest rooms, the offices of the company and a basement in which the heating and ventilating plants will be housed.

The lobby will be finished in marble and the building will be constructed on Egyptian lines. In front of the auditorium there will be an orchestra pit, with additional space for the orchestra on one side and an organ on the other. The North Star Theatre, now situated only a few blocks from the site of the new project, will be closed and the property will be taken over by a business concern as soon as the new theatre is completed, Mr. Zaring said.

At the direction of Maurice Fox, manager of the American Theatre, Terre Haute, a benefit show was given at the theatre Saturday morning to raise money for the fund being established at Sullivan for the widows, orphans and dependents of the victims in the mine disaster there. Employes of the theatre contributed their services and all proceeds of the show were turned over to the fund.

Now Booking
AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES - HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
Released by
PRODUCERS DISTRIBUTING CORPORATION

Ohio

One hundred persons fled from the Princess Theatre, Cleveland, Ohio, an all-night movie house in the downtown section, when a film exploded recently. William Deuble, projectionist, was burned about the head and neck by the flames from the film. No other casualties or damage.

The Gaines Theatre, Pineville, Ky., in which 600 patrons were assembled, was destroyed by fire when a film ignited. No one was injured.

The new Hollywood Theatre, College Hill, a suburb of Cincinnati, opened recently, showing "Feet of Clay" as the feature. Marguerita Tuttle, author of the film, and a Cincinnati woman, made the opening address. Billy Jobson has been appointed manager of the house.

August Ilg, who has just completed a new theatre at Dorian, Ohio, is reported critically ill with pneumonia. The house is ready for the opening, but this has been postponed on account of Ilg's condition.

The Rialto Theatre, Covington, Ky., just across the river from Cincinnati, has passed from possession of J. Meyers to S. Schwartz, who also operates several other houses in the Cincinnati territory.

The Concourse Amusement Co., Sandusky, Ohio, has been incorporated for $100,000 by J. B. Sutton, David B. Steiman and others.

C. Zost, who operates the Lyric Theatre, Hamilton, Ohio, has acquired the Gem in that city.

At Defiance, O., nine reels of film were destroyed by fire in the Elite Theatre, which is managed by Elsie Smith. Coincidentally, a film burned at the Majestic Theatre, Fostoria, Ohio, causing Mrs. H. E. Mickey, the owner to close the house for several days.

The Marietta Amusement Co., operating the Strand and Colonial theatres at Cambridge, Ohio, has appointed Charles E. Wagner manager of both houses.

On account of failing health Ira West, who has had the Apollo and Rex theatres at Oberlin, Ohio, has disposed of both houses to Oscar Smith of Seville, Ohio. The Apollo will be looked after by Smith's son, Loren. West, accompanied by his wife, will immediately go south for his health.

Robert McLean, who looks after the Palace Theatre at Washington C. H., Ohio, will shortly open a new house at Hillsboro which will also be known as the Palace.

The children of the Children's Home were guests of the management of the Majestic Theatre, Sidney, Ohio, recently to witness a locally made film, the theatre providing automobiles for the transportation of the juvenile guests.

Texas

J. C. Chatmas is erecting a new theatre, the Majestic, at Marlin, Texas.

T. L. Lollar will erect a new theatre building at Snyder, Texas.

C. M. Cassil is erecting a new theatre building at Liberty, Texas.

J. G. Roundtree is erecting a new theatre at Beeville, Texas.

E. F. Knight has opened his Home Theatre at Valley View, Texas.

E. B. Schneider, owner of the Gem at Thorndale, Texas, has purchased the Empire at that place and will operate both theatres.

Incorporation: Pharr Theatre Company, Pharr, Texas, capital stock, $10,000, incorporators, B. F. Johnson, J. A. Cook and Houston Jones.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

GOING UP. (5,886 feet). Star, Douglas, MacLean. This is a good picture; nothing special except the price. Drags along till the last reel, when the actors and director wake up. Tone good. Sunday, yes. Special, no. Audience appeal good. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SIXTH COMMANDMENT. Star, William Fairbanks. This was received here as a very good picture and many pleased expressions were heard about it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TENTS OF ALLAH. Star, Monte Blue. Was accepted as fairly good entertainment and brought average attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHITE SHADOWS. Star, Betty Compson. The star put the picture over for us and yet picture is not so bad. Tone okay. Sunday, yes. Fair audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

YANKEE CONSUL. (6,148 feet). Star, Douglas McLean. A dandy comedy that pleased on a Saturday. A few more prints like this, though, will sure kill our show and radio will triumph. Five stops in this show. Family picture; tone and appeal good. Draw better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. An action picture that is different and pleased immensely. Can be used in place of a western or other program picture. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CLOUD RIDER. Star, Al Wilson. Here is one that will make their eyes stick out. Thrills that are thrills, a very good thrill drama. Tone good. Sunday, no. Special, no. Audience appeal ninety per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LIGHTS OUT. (6,938 feet). Star cast. Very good, but can't call it a special. Film was in bad condition. Lots cut out in mending. Tone okay. Special, no. Audience appeal fair. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

LOVE PIRATE. Star cast. I would call this a good program picture which took well here, drew well and seemed to please seventy-five per cent. Good story. Tone fair. Sunday, yes. Special, no. Good audience appeal. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

LULLABY. (7,179 feet). Star cast. Very good picture but not a strong special. Tone good, appeal fair. Yes for Sunday. Draw small town and country class, town of 450. Admission 10-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. Played two days to good business. It pleases the masses but won't please the highbrows. This one is full of hokum. It sure gets the kids going. Family picture, tone and appeal good. Draw better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Not as good as the other Dick Talmadges we have played. Action drags in the early reels and the lively stepping does not take place until the fifth reel is reached. The fans expect whirlwind action from the start to the finish in the pictures made by this star, who has a good following. Action should be of the type so admirably put over in "American Manners," which was far superior to this production. Fair tone. Appeal eighty per cent. Yes for Sunday, but not as special. Draw general class, town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. Just another good Thomson picture, with Silver King dividing the honors. Fred pleases them all. You can't go wrong by booking his pictures. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. Here is the greatest picture that has ever been shown in Sioux Falls since I ventured into the business. It is not the picture that will appeal to the flapper, but with the co-operation of schools as well as all of the other educational organizations, civic clubs, churches, American Legion, G. A. R. and all other patriotic organizations this picture will make exhibitors a lot of money. Not only the actual cash receipts at the box office for this picture but will give the house prestige for attractions that are not so worthy of this support. We received daily write-ups in the papers besides getting editorials and letters by the dozens from people that appreciate a real clean, entertaining, educational, patriotic picture. With the proper exploitation every exhibitor can feel positive that they will make money on it besides friends. We played this for nine days and had a wonderful business. J. O. Sholseth, Princess Theatre, Sioux Falls, South Dakota.

ABRAHAM LINCOLN. (9,759 feet). Star cast. "Best picture ever made," was comment of our patrons. From box-office value not as good as "Covered Wagon," but in every other respect beats "Covered Wagon," "Sea Hawk," "Hunchback of Notre Dame" and other specials. Tone okay. Sunday, okay. Special, yes. Audience appeal one hundred per cent. General class, town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ABRAHAM LINCOLN. (9,759 feet). Star cast. One of the best pictures I have ever seen although I didn't do good business. The people do not care for an educational picture like this one. Tone good. Sunday, yes. Special, yes. Fair audience appeal. Small town class, town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

BLACK OXEN. (7,837 feet). Star, Corinne Griffith. An unusual theme and not very convincing here. Still the majority was favorably impressed. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BOY OF MINE. (7 reels). Star cast. Was liked by everybody and despite very severe weather did better than I expected. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CLASSMATES. (6,893 feet). Star, Richard Barthelmess. Good picture on the whole but too abrupt ending. Should have cut part of jungle scene, added a little more of West Point and shown return of hero and villain. Tone, yes. Sunday, yes. Special, no. Audience appeal ninety per cent. General class, town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. Just a little different and

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by Harvey Gates

with Ward Crane, Alan Hale, Mitchell Lewis

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not as much "pep" as Colleen's former pictures, and while good, exhibition value is too high (type "stage life"). She is good, however, in whatever she is cast. Tone good. Sunday, yes. General appeal. Farmers. Admission 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. This is a very fine picture. Good for a high class audience. Situations wonderfully handled. Picture went over big here as star is very well liked in this town. Tone good. Sunday, yes. Special, no. Audience appeal ninety per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FURY. (8,709 feet). Star, Richard Barthelmess. This is a man's picture. Nothing in it pleases the women, so what's the use to say more? Special, no. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HUSBANDS AND LOVERS. (7,883 feet). Star, Florence Vidor. A-1 in all details. Florence Vidor as usual gives one of the best characterizations possible, with a different finish that brought many good comments. Lewis Stone and Lew Cody good, as usual. Attendance was one-half the house. Tone fine. Sunday, yes. Special, yes. Audience appeal general. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longakèr, Howard Theatre (350 seats), Alexander, Minnesota.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Good program with excellent photography. Miss Moore handles her part wonderfully. Some action and altogether a good picture. Tone okay. Appeal good. Sunday or as special, no. Draw family and transient trade, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

JEALOUS HUSBANDS. (6,500 feet). Stars, Earle Williams, Jane Novak. A fine society drama showing the misery a stupidly jealous husband can cause. The kids are good. Altogether an entertaining picture. Good tone. Fine appeal. Sunday, yes. As special, no. Draw transient and family trade, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

KINDRED OF THE DUST. (8,500 feet). Star cast. A good production. Had many compliments on this one from all classes. Sunday, yes. Special, yes. Good audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. Very good of its kind. A little too long but pleased for one day. Sills and Nazimova very good. Locale, England. Tone good. Sunday, yes. Special, yes, if you have sufficient population. Audience appeal general. Farmers. Admission 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MINNIE. Star cast. "Minnie" got by and so did the picture. Don't do it, small towner; there's too many that are better. Special, no. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Between Ourselves

A get-together place where we can talk things over

Service to the greatest number of exhibitors is the watchword of this dependable tip department.

Our "Gang" sends in reports that are given in a sincere and unbiased spirit of helpfulness.

The additions to the actual "report" such as the suitability of a film for Sunday or as a special, the class of patronage, type of audiences and so on, may not be necessary to you.

But there are a lot of the good scouts reading these tips who DO get help from the additional information.

One of our old-timers, who has been out for a while—B. A. Aughinbaugh—verifies this statement in a letter which I am glad to show you on another page.

It indicates one of the ways through which the reports can be made more fully useful—by utilizing the additional information which exhibitors kindly supply with the actual reports.

VAN.

SEA HAWK. (12,045 feet). Star, Milton Sills. Good picture for the kind. None better. Town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

SEA HAWK. (12,045 feet). Star, Milton Sills. Excellent picture. Should please your patrons and add prestige to your house. Wallace Beery rivals Sills for honor. Tone okay. Sunday, okay. Special, yes. Audience appeal ninety-eight per cent. General class, town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SEA HAWK. (12,045 feet). Star, Milton Sills. This picture should bring you money if your rental isn't too high. Didn't do business on it on account of other social doings, but pleased all that saw it. Tone good. Sunday, yes. Special, yes. Good audience appeal. Small town class, town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

SEA LION. Star, Hobart Bosworth. The picture is okay but got a rather poor print, so wasn't enthused with the show. Bosworth is good. Also good photography. Tone okay. Appeal good. Sunday, yes. As special, no. Draw family and transient trade, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

SLIPPY McGEE. Star cast. There's less to this one than any I've seen in a long time. Colleen brought a fair crowd to disappointment. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Fox

AGAINST ALL ODDS. (4,890 feet). Star, Buck Jones. Up to Jones' standards, very good. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. Was considered good production here and the comments were favorable. Still it didn't draw as it should by a long shot. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. A deviation from the straight western feature which pleased most of our patrons. Tone, good. Sunday, no. Special, no. Fair audience appeal. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Fair Mix. Can't brag on it much but some stunts very good. Special, no. Fair audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HEART BUSTER. (4,500 feet). Star, Tom Mix. A real good Mix picture that my patrons enjoyed. It pleases ladies as well as gentlemen. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety-five per cent. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HONOR AMONG MEN. Star, Edmund Lowe. Lowe may be a coming star but he didn't put this one over for me. It flopped. Special, no. Poor audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

IT IS THE LAW. (6,000 feet). Star cast. Very good picture but nothing in it for the small towns. Special, no. Poor appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

JUST OFF BROADWAY. (6,555 feet). Star, John Gilbert. Didn't care so much for this one. Gilbert is good but the story seems rather weak. Tone O. K. Fair appeal. Sunday or for special, no. Draw family and transient trade, city 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresmo, California.

LONE CHANCE. (4,231 feet). Star, John Gilbert. A fair program picture, nothing else. Tone, good. Sunday, yes. Audience appeal, seventy per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Outside of having Tom Mix in it not much to the picture. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Very fair picture that will take in most any house. The Fox pictures are much better this year. This picture is a little draggy in places but ends up with one of the best fights ever put on the screen. Tone, good. Sunday, yes. Miners and railroad

Now Booking

Tells How He Uses Reports

"We always look to see just the sort of a town an endorsement or denunciation comes from, and that frequently tells the story, for it frequently tells the type of theatre supported, and that tells the type of owner or manager who writes the criticism.

"We aim to get the best pictures we can afford, and have on our list 'The Sea Hawk,' 'Hunchback of Notre Dame,' 'Abraham Lincoln,' 'He Who Gets Slapped,' 'Captain Blood' and so forth.

"We have played most of the big ones, including 'Covered Wagon,' 'Scaramouche,' 'If Winter Comes' and others of last season."—B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

ROMANCE RANCH. (4,471 feet). Star, John Gilbert. Just another good program picture. Print good. Tone, good. Sunday, yes. Not suitable for special. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Navarro. Poor picture. A travel story with weak appeal. Fair business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ARAB. (6,710 feet). Star, Ramon Navarro. This picture is far better than "The Sheik" and pleased my audience one hundred per cent. Small town class town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

FOG. Star cast. Lay off. This one not fit for youngsters nor anyone else. Tone, none. Sunday, no. Special, no. No audience appeal. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. Here is really a splendid picture. However, it failed to get me quite a normal business. Not a good title to sell and the picture is over the heads of some of the so-called masses. Tone, fine. Sunday, yes. Special, no. Very good audience appeal. All classes city of 91,000. Admission 40-50. Guy O. Kenimer, Arcade Theatre (1,150 seats), Jacksonville, Florida.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. An excellent picture for city, or higher class, but don't think it will go in small towns. Story of New York in the early days. Davies does excellent work. Tone O. K. Fair appeal. Yes for Sunday. Special, suitable in some places. Draw family and transient trade, city 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

RENDEZVOUS. (7 reels). Star cast. First the title was very bad for us here, next the picture itself was away below Marshall Neilan's standard and finally the flop it took was simply a nose-dive smash. It came pretty near chalking up a new record on the wrong side of the ledger. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. This one about the worst Keaton has done so far and the people told me so many more like this one and Keaton is done for. Print good. Tone, none. Special, no. Poor audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. Very good, but I wish Keaton would tell me how to run a feature all on one machine without changing, just for fun and what state is it where they let the reels lay on the outside uncovered. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

THREE WEEKS. (7,500 feet). Star, Aileen Pringle. Elaborate and sumptuous film presentation of the book. Well acted and faithful to the story. It brought a crowd of all classes. Good box office, and nothing in the picture to shock anybody. Tone, doubtful. Sunday, no. Special, yes. One hundred per cent. audience appeal. All classes town of 6,000. Admission, 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. A very slim story set in magnificent scenery that impressed everybody with its beauty and splendor. But, Mr. Paramount please do not kill Tom with punk stories. We all like him. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Not as good as "Manhattan" but will go over where Dix is a favorite. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Some people expressed themselves in superlatives over the excellence of this production while others shrugged their shoulders not knowing what it was all about. Undoubtedly, it was a wonderful production and a credit to the producers. I lost money on it because I was oversold. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NORTH OF 36. (7,908 feet). Star, Lois Wilson. One fine picture and my patrons told me that it was better than "The Covered Wagon" in many ways. Tone, fine. Sunday, yes. Special, yes. Fine appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

PETER PAN. (9,593 feet). Star, Betty Bronson. One of the best "kid" pictures ever. The children ate it up and the adults screamed for the crumbs. We used the song, "Peter Pan" as the hub around which to build a pretty prologue. It worked fine. It will go big wherever children exist, and that covers about every place. B. A. Aughinbaugh, Public School Theatre, Lewistown, Ohio.

PETER PAN. (9,593 feet). Star, Betty Bronson. Very good. Be sure to tell them that it is a fairy tale. Good tone and appeal. Yes for Sunday. No for special my opinion. Draw rural class, town 250. J. J. Halley, San Anselmo Theatre, San Anselmo, California.

PETER PAN. (9,593 feet). Star, Betty Bronson. A good children's picture but won't please adults. Watch your step on price. Not a good box office attraction. It's a beautiful production, well acted and directed, photography, good. Tone, okay. Sunday, okay. Special, no. Audience appeal, sixty five per cent. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Valentino is dead so far as our town of 4,000 goes. Poorest photography of any Paramount ever run in our theatre. Action very slow. As a box office attraction we lost plenty of money. Only a fair program picture. Tone, okay. Sunday, okay. Special, no. Audience appeal, seventy-five per cent. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TRIUMPH. (8,297 feet). Star cast. We heard this one "panned" a good bit, but we do not see that it merits such an attitude. The picture carried with it a splendid lesson and was well acted. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WEST OF THE WATER TOWER. (7 reels). Star cast. A very good production, liked by all, but not for youngsters. Tone, good for grown-ups. Sunday, yes. Special, no. Audience appeal, eighty per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

YOUNG RAJAH. (7,705 feet). Star, Valentino. This is the best Valentino picture I have seen. Had no kicks on this one. Good tone and 100 per cent. appeal. Sunday and special, yes for me. Draw all classes, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

Pathe

DYNAMITE SMITH. (7 reels). Star, Charles Ray. For the roughnecks very suitable as it's rough. For the refined, it will make them dissatisfied. My farmer trade (especially the

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men) liked it, but it will only do as a program. Tone, rough. Sunday, optional. Farmers. Admission 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Preferred

HERO. Star cast. Nothing extra but the price. Small towns lay off. Rotten audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Producers' Dist. Corp.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. A fast moving thrilling comedy that will please. Not much story but plenty of action. You can boost it and it will stand up. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

MINE WITH THE IRON DOOR. Star cast. (7,800 feet). This proved to be a great box office attraction for us. Played it one full week at advanced prices. Did not open up as expected but with the one hundred per cent. satisfied patrons the picture grew. All exhibitors can feel safe in playing this picture as it will make you money. Tone, okay. Sunday yes. Admission 10-30, matinee, evening 10-40. J. O. Sholseth, Princess Theatre, Sioux Falls, South Dakota.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. "That's the stuff" they told me going out. Well, if that's the case let's have some more. Fair box office attraction. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HOOSIER SCHOOLMASTER. (5,326 feet). Star cast. People here thought this a very good picture and were evidently pleased with it. Did fairly well at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LEGEND OF HOLLYWOOD. (5,414 feet). Star, Percy Marmont. Acting of Marmont good but the picture is rotten. Some of our patrons still kid us after two weeks since its showing. A few liked picture. On the whole a piece of poor stuff. Tone, okay. Special, no. Audience appeal, twenty per cent. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. Very good western held the interest to the end. Carey is well liked by my patrons. Tone, good. Sunday, yes. Hardly suitable for special. Good appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROARING RAILS. (5,753 feet). Star, Harry Carey. This is the best Carey that was ever made and the best he has ever done and if he keeps on making them like this, he will be making them all step. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

Scene from "Parisian Nights," an F. B. O. production co-starring Elaine Hammerstein and Lou Tellegen

ROARING RAILS. (5,753 feet). Star, Harry Carey Positively the best that Carey has done. This picture is good enough for any house: it has a little bit of everything in it. Print new. Good tone. Sunday and for special, yes. Appeal great. Draw all classes, big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WANDERING HUSBANDS. (5,799 feet). Star James Kirkwood. We call this a dandy picture for any house and it drew well for us. Just the kind that pleased everybody. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WELCOME STRANGER. (6,618 feet). Star, Florence Vidor. A corking good program picture. Should please any audience. Tone, okay. Sunday, okay. Special, no. Audience appeal, ninety-five per cent. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

United Artists

AMERICA. (14,000 feet). Star cast. Very good picture and should bring you money if your rental isn't too high. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Small town class town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. One of the very best stories centering about the race track that we have ever played. No small town, or large one either need be afraid of this one. Tone, good. Sunday, no. Audience appeal, ninety-five per cent. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HILL BILLY. (5,734 feet). Star, Jack Pickford. A story of the Kentucky mountains which was a little gruesome, but gave fair satisfaction. Fair tone. Appeal 80 per cent. Sunday, or as special, no. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

IRON TRAIL. Star cast. A good story of Alaska with some good characters, good acting, and wonderful shots of scenery. Tone, good. Sunday, no. Very good appeal. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

LOVING LIES. Star cast. Here is a pretty fair sea picture but the moral tone of the story killed it here. A number of our patrons told us they thought the moral tone was awful. Tone bad here. Appeal 70 per cent. For Sunday and as special, no. Draw rural and town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

NO MORE WOMEN. Stars, Matt Moore, Madge Bellamy. A dandy comedy-drama that pleased all who saw it. It failed to draw for us, however, and we grossed just a little more than film rental. Good tone. Fine appeal. Sunday yes, but no as special. Draw rural and town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TESS OF THE STORM COUNTRY. Star, Mary Pickford. This is a story based upon a conflict between a pious rich man and squatters on his land and his attempt to evict them. It is full of sentiment and pathos and our Mary is at her best in this role of a squatter's daughter. The star's personality and popularity will fill your house. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Excellent picture but did not draw big business first night. Flopped other two days. Town of 9,237. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

THREE MUSKETEERS. Star, Douglas Fairbanks. These kind of pictures don't take here too much old stuff but the free library showed it and drew a packed house. Tone, good. Sunday, no. Special, no. Fair appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

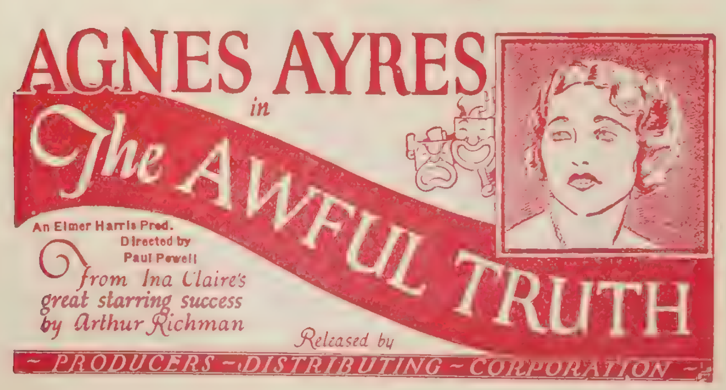
THROUGH THE BACK DOOR. Star, Mary Pickford. A fine wholesome picture. Good story with convincing acting. Played to good business under unfavorable weather conditions. Tone, good. Sunday, yes. Special, yes. Audience appeal, very good. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Universal

ACQUITTAL. (6,325 feet). Star cast. "A truly wonderful picture." Some patrons expressed themselves about this one. It's one of the pictures that should be seen from the beginning to be rightly appreciated. If you can get them in on time you have here a wonderful bet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. The outdoor fans were enthusiastic over this picture and while it's a fair program production that's all that can be said about it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DARING CHANCES. Star, Jack Hoxie. The best Hoxie we have had this year. Everybody liked it. Give Jack the story and he delivers. Our crowd like him even the women. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.



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Scene from "Classmates," a First National release.

GALLOPING HOOFS. Star, Jack Hoxie. Fairly good western. Have run better. Hoxie takes very well here. Drew a good house which seems to please fairly well. Tone, fair. Sunday, no. Special, no. Very good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Accepted as a fair program picture and went over in an average manner. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Magnificent tone and appeal. Yes for Sunday. As special, yes. Draw rural class, town 250. J. J. Halley, San Anselmo Theatre, San Anselmo, California.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is one of the best pictures to date in my opinion, but didn't please all—only about seventy-five per cent. And it didn't draw the crowds. Good tone. Great for Sunday. Yes as special. Appeal about 75 per cent. Draw all types, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. In my five years' experience as an exhibitor I don't think I ever ran a picture, and I have run all the best produced, that I had such unqualifiedly enthusiastic praise on as this one. I ran it in one of the worst storms of the year and didn't pull as I would have done had the weather been favorable. It's an outstanding picture of all time. A credit to the producer and an added prestige to any house running it. While I ran it late, surely the proverb: "Better late than never" was at no time truer than on this. I make my bow, very low, to Mr. Carl Laemmle. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. One of the cleanest pictures produced in a long time. Very favorable comments heard from patrons. Big business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LAW FORBIDS. (6,262 feet). Star cast. A fair drama, with good acting and lots of good actors. Have seen lot better pictures from Universal. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. Boys this is a very good picture and if you haven't played it go get it and boost it. Print good. Tone, very good. Sunday, yes. Special, yes. Audience appeal, very good. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MERRY GO ROUND. (9,175 feet). Star cast. Was considered a great production by the majority and duly appreciated as such, while it didn't show up so well at the box office it was no doubt due to the very severe weather. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RECKLESS AGE. (9,593 feet). Star, Reginald Denny. A fine production. No dull moments. Good tone, fine appeal. Sunday yes. Special, no. Draw rural class, town 250. J. J. Halley, San Anselmo Theatre, San Anselmo, California.

RIDING PRETTY. Star, William Desmond. Desmond goes for me and he is getting better all the time. He has plenty of action in his stuff. A good picture all the way around. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star cast. Just a program picture that's all. Town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. This one went over like a shot. While there is nothing big about it. It's a swift moving racing show that grips old and young alike and send them away telling us they had a heck of a good time. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TRIFLING WITH HONOR. (8,785 feet). Star cast. Fine entertainment. Our patrons liked it very much and did not hesitate to tell us so. Business was poor. Tone and appeal good. Sunday, yes. As special, no. Draw rural and town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WOMEN FIRST. Star cast. Dandy little picture of the Kentucky race tracks. It had the customary villain who needs the money and wants the girl and the hero who saves the day. Tone, very smooth. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Fine picture but failed to draw. Tone, okay. Sunday, no. Special, yes. Audience appeal, okay. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A great sea story that pleased the greater part of the audiences. We paid too much rental and lost quite a number of those dollars. Tone, good. Sunday, no. Special, yes. Audience appeal, good. Town and rural class town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CLEAN HEART. (7,950 feet). Star, Percy Marmont. Just a lot of trash for small town patronage. All about a man about to go crazy. Tone okay. Sunday, yes. Special, no. Poor audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CLEAN HEART. (7,950 feet). Star, Percy Marmont. We are sorry to say it, but we had more kicks on this picture than any we have run for some time. Story not good for a picture and direction very poor. This is not the kind of stuff people want to see at our house. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CODE OF THE WILDERNESS. (7,000 feet). Star cast. Better than average picture. Good Saturday show. Town of 2,600. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

MAN FROM BRODNEY. (7,100 feet). Star cast. Good, interesting from start to finish. Good acting by the entire cast. Fine settings and well produced. Drew very well. Tone, okay. Sunday, yes. Special, yes. Good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Now Booking

HARRY CAREY
in
"Silent Sanderson"
Directed by Scott R. Dunlap

A Hunt Stromberg
personally supervised production

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- PRODUCERS - DISTRIBUTING - CORPORATION -

JOBYNA RALSTON

Harold Lloyd's leading lady in Pathe pictures is rapidly winning popularity "on her own artistry"

TWO SHALL BE BORN. Star, Kenneth Harlan. A good little program picture that pleased fairly well. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TWO SHALL BE BORN. (6 reels). Star, Jane Novak. A good program picture; not a flaw in direction nor acting, and was glad I used it. Tone, good. Sunday, yes. Special, no. General audience appeal. Farmers. Admission 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Warner Bros.

FIND YOUR MAN. (7,300 feet). Star, Rin Tin Tin. Good dog picture. Animal lovers will eat it up. Tone, okay. Sunday, okay Special, no. Audience appeal, eighty-seven per cent. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. This feature has a combination of good qualities that pleases all classes. The youngsters will eat it up and the comedy element puts it over with the older patrons. Tone, O. K. Sunday, yes. Audience appeal, 100 per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HER MARRIAGE VOW. Star, Monte Blue. Buy it right and push it. It will average up with all of Warner Brothers'. Tone O.K. Good appeal. Yes for Sunday, and I'd say as special. Draw small town and country class, town 450. Admission 10-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

HOW TO EDUCATE A WIFE. (6 reels). Star, Marie Prevost. Good. Nothing to rave over, but pleased those who saw it. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star cast. This picture pleased all who saw it, as do most of the dog pictures. Tone, good. Sunday, yes. Good audience appeal. Small town class town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

LITTLE CHURCH AROUND THE CORNER. Star cast. An excellent show with a title that drew good business on our poor night. The print had some bad spots in it that is the only complaint I have to make about the show. Tone, good. Not suitable for special. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LITTLE JOHNNY JONES. Star, Johnny Hines. This one is as good a comedy as you would wish to see. Pleased everybody and drew a good house. Come again, Johnny, with another one. Tone, fine. Sunday, yes. Special, no. Great audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

LOVERS' LANE. (6,000 feet). All star cast. Six short reels, but it seemed to satisfy as a program picture. Good acting by Robert Ellis, who made a strong hit with the female portion of the audience; in fact this picture should appeal to the ladies more than to the men, and the boys who have bought this should bear the fact in mind. Fair tone. Appeal 75 per cent. Yes for Sunday. No as special. Draw general class, town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LUCRETIA LOMBARD. (7,500 feet). Star cast. You can add my name to the long list of boosters for this excellent attraction. It has all the elements of appeal needed in a big production and is entirely suitable for the masses as well as the classes. Tone, O K. Sunday, yes. 100 per cent audience appeal. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NARROW STREET. Star cast. Very good comedy-drama which pleased everybody. Nothing but praise for this one. Tone, fine. Sunday, yes. Special, no. Audience appeal, 100 per cent. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CLARA BOW

The dainty "flapper" will be seen in the Lubitsch-Warner Bros.' production, "Kiss Me Again"

TIGER ROSE (8,000 ft.). Star cast. An extremely high class Northern special that is suitable for the very best houses. Story, acting, suspense, scenery and everything. Tone, O. K. Sunday, yes. Audience appeal, 100 per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

TIGER ROSE. (8,000 feet). Star, Lenore Ulrich. Good picture. Pleased about all that came to see it. Too long. Could be cut down to about seven reels. Tone, O. K. Sunday, yes. Special, no. Good audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

WHERE THE NORTH BEGINS. (6,200 ft.) Star, Rin-Tin-Tin. Played to a good Saturday night house. Rin-Tin-Tin sure is some dog. Patrons more than pleased. Print good. Town and farmers town of 701. Admission 10-20. C. W. Perrigo, Star Theatre (200 seats), Argyle, Wisconsin.

Comedies

AGGRAVATIN' PAPA. (Educational). Star, Jimmie Adams. Here's a comedy that kept the audience in an uproar. Lots of action too and Jimmie Adams did his stuff to perfection. The dog, Peter the Great, also played his part well and had the kids yelling the roof off the old shack. Tone, good. Sunday, yes. Special, no. Audience appeal, 100 per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

AIR POCKETS. (Educational). Star, Lige Conley. Excellent action comedy in it. Patrons enjoyed it. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ALICE "THE DOG CATCHER." (Winkler). This is one of the finest one-reel comedies we have ever run. Good, clean comedy which satisfied one hundred per cent. J. O. Sholseth, Princess Theatre, Sioux Falls, South Dakota.

BEHIND THE SCENES. (State Right-Chaplin.) Proved to be very funny, even though about five years old. I find that these old Chaplins go over fine. Tone and appeal good. Sunday, yes. Mitchell Conery, Conoat Projection Service, Menands, New York.

BIG BUSINESS. (Pathe). "Our Gang." One of the real good Gang comedies used with "Miss Bluebeard" made an evening of laughs, and it pays to get them in good humor. Tone, good. Sunday, yes. Appeals to patrons that are in need of a laugh. Farmers town of 2,500. Admission 10-20,

GEORGIA HALE

Charlie Chaplin's new leading lady in "The Gold Rush," his forthcoming United Artists release.

10-25. H. J. Longaker, Howard Theatre (350 seats), Alexander, Minnesota.

BONEHEAD. (Educational). Star, Poodles Hanneford. Yes, Poodles, played the part well. He sure acted the bonehead and in so doing put part of the audience to sleep. Second reel had a little more action but there was too much repetition. This boy should be put into real comedies as he seems to be trying to do his best even in slow drags like this one. Tone, good. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BUSY BUDDIES. (Educational-Burns). An extra good comedy that brought out many giggles. Well worth playing. Tone good. Appeal, 90 per cent. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

COBBLER. (Pathe-Our Gang). A good comedy, up to the high standard of the series. In some spots the kids went wild over it. Good tone and appeal. Yes, for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

DAREDEVIL. (Pathe). Star, Ben Turpin. Splendid. Turpin has never made a bad one. My patrons like his style of comedies. Tone, none. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FIGHT. (Fox). A pleasing comedy. If the balance of this series are as good as this one they will prove a success. Print new. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GETTING GERTIE'S GOAT. (Educational-Devore). Another excellent Educational with plenty of action in spite of fact that it is a Dorothy Devore comedy. Don't be afraid to tell the old standbys that the comedy will be good on the night you show this one. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GIANTS VS. YANKS. (Pathe). "Our Gang." Not above the average of this series. A few laughs, but to my opinion just an ordinary comedy offering. Tone, good. Sunday, yes. Fair audience appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

GOOD MORNING. (Educational-Hamilton). Same as all of Hamilton's comedies. This time he is paper boy, spreading sunshine, and always doing the wrong thing at the right time. Fair tone and appeal. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HALF BACK OF NOTRE DAME. (Pathe). Lots of laughs. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HIGH LIFE. (Educational-Lige Conley). Fine comedy. Fans like to see Lige Conley in one like this, as there is variety and action galore. Draw general class, town about 1,000. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIS FIRST CAR. (Educational-St. John). This one went across great in our house on a Saturday night. They sure had some trouble with the old flivver. Tone O.K. Appeal good. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

JUNIOR PARTNER. (Educational-Juvenile). A comedy that was commented favorably upon by young and old. It is a pippin of a comedy—a dandy Juvenile. Good tone and appeal. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LARRY SEMON REISSUES. (Vitagraph). These one-reel reissues are as good as the average one-reel comedies. Prints on these are always new. Fair appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LONESOME. (Educational). Star, Lloyd Hamilton. Punk. No laughs in two whole reels. What are supposed to be laughs didn't even get a whimper here, and that's going some. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

MACK SENNETT COMEDIES. (Pathe). I have played all these to date and have never had a poor one yet. They are the safest comedy on the market to buy. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

MAD RUSH. (Educational-Cliff Bowes). As good as the average Cameo one-reeler. This was the best part of our show, as the feature was in terrible condition physically for projection. Good tone and appeal. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MY FAMILY. (Educational). This is a pip of a two-reel comedy. Laughs galore. Tone, good. Sunday, yes. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

OH, BABY. (Pathe-Chas. Chase). A very good one-reel comedy; in fact, they like all of this star's comedies. Prints always new. Good appeal. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

OVER THE FENCE. (Educational-Juvenile). Really a 100 per cent kid comedy. Pleased grown-ups and children, and the kids almost raised the shingles with their yells. It is seldom that a Juvenile Comedy hits the mark, but this one surely did do it. Draw general class, town about 1,000. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Jane Novak and Fuller Mellish in Vitagraph's "Two Shall be Born"

STRETCHING THE TRUTH. (Fox). Lots of laughs, Diogonese and his lantren. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SWEET PAPA. (Fox). Very little comedy in this Fox. May think it is, but when your audience don't laugh, it just ain't, that's all. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TOOTSIE WOOTSIE. (Educational). Star, Neal Burns. Cleverly gotten up comedy with enough slapstick injected to please. Tone, good. Sunday, yes. General audience appeal. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexander, Minnesota.

TWO TWINS. (Metro-Goldwyn). Star, Bull Montana. Boys, here is a real good comedy. In fact the whole series of this star is knockout comedies. Prints good Tone, okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WILD RIDING. (Educational). A very good laugh producer. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Short Subjects

AFRICAN HUNTSMEN. (Pathe). This is an exceptionally clever Paul Terry cartoon. Tone, good. Sunday, yes. Good audience appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

BENEFACTOR. (General Electric Co.).

Now Booking
"STOP FLIRTING"
an
AL CHRISTIE feature
Directed by Scott Sidney
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

This was shown at a school and so donated by the company. If it can be obtained for a theatre, I would recommend it. It's entertaining and instructive. Mitchell Conery, Conoat Projection Co., Menands, New York.

DEATH RAY. (Pathe). An educational two-reel subject that did not create much comment. It seemed all right but did not get over. Tone, okay. Sunday, yes. Farmers. Admission 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FIGHT AND WIN SERIES. (Universal). Star, Jack Dempsey. Packed them in and had "Peter Pan" for opposition. No exhibitor can go wrong on this series, and Universal will not hold you up. Pleases all and puts the pep in your program and box office receipts. Lumber town, draw farmers and merchants. Admission 10-25. Grand Theatre (G. Hubler, manager, W. S. Harris, owner), Marked Tree, Arkansas.

FOX NEWS NO. 34, 35. Some great views of the eclipse in these two issues. I find, after having tried all the other news reels, Fox News to be the best. Draw all classes, big city. Admission ten cents. Stephen G. Brenner Eagle Theatre (218 seats), Baltimore, Maryland.

GEORGE WASHINGTON. (Vitagraph). A good one-reel picture for use on or near Washington's birthday. A very appropriate subject. Tone, good. Sunday, yes. Good audience appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

GO-GETTERS. (F. B. O.). Star, Alberta Vaughn. Chapter four. Getting bette, every time. Will increase your crowds. They sure are fine. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

PATHE NEWS NO. 9. Eclipse of the sun in this one which makes it interesting. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

PRICE OF PROGRESS. (Pathe). Very good as short subject. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WHY ELEPHANTS LEAVE HOME. (Pathe). A very good educational and instructive subject. Two reels of this kind of subject too long; should have been a one-reeler. Suitable for Sunday. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Independent

AVERAGE WOMAN. (State Right). Star cast. Was considered a good picture here and went over better than expected. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BLACK LIGHTNING. (State Right). Star, Thunder, dog. The best dog picture produced in some time. Much better than Strongheart and Rin Tin Tin. Tone, good. Special, no. Good audience appeal. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

PATSY RUTH MILLER

In Universal's "Lorraine of the Lions," the featured feminine player seeks in vain to hide from her director, Edward Sedgwick. He is armed with "the Big Stick."

BORDER INTRIGUE. (State Right). Star, Franklyn Farnum. Just another western, but westerns go for me anyway, and so does Franklyn Farnum. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

BORDER RIDER. (State Right). Star, Al Richmond. Whoever heard of this star? I never want to again. So amateurish that the kids noticed it. Anyone could tell the entire cast were being directed and directed very poorly. Tone, none. Sunday, no. No audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. One of the best comedies I have ever shown. You can't go wrong on this one. Tone, good. Sunday, yes. Good audience appeal. Small town class town of 1,000. Admission 10-30. E. D. Muchow, Hub Theatre (210 seats), Gaylord, Minnesota.

EMPTY HEARTS. (Banner). Star, Clara Bow. Nothing extra. Not a special in my opinion. Title will draw. Tone, good. Sunday, yes. Special, no. Audience appeal, fifty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIRE PATROL. (Chadwick). Star cast. Here is one that did not come up to what I expected. Although it was a good picture, but I expected more. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

FLOODGATES. (State Right). The majority agreed that it was a good picture, and it did pretty well at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GIRLS MEN FORGET. (Principal). Star, Johnnie Walker. Rotten. Tone, okay. Sunday, no. Special, no. Appeal, none. Oil field class town of 1,000. Admission 10-25 H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HARD HITTING HAMILTON. (State Right). Star, Buffalo Bill, Jr. An extra good western with the same old story. Drew good. Tone, yes. Sunday, no. Special, no. Audience appeal, eighty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HORSE SENSE. (State Right). Star, Dick Hatton. Just a western that will get by in the small houses. Tone, good. Sunday, yes. Special, yes. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

MARTYR SEX. (State Right). Star, William Fairbanks. A program picture that I got by with. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PAIR OF HELLIONS. (State Right). Star cast. Went over farily well and pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RAGGED ROBIN. Star, Matty Mattison. They tried to make another "Robin Hood," but, oh, what a failure! Although it will stand a one day showing. Print new. Tone, none. Poor appeal. Sunday in city, yes. No as special. Draw all classes, big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RIDERS OF THE LAW. (State Right). Star, Jack Hoxie. A real good western that will please the western fans. Tone, good. Sunday, no. Special, no. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

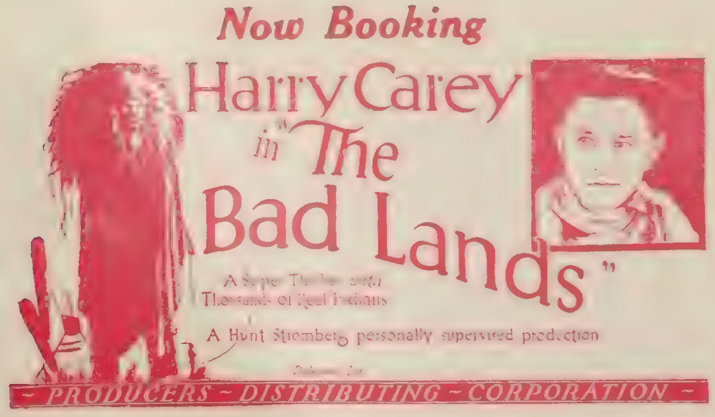
TEN NIGHTS IN A BARROOM. (Arrow). Star, John Lowell. A good picture that did fine at the box office. Good tone. Appeal 90 per cent. Yes for Sunday. As special, no. Draw rural and town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

THUNDERING ROMANCE. (Steiner). Star, Buffalo Bill, Jr. Another western, but he is going good for me and puts lots of pep in his pictures, and is a comer. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

TWO FISTED JUSTICE. (State Right). Star, Bill Patton. Good western. Sold cheap and made the same way. Special, no. Fair audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

UNKNOWN. (Goldstone). Star, Richard Talmadge. Richard goes fine here, but the prints are in very tough shape. Was better directed this boy would make them all sit up and take notice. As in my opinion he is the best stunt man in the business. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WOMAN WHO SINNED. (State Right). Star cast. Here is a picture that is well acted, direction good. A religious picture just the thing for Sunday. Played this Saturday, Sunday, Monday and Tuesday. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.



Now Booking
Harry Carey
in "The Bad Lands"
A Super Thriller with Thousands of Real Indians
A Hunt Stromberg personally supervised production
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"The Rag Man"

(Continued from page 150)

appears in the kind of character and makeup in which he achieved his popularity, that of a little urchin of the streets in ragged, oversize clothes and the familiar battered cap.

It is a different Jackie, however, that appears in this picture, a Jackie who unmistakeably shows that he has grown older, and while he has lost much of his winsomeness which was so evident in "The Kid," he has improved in other ways, for Jackie has developed as an actor, revealing a sureness of touch and a technique in handling situations and putting them over that would do justice to a much older person.

The story this time is one that is strong in sympathy and human interest, in which Jackie appears as an Irish orphan who forms a partnership in the junk business with an elderly Hebrew. This gives opportunities for a lot of Jewish and Irish humor that makes for good entertainment. In fact the picture is largely made up of gags and situations skilfully worked up for their audience effect, and there is a lot of sure-fire stuff.

Jackie is surrounded by a good cast, including Robert Edeson, Ethel Wales, Lydia Yeamans Titus and others, but almost all of the action falls on Jackie and Max Davidson as his partner. Davidson's work is excellent, his characterization sure, introducing both pathos and comedy, and he is an excellent foil for little Jackie.

The plot interest is slight; the story is inclined to drag somewhat. However, the comedy gags and human interest situations and pathetic bits, combined with an amusing lot of subtitles that will get a lot of laughs, should make this picture a pleasing one for the average patron. Its greatest handicap, really, is the fact that Jackie, the clever child actor, has to start to win all over again those who cherish the memory of his wonderful charm and winsomeness as a very small and delightful kiddie.

Cast

Tim Kelly	**Jackie Coogan**
Max Ginsberg	**Max Davidson**
Mrs. Malloy	**Lydia Yeamans Titus**
Mr. Barnard	**Robert Edeson**
Mr. Scott	**William Conklin**
Dynamite	**A Horse**

Story by Willard Mack.
Photographed by F. Good and R. Martin.
Directed by Eddie Cline.
Length, 5,968 feet.

Story

When an East Side orphanage in New York is burned down, little Tim Kelly escapes in his night clothes and a cop chases him. He seeks refuge in the junk wagon of Max Ginsberg, and Max who is lonely takes pity on him and they become fast friends. When Max is sick and Tim shows his ability as a "business man" Max makes him his partner. Max has been defrauded out of an invention by a crooked lawyer Bernard. Tim accidentally learns his whereabouts from a letter in an old suit of clothes he buys and goes to Bernard who finally makes full restitution. This makes Max and Tim both wealthy. They enter exclusive circles and become known as the city's largest antique dealers.

"The Swan"

Menjou Scores Heavily in Clever Satirical Romantic Comedy Directed by Dmitri Buchowetski

Reviewed by C. S. Sewell

One of the outstanding successes of the past theatrical season, "The Swan," a play by Ferenc Molnar, has been transferred to the screen by Paramount with a cast headed by Adolphe Menjou, under the direction of Dmitri Buchowetski.

"The Swan" is a romantic comedy of European court life concerning the love affair of a princess who is wooed by a neighboring prince, a brilliant, sophisticated man of the world, but who really loves an insignificant tutor in the royal household and finally overthrows tradition by declaring her love for and marrying him.

There is a delightful opening to the picture in which all the gorgeous pomp of royalty is laid on heavily and then treated in a clever satirical vein. For instance the fact that a fly lights on the prince's foot and he is beginning to awaken is flashed from flunkey to flunkey all through the palace creating great excitement.

The outstanding character which far outshadows every other is that of the prince, and as played by Menjou under Buchowetski's direction it is a brilliant and delightful performance. Mr. Menjou is the perfect embodiment of the sophisticated prince, bored with the idea of his marriage to the haughty princess, always ready to flirt with a pretty woman and a good fellow among his own men. He reveals a new angle of his work in a scene where coming in out of the rain, wet and bedraggled and peevish, he changes to nondescript clothes but still retains his monacle and imperious air. His every moment on the screen is enjoyable.

Mr. Buchowetski's direction is clever and scintillating; he puts over the points with telling effect and introduces realistic continental atmosphere in his scenes of royalty. The picture is beautifully mounted and strikingly photographed; a flashback to a story which the tutor is telling of a page who loves a princess reminds one by its clearness, beauty, composition and perfection of detail of the work of some of the old masters of painting.

It is the type of picture that depends largely for its appeal on its smartness, cleverness and brilliancy of comedy, characterization and direction. In a word, it is really more in the handling of the story than in the story itself that its charm lies, for stripped down to its essentials for those who put story value first, it belongs in the class of the romances that delighted us in childhood, with the poor and untitled chap winning the love of the great princess who throws over the proud prince to marry him.

Ricardo Cortez gives a performance as the tutor that will please his admirers, and Frances Howard, a stage star, appears as the princess. As the haughty and unbending "swan" of the title she is beautiful and extremely effective, but rather unbending in the love scenes, and has little chance to show real dramatic ability. Clare Eames is extremely effective as the prince's mother, with Helen Lee Worthing registering as a flirtatious woman, a decided contrast to the other feminine roles.

There is a very effective and cleverly handled duel scene, where the tutor manouvres until the fight is out in a big corridor and the entire palace aroused. He is finally wounded and this has the effect of causing the princess to declare her love.

While its slight story may not appeal to some, its clever treatment should make this a picture that should prove popular especially with the better class of patrons.

Cast

Alexandra	**Frances Howard**
Prince Albert	**Adolphe Menjou**
Tutor	**Ricardo Cortez**
Wanda	**Helen Lee Worthing**
Priest	**Michael Visaroff**
Wunderlich	**Michael Vavitch**
Albert's Mother	**Clare Eames**
Alexandra's Mother	**Ida Waterman**

Based on play by Ferenz Molnar.
Adapted and directed by Dimitri Buchowetzki.
Length, 5,889 feet.

Story

With royal pomp and ceremony, Prince Albert arises and his chief aide, Wunderlich, reminds him he is to meet Princess Alexandra at eleven. En route to the reception room he flirts with Wanda, a lady in waiting. Both he and Alexandra are bored with each other, but a match is arranged by their respective mothers, for reasons of state. The tutor for the young princess is in love with Alexandra and tells of his love by means of a story he makes up for the children about a page who loved a princess. At the suggestion of her mother Alexandra arranges a picnic and takes

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the tutor along to make the Prince jealous. A storm arises and all seek shelter in a cabin, but the Prince and Wanda quarrel. The Prince gives a drinking party to his aides and, thinking to have sport and get away from the superstition of thirteen, invites the tutor, but finally makes a remark that the tutor resents. They draw swords and the Prince is overpowered. Wunderlich then fights the tutor, who maneuvers out into the big hall and the whole palace is aroused. The tutor is wounded and Alexandra rushes to him, confessing her love before the court. The Prince releases her from her promise and her mother is finally reconciled to her marriage with the tutor.

"The Mansion of Aching Hearts"

B. P. Schulberg Offers a Sentimental and Emotional Melodrama Suggested by a Well Known Song

Reviewed by C. S. Sewell

Using as a basis a sentimental song which achieved great popularity and got in the best seller class, B. P. Schulberg Productions is offering "The Mansion of Aching Hearts," an exceedingly emotional melodrama.

A woman on a small island off the Atlantic coast, peopled by fisher folk, marries a hard-hearted, narrow-minded and tyrannical banker and soon realizes her mistake in having thrown over the man she loved. Her husband becomes jealous and finally drives her away after doubting the paternity of his child. Mother and child become separated and the father raises the child as an outcast, shunned by the community. The boy grows up to hate his mother, who becomes matron of a home for wayward girls. When she returns he heads a mob to drive her off the island. The husband finally confesses how he has wronged his wife and son and the family become reconciled with the boy marrying a girl whose character the father has sought to blacken.

It will be seen that this story has been built with the idea of playing on the emotions and introducing as many heart-throbs as possible, and in this a good measure of success has been attained. The production is well made, with some good outdoor scenes and plenty of melodramatic action, including a storm in which the mother is wrecked in a small boat and rescued by her own son. The cast is entirely adequate.

Logic has not always been adhered to in the story, for one is apt to wonder why the mother made no attempt to find out whether by any chance her boy might have been rescued. The title of the song is brought in on two occasions as both the home of the wife and later the rescue home where she is in charge are captioned, "The Mansion of Aching Hearts."

Ethel Clayton, after an absence from the screen, returns in the role of the mother, and does good work, impressing by her sincerity. Cullen Landis is cast as the son and Sam deGrasse is effective in arousing antipathy as the hard-hearted father.

A few comedy touches are contributed by Edward Gribbon, but it is the emotional and sentimental angle that is heavily stressed and the heart-interest and sympathy for the mother that is played up.

Cast

Pauline Craig	**Ethel Clayton**
Martha	**Barbara Bedford**
City Girl	**Priscilla Bonner**
John Dawson	**Philo McCullough**
City Boy	**Edward Delaney**
Bill Smith	**Cullen Landis**
Martin Craig	**Sam de Grasse**
Fritz	**Edward Gribbon**

Based on song by Harry Von Tilzer and A. J. Lamb.

Adapted by Frederick Stowers.

Directed by J. P. Hogan.

Length, 6,147 feet.

Story

Pauline Craig realizes too late that she made a mistake in marrying Martin Craig, the town banker, a hard tyrannical man, in place of his cashier John Dawson, whom she really loves, but determines to take her medicine. Her little son becomes attached to Dawson and calls him "Daddy John." Crazed with jealousy, Craig accuses Pauline of infidelity and drives her from home on the island. In a storm she becomes separated from the boy and believes he is drowned. Dawson disappears at the same time and Craig denounces them before the townpeople. The boy is raised as an outcast. Pauline becomes matron of a home for wayward girls, and Martha, who Craig has driven from the island tells her of her innocence. Pauline returns to the island with Martha. Her son who hates her because of the lies Craig has told, becomes attached to her until she reveals her identity, then he gathers a mob to keep his vow and drive her from the island. Martin, who has learned that Dawson went to South America, realizes the havoc he has wrought and, with the aid of the boy in whom his love for his mother has triumphed, rescues her. Martin confesses the wrong he has done both of them and agrees to the boy's wedding with Martha.

"The Scarlet Honeymoon"

Shirley Mason's Latest is Thoroughly Enjoyable Romantic Comedy Drama Directed by Alan Hale

Reviewed by C. S. Sewell

Alan Hale, well-known to picture patrons as an actor, makes his debut as a director for William Fox with "The Scarlet Honeymoon" starring Shirley Mason, and has turned out a thoroughly entertaining little picture.

This production is an intimate little romantic comedy drama filled with delightful human touches. The sympathy of the audience is early focused on the hero and heroine in their love affair against parental opposition, and the interest is held right up to the last foot.

The story concerns the young son of a wealthy Argentinian who comes to New York and falls in love with a girl he sees in the Automat. Their romance, bright at first, strikes a snag when her family look askance at the lad, believing him to be poor, but receive him back with open arms when he returns with evidences of wealth and starts catering to their whims, and are quick to throw him over when it appears he has been guilty of stealing bonds. This proves to be a plan of the boy's father to test the girl's love, and you feel a pleasing satisfaction when she turns out to be true blue as you knew she would. We must confess that we fail to see the significance of the title which is really misleading.

Miss Mason is delightful as the heroine and Pierre Gendron is ideal for the South American hero, who by the way, at no time appears in the picturesque costumes usually associated with that continent, but is garbed in the correct clothes of the U. S A. In fact, every member of the cast does good work.

Somehow, there seems to be an unusual feeling of warmth, spontaneity and realism to this little picture. Its pretty little romance and true-to-life touches, get down under your skin and we confess getting a lot more real enjoyment out of it than from a number of big specials, and we are firmly of the opinion that it will prove a thoroughly pleasing attraction for the big majority of patrons.

Cast

Kay Thorpe	**Shirley Mason**
Pedro Fernando	**Pierre Gendron**
Harrison	**Alan Sears**
Joshua Thorpe	**J. Farrell MacDonald**
Mamie Thorpe	**Rose Tapley**
Elmer Thorpe	**Maine Geary**
Stella Thorpe	**Eugenie Gilbert**
Senor Fernando	**Eric Mayne**
Senora Fernando	**Eulalie Jensen**

Story by Fanny Davis.

Directed by Alan Hale.

Length, 5,080 feet.

Story

Senor Fernando, owner of a big business in the Argentine, sends his son, Pedro, to the New York branch. Pedro soon finds romance in the person of Kay Thorpe, a stenographer he sees in the automat, and finally manages to meet her. It is love at first sight, and he shows her a wonderful time. Kay takes him to her people. They receive him, but when he says his salary is $30.00 a week as a clerk his prospective brother-in-law tries to shoo him away. Kay is heart-broken, but after a while he reappears with a swell car, gives all of the family expensive presents and says he inherited a fortune. Pedro's father cables the New York manager to find out about the girl and if she really loves Pedro. He does this by having Pedro arrested by fake detectives for embezzling money. The family turns him down, but Kay goes to the manager to plead for Pedro, and to further test her love he tries to make love to her. Pedro comes in and gives him such a mauling he lands in the hospital. Pedro and Kay marry and go to the Argentine, where she is welcomed by his people, and his father explains everything, stating the manager has reported Kay as true blue.

"The Voice of the Nightingale"

(Educational—Novelty—One Reel)

Of especial interest to small children who delight in stories of birds is this single reel film in colors which features a little girl and tells a pretty little fairy story of how she caught a nightingale and as it sang to her she saw in her dreams its life history pictured, how it became separated from its mate and was caught in a trap while searching for it. She let the bird go and in gratitude it loaned her its voice during the daytime, which, as the story goes, is why nightingales sing only at night when children are asleep. It is prettily told, with a lot of appealing sentiment, and there are some excellent scenes in color of birds and various flowers, and some clever plastic effects in simulating bugs and other insects.—C. S. S.

"Olympic Games"

(Universal—Comedy—One Reel)

This Hysterical History Comedy purports to show the first Olympic event, a terrible contest between Bronchitis and Tonsilitis for the hand of a fair maid. Bronchy appears a sure winner in a majority of the events until balls of fire from a Roman Candle hitting his trousers encourage Tonsy to speed up in the foot race and pass Bronchy. The laurels of the day then hang on the chariot race. The maid winsomely loosens a wheel of Bronchy's conveyance and Tonsy wins after he has backed his balky mule across the finish line. An average number of the series.—S. S.

Shallenberger Sounds Appeal

Believes Semi-Standardized Advertising Will Be of Material Aid to All Independents

W. E. Shallenberger, president of the Arrow Pictures Corporation, gave it as his opinion, in a recent interview, that semi-standardized advertising for all the independents everywhere—producers, national distributors and state right exchanges—would be a vast aid in building up exhibitor confidence in the independent and his product.

"My advertising department is working at present," said Mr. Shallenberger, "on a series of advertisements shortly to appear in the trade press. While I am not at the moment prepared to divulge the exact nature of these advertisements, the fact remains that they are worked out against a unique background and carry a pithy slogan.

"This background and slogan I want to see adopted by all the independents, if this can be done, which will create an impression of solidarity which will go far toward strengthening the theatre owners' confidence.

"Further details of this plan will be announced later. For the present, let me say in all seriousness that I firmly believe that, if adopted, it will mark a distinct step forward for the independents."

"Her Father's Daughter"

Novel by the Late Gene Stratton Porter For F. B. O. Release

The spirit of the late Gene Stratton Porter, the novelist, will be carried on by the screen productions of her works, according to her son-in-law, Leo Meehan, who this week signed a contract with Film Booking Offices of America for the distribution of "Her Father's Daughter," one of the most popular of the author's series.

Work on the new production will start about April 1, says Mr. Meehan at the F. B. O. Studios, where he will maintain production headquarters. Mr. Meehan is now at work on the script. He will also direct the production, following closely the widely known theme of the book.

Mr. Meehan will undertake the production of the other Porter novels.

Hold Over "Charley's Aunt"

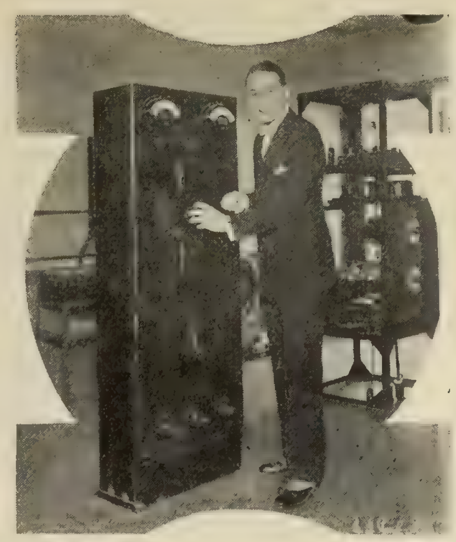
After playing a two weeks' day and date engagement at the Parkway and Century theatres in Baltimore, the Al. Christie feature, "Charley's Aunt," has been held over for an additional week at the Parkway, to be followed by a week's run at the Garden Theatre. This will give the production a continuous run of four weeks and establishes a new long run record for the city of Baltimore.

Press Book on "Lost World"

One of the most comprehensive and helpful of the press sheets issued by First National Pictures for its release is that for "The Lost World," recently off the press. It consists of ten pages, newspaper size, one page of which is devoted to reproductions of the series of unusual and impressive posters prepared for this production.

Players Returning to Coast

Claire Adams, who played the leading feminine role opposite Richard Dix in "Men and Women," and Robert Edeson, who had a featured part, will return to Hollywood in a few days.



Monte Blue, Warner Bros. star, experiments with the radio apparatus at that company's new Hollywood broadcasting station

Christie Working Fast

Walter Hiers, Bobby Vernon and Neal Burns Units Are Pushing Ahead in Production

From the Christie Studio comes the news that three of the four producing units there are working full time in the production of two reel comedies to be released through Educational Film Exchanges, Inc.

Walter Hiers is in the midst of western comedy, "Tender Feet" which was started immediately on the finish of "A Rarin' Romeo," a March release. Bobby Vernon is doing "Brass Buttons" and is nearly finished, while Neal Burns is working in "Why Hesitate?" Jimmie Adams, heading the fourth company working on the lot, is between pictures.

Although the producing season is drawing near a close at the Fine Arts Studios, production is still moving at mid-season speed. Al St. John is starring for Mermaid, "Fares Please," built around a rapid-transit system which is the back-bone of the comedy. Lloyd Hamilton is working in "Waiting" and Lige Conley is doing "Night Hawks," a Mermaid Comedy.

"Three Keys" Opening Picture

For its auspicious opening on March 18 the new Congress Theatre, Southern boulevard and 149th street, the Bronx, has selected "Three Keys" as the big attraction. This house seats 2,500 and is the last word in theatre construction. "Three Keys" w illbe presented the 18th, 19th and 20th of March. It is a banner picture and has in the cast Edith Roberts, Jack Mulhall, Virginia Lee Corbin, Stuart Holmes, Gaston Glass and Miss Dupont. It is a Ben Verschieser production, directed by Ed. LeSaint. Since its release "Three Keys" has been a consistent box office attraction, living up to the promises of Messrs. Briskin and Davis, that under Banner Productions they would deliver a consistent series of productions. The picture is released by Dependable Exchange, Inc.

Big Run for "Charley's Aunt"

Contracts were signed this week with Producers Distributing Corporation for the presentation of Al. Christie's big feature, "Charley's Aunt," at the Adams Theatre in Detroit on an indefinite run immediately following the current attraction, "Quo Vadis."

Fox Signs Peter B. Kyne

Author to Co-operate in Preparing Screen Treatment of Stories Picturized

To the list of popular authors who will contribute their works to the big release schedule planned by Fox for the 1925-26 season add the name of Peter B. Kyne, celebrated novelist and short story writer.

Mr. Kyne has signed his name to the dotted line for the Fox Company. By the terms of the agreement Fox gets exclusive rights to produce for the screen adaptations from Mr. Kyne's numerous works during the period of the contract. In addition to having the privilege of drawing from this vast source of potential screen material, the contract contains the stipulation, made at the author's own suggestion, that he will co-operate in preparing the screen treatment of each of his stories to be picturized, co-operate in the writing of the continuity and titles, aid in the actual direction of the filming, and co-operate and supervise the final cutting of the film.

Shipman Stories to Metro

Author and Playwright is Doing His Best Work Now

"The Man With a Thousand Faces," a story by Samuel Shipman and Arthur Caesar, has been purchased by Metro-Goldwyn-Mayer. This would seem to make Shipman, one of Broadway's most successful playwrights, a standard contributor to Metro-Goldwyn-Mayer.

Shipman's "Cheaper To Marry," directed by Robert Z. Leonard for Metro-Goldwyn-Mayer, is one of that company's biggest hits recently released.

Metro-Goldwyn-Mayer also secured an original story called "Nothing To Wear," from Shipman, which Hobart Henley is at work on.

Dorothy Gish in Dwan Picture

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, announces a cast of all-star proportions for Allan Dwan's new picture, "Night Life of New York."

Dorothy Gish has been signed to play the leading feminine role opposite Rod La Rocque. George Hackathorne has put his name on the dotted line, and Ernest Torrence has left Hollywood to appear in this picture.

"Charley's Aunt" in Fifth Week

With business continuing to hold up to record figures at all three points the Al. Christie feature, "Charley's Aunt," will go into the fifth week of its run beginning next Sunday at the Colony in New York, the Orpheum in Chicago and Grauman's Million Dollar Theatre in Los Angeles.

Warners Increase Stock Players

The acting staff of Warner Bros. Studio is increasing each week. The firm is determined to build up the strongest stock company on the Coast in order to meet the demands of its new season's program. Matt Moore and Clive Brook are the latest players to be signed to a long term contract by Warner Bros.

Chase Visits 'Frisco

Charlie Chase and his director, Leo McCarey, have returned from a brief trip to San Francisco. While on the trip the pair framed the next story to be made by this coming comedian.

Dix in "The Shock Punch"

Work Starts on New Paramount Picture; Frances Howard Featured

Production on "The Shock Punch," starring Richard Dix and featuring Frances Howard, was started today at the Paramount Long Island studio, under the direction of Paul Sloane.

The story by John Monk Saunders and adapted to the screen by Luther Reed revolves around a wealthy man's son who, in a course of boxing to keep himself physically fit, develops a shock punch. He is forced to use this knockout punch on several occasions, especially when in an attempt to prove his daring, he takes a position among structural iron workers.

Mr. Dix plays the part of Randall Lee Savage, possessor of the marvelous punch. Miss Howard appears as Dorothy Church, whose love Savage seeks to win by his daring feats. The supporting cast includes Gunboat Smith, former fistic idol, Percy More, Teo. Babcock and Paul Panzer.

Finish Seventh Buffalo Bill Film

Telegraphic advices from Hollywood, early this week, from Lester F. Scott, Jr., producer of the Buddy Roosevelt and Buffalo Bill, Jr., series of rapid-fire five-reel action-stunt features, to Weiss Brothers' Artlass Pictures Corporation, who handle the distribution of these popular attractions in the state right field, announced the completion of the seventh Buffalo Bill, Jr., entitled "On the Go," on February 21.

Work on the eighth and last of the current Buffalo Bill, Jr., series has already begun, under the direction of Richard Thorpe, who has handled the megaphone on a majority of the most successful features of both the Buffalo Bill, Jr., and Buddy Roosevelt series.

"Brian Kent" Is Popular

Irving Lesser, vice-president of Principal Pictures Corporation, reports that Harold Bell Wright's record book, "The Re-creation of Brian Kent," is proving immensely popular as a photoplay.

Lesser bases his reports from announcements coming from Principal's franchise holders in San Francisco, Los Angeles, Indianapolis, Kansas City, Wisconsin, Boston, Chicago, the middle west and all of New England.

Hale to Direct Valentino

Rudolph Valentino has selected Alan Hale, the welll-known actor, who recently turned director, to handle the megaphone on "The Hooded Falcon," his next independent Ritz-Carlton production. The story, formerly called "The Scarlet Power," will be produced on a scale rivaling "The Four Horsemen," in which Valentino made his first big hit. It is a romance of fourteenth century Spain.

Emory Johnson's New Film

Emory Johnson has completed arrangements for filming a production immortalizing the profession of journalism. The leading character will be an assistant foreman in the press room of a big metropolitan daily. Casting will shortly begin and the picture will be made at the F. B. O. Studios in Hollywood.

Mary Brian ("The Little French Girl") goes to Bermuda to make exterior scenes for this Paramount picture. This shot was snapped aboard the S.S. Fort Victoria, just before sailing from New York.

Strongheart Film an F. B. O. Release

Major H. C. S. Thomson, President and Managing Director of Film Booking Offices of America, Inc., announces that contracts have been signed between Jane Murfin and F. B. O. whereby the releasing company will distribute "White-Fang," A Jane Murfin-Laurence Trimble Production, starring "Strongheart," throughout the United States, Canada and the continent.

"White-Fang" is a story of adventure by Jack London, one of the greatest adventure writers America has yet produced, with the scenes laid in the savage, frozen-hearted Northland and in Southern California, and stars the greatest dog actor in the world.

The film was produced by Laurence Trimble and Jane Murfin, and was directed by Laurence Trimble, with the adaptation and scenario by Jane Murfin. Louis Weadock is responsible for the titles, and John Leezer, King Gray and Glen Gano were behind the cameras. George Berthelon acted as assistant to Laurence Trimble, and Viola Lawrence was film editor.

In support of "Strongheart" are Theodor von Eltz, Ruth Dwyer, Mathew Betz, Walter Berry, Charles Murray, Tom O'Brien, Steve Murphy, John Burch, Margaret McWade, and Silver, a real timber wolf.

In "White-Fang" Strongheart plays the part of a wolf-dog, a savage animal that grows up with a wolf pack in the Northland wilds, and becomes the property of an Indian trapper. He is taken away from the Indian and made to fight other animals and eventually is rescued and taken to civilized California where even more dramatic adventures await him.

"Pampered Youth" Record

Fifty-Four Cleveland Theatres Play Feature Day and Date

Fifty-four theatres in Cleveland and its suburbs played Vitagraph's "Pampered Youth," the David Smith production, simultaneously during the week of February 15th. This is believed to be a record for day and date showings of any photoplay in any city.

Alice Calhoun, who has the leading feminine role in "Pampered Youth," is a Cleveland girl, and the News-Leader welcomed her in the picture as "Our Own Alice."

In the list of fifty-four houses were: Alvin, Angela, Bronx, Ball Park, Broadway, Clark National, Columbia, Cozy, Detroit, East 79th-Hough, Szella, Fairyland, Five Points, Glen, Gordon, Gordon Square, Hortnorth, Homestead, Iris, Jennings, Keystone, Lakeview, Lexington, Lorain-Fulton, Lyceum, Main, Madison, Marquis, Marvel, Mayfield, New Colonial, New Victory, Parkview, Penn Square, Princess, Pearl, Quincy, Regent, Rex, Rivoli, Seas, Strand, Sunbeam, Terminal, Union, U-No, U. S., Vandora, Yale and Wade Park Orpheum, in Cleveland; the Karolyn, New London; Utopia, Painesville, Palace, Ashland, and Temple, Lorain.

"Once to Every Man"

Diana Miller has been selected to play the "heavy" feminine role in the new production John Ford is filming for Fox Film Corporation from Larry Evans' popular novel, "Once to Every Man." Edward Piel, Jack Herrick and Jazel Howell will play important character parts in this production. Collin Chase, it is announced, will substitute for Hank Mann in the comedy role. Hank is busy on another production for the Fox company and could not be on hand when wanted. George O'Brien and Billie Dove have the leading role in the screen version of the Evans novel.

To Film "Brown of Harvard"

One of the most famous American plays will be made into a motion picture when Metro-Goldwyn-Mayer produces "Brown of Harvard," Rida Johnson Young's great success.

"Brown of Harvard" has been seen by probably as many American people as any other play that has ever been produced. Its success as a play was so great that it was novelized and enjoyed a great sale in book form.

Louis Loeb Joins Arrow

W. E. Shallenberger, president of Arrow Pictures Corporation, announced the appointment of Louis Loeb, to the foreign department of his organization.

Mr. Loeb has long been active in this particular branch of the industry and it is expected that his knowledge of conditions will be of tremendous benefit to both him and his company in his new affiliations.

Returning to Hollywood

Upon the completion of "Men and Women," which Clara Beranger wrote from the stage play by Henry C. de Mille, father of William de Mille, the director, and David Belasco, the producer and scenarist will go to Hollywood for the production of "Young Wives," an adaptation of "Banco," Alfred Savoir's stage success.

Wanda Wiley Injured

Century Comedy Star Dragged by Motorcycle; Removed to Hospital

Wanda Wiley, leading comedy star of the Century Film Corporation, was seriously injured in a motorcycle accident several days ago in Hollywood, while enacting a scene for her latest Century Comedy. Strange as it may seem, the title of the comedy is "Met By Accident." It has been temporarily held up pending her recovery.

Miss Wiley, who has gained a reputation for comedy stunt acting, was riding the motorcycle at a rapid clip and attempted a trick fall which she has frequently accomplished in the past. Her skirt, however, caught on the saddle of the machine and she was thrown and dragged.

She suffered severe cuts and bruises and a sprained back. She was rushed to the Angelus Hospital where she is under the care of Dr. Wesley J. Hummell, of Hollywood. She will be laid up for several weeks.

Editing Three First Nationals

Three pictures for First National release upon which photography was recently completed and which are now in the process of editing and tilting at the United Studios in Hollywood, are Colleen Moore's second starring vehicle, "Sally," Edwin Carewe's production of "My Son," starring Nazimova, and Corinne Griffith's new starring vehicle, "Declasse," from Zoe Atkins' play.

John M. Stahl has about completed photography on "Fashions for Men," from the Molnar play, and George Fitzmaurice is nearing the end of camera work in his production, made with Samuel Goldwyn, of "His Supreme Moment," from May Edington's novel, "World Without End."

Select "Right to Live

John M. Stahl has decided upon "The Right to Live" as the title of his new First National release, photography on which was recently completed at the United Studios. This is the production made from Franz Molnar's successful stage comedy, "Fashions for Men," the leading role of which was acted by O. P. Heggie, on the stage.

The screen cast includes Lewis Stone, Alma Rubens, Percy Marmont, Raymond Griffith, Eileen Percy and William V. Mong.

Mr. Stahl is at present engaged in the editing of the film.

"Great Divide" Goes Big

Reginald Barker's Metro-Goldwyn-Mayer production of "The Great Divide" has registered a hit at the Criterion Theatre in Los Angeles, where both the public and the critics have found this stirring picturization of the William Vaughn Moody drama decidedly to their taste. Conway Tearle and Alice Terry have the featured roles in this popular picture, and are supported by Wallace Beery, ZaSu Pitts, George Cooper, Huntly Gordon and Allan Forrest.

Printz in New York

Martin Printz, of the Circle Theatre, Cleveland, was so pleased with the play he got at his house on Warner Bros.' pictures that he made a trip to New York this week to find out for himself just what would be on the Warner program next season. He had a special word to say for "A Lost Lady," which has just played his theatre to big business.

WANDA WILEY

Century's stunt comedienne was injured while doing a motorcycle stunt last week. She is now in the hospital.

F.-P.-L. Drive Under Southern Cross

What is generally regarded as the greatest campaign for the advancement of the motion picture industry ever undertaken under the Southern Cross was launched on March 1 throughout Australia and New Zealand by the Famous-Lasky Film Service, Ltd., of Sydney, Paramount's Australasian organization.

This is Paramount's Second Greater Movie Season and as a tribute to E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, the campaign has been named in his honor with a slogan, "A Shower for Shauer."

The greater movie season, which will have the earnest support of the great majority of exhibitors in Australia and New Zealand, will continue for the month of March, and is expected to be a great box office stimulant which will affect the entire industry in those two countries.

Under the leadership of John W. Hicks, Jr., managing director of the Paramount organization, last year's campaign was so successful as to enlist the active support of not only state and governmental officials but of every arm of the industry itself. Hundreds of theatres devoted all or a large portion of their time to the presentation of Paramount Pictures, tying up their programs with numerous contests and other advertising and exploitation mediums to acquaint the general public with the spirit back of the Greater Movie Season idea.

This year's campaign will be conducted on an even larger scale in which leading newspapers throughout Australia and New Zealand will be used extensively to interest the public in the good results to be obtained through a campaign of this sort.

"Great Circus Mystery" Advanced

To Reach Screen March 9 in Place of "The Fighting Ranger," Changed to May 11

"The Great Circus Mystery," a chapter picture heralded for release through Universal Exchanges early in the summer, has been advanced for release and now will reach the screen on March 9, it has just been announced by Fred J. McConnell, sales manager for short product in the Universal organization.

The Circus serial, to be known as an Adventure Picture, will replace "The Fighting Ranger," the serial originally scheduled for release early in March. "The Fighting Ranger," which features Jack Daugherty, Al Wilson and Eileen Sedgwick, has been set back to May 11 for release, and will not be pre-released.

"The Great Circus Mystery" stars Joe Bonomo, a stunt and strong man. It was originally projected as a 15 chapter serial, but has been shortened to 10 chapters due to the change in release date. It was directed by Jay Marchant.

"In the cast are such players as Robert Seiter, Robert J. Graves, Albert Prisco, Slim Cole, Aba Singh, Sam Polo, Carlo Bernardi and a score of internationally known acrobats, equestrians and other circus people.

Release Date Changed

So enthusiastic are officials of F. B. O. over "Drusilla With a Million," based on the novel of that title by Elizabeth Cooper and directed by Harmon Weight for Associated Arts, that they have decided to postpone the release date of the drama until next autumn. Insiders contend that "Drusilla With a Million," which features Mary Carr as the charity inmate of an old ladies' home, is of the same box-office power as "Over the Hill." In the meantime a national campaign of advertising and exploitation will be developed in behalf of the production, it is stated.

Storm to Direct Ray

Jerome Storm, who has directed more than twenty of Charles Ray's most successful productions, has been engaged by Chadwick Pictures Corporation to handle the megaphone on "Some Pumpkins," the first of a series that the star will make for that company. "Some Pumpkins" is an original story written especially for the star and is typical of the rural comedies in which he attained his greatest success. Joseph de Grasse, director general of the Chadwick forces, will supervise the production. Production will be started immediately.

"Speed Wild" for Flynn

The F. B. O. coast story forces under Eddie Montagne are on the lookout for material for Lefty Flynn. The former big Yale gridiron star who is making such rapid headway in the Western field is soon to appear in a series of comedy dramas along the Wallie Reed line. The first will be "Speed Wild" by H. H. Van Loan.

Edna Murphy in "Lying Wives"

Edna Murphy has been signed by Ivan Abramson for a role in "Lying Wives." Miss Murphy has just completed her work in "Wild Fire," which T. Hayes Hunter is making for Eastern Productions, Inc.

Six Features and Six Shorts on F. B. O. Program for April

SIX features and six short subjects are scheduled for April release by Film Booking Offices.

On April 5th, "The Face on the Air," a radio story starring Evelyn Brent, will be released. The story comes from the pen of J. Grubb Alexander, and directed by Tom Buckingham.

"Mock Marriages," C. Gardner Sullivan's second independent production for F. B. O. will be issued on April 12th. "Mock Marriages" is a modern society drama, written directly for the screen by Mr. Sullivan. John Ince directed, under the author's personal supervision. Jacqueline Logan heads the cast of distinguished players, with Clive Brook, Belle Bennett and Cissy Fitzgerald prominent in support.

"Yellow Faces," the tentative title of Richard Talmadge's second production under his new contract with F. B. O. will also be released on April 12th. "Yellow Faces" is an action melodrama in which the intrepid young actor performs some unusually thrilling death-defying stunts. "Yellow Faces" was written by Frederick Stowers, and directed by Art Rosson. In Mr. Talmadge's support are Kathryn McQuire, Herbert Prior, Frank Elliott, Arthur Rankin, Marcella Daley, and Dave Morris.

The fifth Texas Ranger production, starring Bob Custer, as yet untitled, will be shown on April 19th. Casting on the picture commenced this week, and the personnel of the picture, together with the name of the director, will be announced shortly.

"Lilies of the Streets," one of F. B. O.'s specials for 1925, will be distributed on April 26th. This is the first production which F. B. O. made in an Eastern Studio. It was sponsored and personally supervised by Mary E. Hamilton, the first woman police chief in the United States. The story was written by Elizabeth J. Monroe, Mrs. Hamilton's assistant in police work, and it deals with the dangers of had associations in a big city. The adaptation was made by Harry Chandlee, and Joseph Levering directed. The picture was produced by Belban Productions, and Johnnie Walker and Virginia Lee Corbin are co-starred, with Wheeler Oakman, Peggy Kelly, Irma Harrison, Mrs. Hamilton and Elizabeth J. Monroe prominent in support.

The third Fred Thomson production which the Western star made under the F. B. O. banner, as yet untitled, will also be released on April 26th. B. P. Fineman, Production Manager of F. B. O. is now casting the picture, and shooting will commence this week.

Among the six short subjects which will be released during the month of April are:

Screen Almanac No. 10, as yet untitled, a Standard Cinema Corporation product, will head the list of short subject releases, and will be distributed on April 10th. "Screen Almanacs" is a one reel subject dealing with off stage moments of famous screen and stage players. E. V. Durling edits this subject.

"The Great Decide," Chapter 4 of "The Pacemakers," F. B. O.s new series, co-starring Alberta Vaughn and George O'Hara, is scheduled for April 12th. "The Pacemakers" comes from the pen of Harry C. Witwer, Wesley Ruggles is directing.

"He Who Gets Crowned" a Jimmy Aubrey two reel comedy, will be released on April 15th, and will be followed on April 26th by "Merton of the Goofies," No. 5 of "The Pacemakers," co-starring Alberta Vaugh and George O'Hara, with the stories by H. C. Witwer, and direction by Wesley Ruggles.

"Dinky Doodle No. 8," as yet untitled, a Bray Dinkey Doodle Cartoon, made by Standard Cinema Corporation for F. B. O. distribution, will also be distributed on April 26th.

To Start on "Graustark"

Joseph M. Schenck's next Norma Talmadge production for First National release will be "Graustark," from the noted romantic novel by George Barr McCutcheon, which was one of the best selling novels of its day and which continues to command a wide sale.

Dmitri Buchowetski has been engaged by Mr. Schenck to wield the megaphone in "Graustark." Frances Marion is putting the finishing touches to the continuity.

DORIS KENYON

First National's beautiful star is rapidly recovering from the effects of an operation for appendicitis.

"The Face on the Air"

Radio Melodrama to be Backed by F. B. O. Exploitation Drive

A radio melodrama backed by a world-wide campaign of exploitation will mark the launching of the new series of Evelyn Brent productions by Film Booking Offices of America.

It will be called "The Face on the Air." Tom Buckingham has been engaged to direct, according to an announcement by B. P. Fineman, studio manager.

That radio is the miracle of modern science, that it numbers millions of devotees all over the world, is conceded by the foremost showmen in this country. Therefore, "The Face on the Air," dealing as it does with the latest and most dramatic developments in the field of radio, will have a ready-made audience scattered the world over state F. B. O. officials.

Several scenic features will be strongly developed in the photoplay, including a train wreck and an airplane crash. A love theme will also serve to leaven the stronger dramatic moments.

Many novel exploitation radio stunts and tie-ups are already being arranged by F. B. O.'s corps of advertising experts.

Scenes from Charlie Chaplin's latest comedy, "The Gold Rush," which is soon to be released by United Artists. Pictured in the first view are Charlie, Georgia Hale and Malcolm Waite.

ALICE JOYCE
Appearing in Paramount's "The Little French Girl."

Booked by Three Big Houses

Principal's "The Re-creation of Brian Kent" Gets Simultaneous Showings

The motion picture translation of Harold Bell Wright's "The Re-creation of Brian Kent" recently established a precedent in Boston, according to information received from Irving Lesser, vice president of Principal Pictures Corporation, producers of the Wright classic.

Jake Lourie, Boston showman, booked the production for his two houses, the Modern and Beacon, day and date. The contract was made with William D. Shapiro, Principal's Boston franchise holder, who screened the film the same day it arrived from the coast. The picture was booked on a percentage basis, and was later shown to the manager of the Fenway Theatre, a Famous Players' house, who pleased with the production called Harold Franklin, head of the Paramount theatres, on long-distance telephone. Franklin after viewing "Re-creation of Brian Kent" made arrangements with Shapiro to play the production in the Fenway day and date with the Beacon and Modern theatres.

This concrete demonstration of Harold Bell Wright's popularity gave this Principal Picture three play dates simultaneously in three of Boston's best theatres.

Artclass Now Specializing in Action-Stunt Features

WITH sixteen five-reel action-stunt features, starring Buffalo Bill, Jr., and Buddy Roosevelt, now released or in transit to the exchanges, Weiss Brothers' Artclass Pictures Corporation announces that their schedule for the coming year will include no less than twenty-four attractions of the same type, as well as two other series of novel character, which with the specials they expect to handle during the next ten months will make a total of more than forty feature productions.

So successful have the Buffalo Bill, Jr., and Buddy Roosevelt features proved, that Weiss Brothers' Artclass Pictures Corporation have definitely decided to extend their activities in this field and to this end have contracted with Lester F. Scott, Jr., producer of the Buffalo Bill, Jr., and Buddy Roosevelt series, not only to make another series of eight five-reel stunt dramas with each of these popular stars, but also to produce for Weiss Brothers' release a third series of high class Western features with a brand new headliner.

This series, which will deal with a somewhat different type of a story, though in most essentials it will be much the same as the Buddy Roosevelt and Buffalo Bill, Jr., pictures, which have gained such wide popularity, in each release will have a different woman lead of real screen prominence to play opposite the star.

In inaugurating the Buffalo Bill, Jr., and Buddy Roosevelt series last spring, Weiss Brothers' Artclass Pictures Corporation determined to step away from the cut and dried type of Western, which had previously formed the bulk of this class of product on the market. Taking two promising riding boys, who had not yet achieved screen prominence, they determined to star them in clean, wholesome stories, calling for plenty of fast action, but with a logical and consistent plot, and see whether a demand could be created for this new type of picture among theatre-goers.

The first consideration involved was the elimination of the objectionable culgarisms an dlurid situations with which the so-called "Westerns" were commonly supposed to abound. The second was to develop two brand new screen personalities in a series of stories that thrilled, but which would not offend the most critical.

For the almost instant success of the Buffalo Bill, Jr., and Buddy Roosevelt action-dramas and the consistent growth in popularity of both among screen audiences have convinced Artclass officials that they have opened up a field in which the independent producer and distributor can find a most fertile opportunity for development, without undergoing the blasting competition of the big, nationally organized companies. So convinced of this have they become that they now plan to devote the major portion of their activities to the production and distribution of this type of picture.

Rayart Re-signs Howes

Following the success over the country of "Super Speed," the third release of the Reed Howes series of six, Producer Harry J. Brown and W. Ray Johnston, head of Rayart Pictures, have successfully concluded negotiations pending since Johnston's visit to Brown's studio in California, which gievs to the Rayart the Reed Howes pictures to be manufactured during the years 1925-1926. Under the terms of the contract just signed, a great deal more money will be expended in the building of young Howes, who is looked upon by Independent exchangemen as one of the greatest "finds" in recent years.

Weil Rejoins Arrow

W. E. Shallenberger, of Arrow Pictures Corporation, announces the appointment of Richard Weil as head of the department of Publicity and advertising.

This is Mr. Weil's second affiliation with Arrow. In 1923 he was with the company in the capacity of advertising manager. He resigned to take up a similar position with Progress Pictures Company of Ohio.

"Quo Vadis" Opens in Chicago

First National's new screen version of "Quo Vadis," made in Rome, had its Chicago opening this week at the Roosevelt Theatre, where it is in for a run. This gives First National five big town runs on its two specials. "Quo Vadis" is in its third week at the Apollo Theatre, New York, to capacity business.

Scenes from the Sawyer-Lubin production, "Heart Of a Temptress," featuring Barbara LaMarr, directed by Phil Rosen for First National release.

Production Work Starts on New Barthelmess Picture

RICHARD BARTHELMESS is at work on "Soul-Fire," the picture which he is making from Martin Brown's play, "Great Music," under the Inspiration banner for First National release. On arriving in New York from his brief vacation trip to California, Mr. Barthelmess plunged at once into work. His director, John S. Robertson, had the sets for the early scenes in readiness so that there was no delay in beginning camera work.

"Soul-Fire" is the story of the wanderings of an American musician, Eric Fane, who, tried by fate, and after episodes in Paris, Rome and Port Said, finds the inspiration for his great symphony on a lonely South Sea island. Each of the three sequences calls for a leading woman.

Carlotta Monterey has been selected for the role of Rhea, the Romanoff princess of the Roman and Parisian sequences. The leading woman for the Port Said sequence has not yet been selected, but Bessie Love has been signed for the vivid role of Tieta, the half-caste South Sea girl in the last episode. Others having prominent roles are Effie Shannon, Gus Weinberg, Lee Baker, Percy Ames and Charles Esdale.

Director Robertson has been alternating between the two Tec-Art studios in East 48th and West 44th Streets, New York, in order to facilitate the filming of the big sets. Everett Shinn, the artist, is creating the "Soul-Fire" settings. The South Sea scenes will be filmed either in Florida or Cuba and Director Robertson will take his company on location next month.

Tellegen in Steiner Drama; New Type Western Coming

LOU TELLEGEN, known to the screen and stage as the perfect lover, is also one of the most perfect actors of today. He has an unusually good part in "Fair Play," in support of Edith Thornton, who is under the William Steiner banner. Others in the cast are David Dunbar, who was seen in "North Of 36," and other big productions. Gaston Glass has an excellent juvenile role, and Betty Francisco plays an important part in the story, now in production under the direction of Charles Hutchison in Hollywood.

In addition to the Thornton Productions, Leo Maloney, popular young Western star, has just completed "The Shield Of Silence," which was previewed at The Granada, Hollywood's most exclusive community theatre, and Manager Russell wired the Steiner office in New York that it is "a real knockout."

Ford Beebe, the popular Western author, has been writing a somewhat different type of Western story for Leo Maloney, not grim, matter-of-fact, cold-blooded affairs, but human beings, and stories with plenty of wholesome humor. Both Maloney and Beebe are native Western sons and have been pals for years. They roughed it together in every mining and cattle country of the West. Even now, Beebe figures that Hollywood is too crowded for him and lives on a ranch outside the city.

Joan (Pauline Starke) plays poker with Morgan (Wallace Beery) and Raff (Raymond Hatton) and wins Berande plantation and their sloop, in "Adventure," the Jack London story produced by Victor Fleming for Paramount Pictures.

Julius K. Johnson, manager of the Forum Theatre, Los Angeles, who has staged some fine prologue to run with F. B. O. pictures

Starts Four New Pictures

I. E. Chadwick Will Remain in Los Angeles Indefinitely—Big Production in Works

I. E. Chadwick, president of Chadwick Pictures Corporation, who is supervising production for his comapny in Los Angeles, will remain in California indefinitely. Within the past week, Mr. Chadwick has started production on two of the remainiing pictures of the Chadwick Nine and two pictures of the 1925-26 series.

Hunt Stromberg has started work on "The Romance of an Actress," from the story by Langdon McCormack, author of "The Storm." This picture, which will be released by Chadwick as a Hunt Stromberg Special, has been exploited widely throughout the country by a national beauty contest recently completed. Winners of the contest are now in Los Angeles, where they will have an opportunity to appear in this picture. Harvey Gates, wrote the continuity.

Another Hunt Stromberg production recently started by Chadwick is "Sunshine of Paradise Alley," adapted by Harvey Gates from the play by Denman Thompson, author of "The Old Homestead." Edmund Lawrence is directing this picture under the personal supervision of Hunt Stromberg.

Charley Ray's first picture for Chadwick, "Some Pumpkins," is now in production. Jerome Storm is directing under the supervision of Joseph de Grasse. "Some Pumpkins," an original story, written especially for Ray, is typical of the rural comedies which established him among the leaders of the screen.

George Walsh, another of the new Chadwick stars, is at work on "American Pluck." This picture is the first of a series of six which Walsh will make for Chadwick this year.

Metro Buys "Lovey Mary"

Alice Hegan Rice's famous book, "Lovey Mary," has been bought by Metro-Goldwyn-Mayer. "Lovey Mary" is the most popular of all Alice Hegan Rice's successful books, even surpassing "Mrs. Wiggs of the Cabbage Patch."

MRS. GLORIA GOULD BISHOP

Youngest daughter of George J. and Edith Kingdon Gould, with Lightnin', the German police dog which she trained for "stunt" work in the movies, and which Jesse J. Goldburg, president of Independent Pictures, bought for his forthcoming features.

Goldburg Buys "Lightnin'"

But This is a German Police Dog; To Play in Independent Films

Jesse J. Goldburg, President of Independent Pictures Corporation, announces the purchase of Lightnin' half brother of Strongheart. Lightnin' was trained for "stunts" by Gloria Gould Bishop, youngest daughter of the late George J. Gould.

Lightnin' will play opposite Sally Rand, the new Independent Pictures star. Lightnin' is three years old. The story of his discovery and subsequent arrival into the ranks of motion picture stars is regarded as a romantic one. While enroute for his office one morning, Mr. Goldburg saw a woman training a large German police dog in Central Park. He was so interested he stopped his auto and made inquiries. The girl proved to be Gloria Gould Bishop, who in addition to teaching dancing at the Park Lane Hotel to the little daughters of the rich, had enlarged the scope of her work to include the training of dogs for film work. The upshot of the meeting was that Mr. Goldburg bought Lightnin' and insured the animal for $100,000.

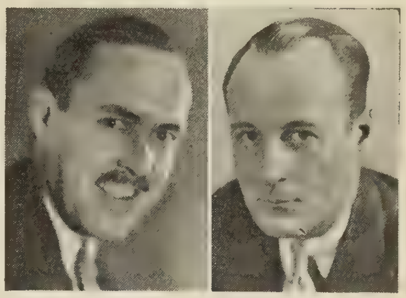
Wilson-Wetherald's 'White Mice' Has Cast of Prominent Players

THE demand for cleaner and better pictures has brought into industry two interesting personalities. They are Sering D. Wilson and Royal W. Wetherald.

A few years ago, Wilson went to Paris with his father, F. Vaux Wilson, a well-known illustrator and portrait painter. His intentions were to follow in the footsteps of his father and some day become an artist of note. While considering this, Wilson met some European film men. The interesting way in which they spoke of the film business soon knocked all thoughts of any other business from his mind and Wilson packed his grip and sailed for America to join up with one of the big producing companies. It did not take him long to find that it is a hard thing to get a start if one has not had experience in this business. After this unsuccessful first attempt, Wilson went back to Europe, and, still determined to get through the film game, started selling foreign pictures in the United States.

After a rather successful time with this line of business, Wilson started for the United States again.

On board ship, he met Royal W. Wetherald, of Boston and London, who had just finished service for the period of the war in the U. S. Naval Air Forces. Hitting off from the start, they had formed a partnership by the time their ship docked in the North River. Offices were established in London, Paris, Berlin and New York. The New York office is at 25 West 43rd street.



Royal W. Wetherald and Sering D. Wilson

Realizing the rich demand for color pictures, they handled the sales for a new process color, single emulsion stock. Reorganization gave Wilson and Wetherald complete rights on this color process and they made the first cartoons ever done in color. They now have the following short reel releases: "Redhead Comedies", drawn by Frank A. Nankivell, W. E. Stark and "Hutch," "Karlo Kolor Komics" featuring a laughable dog; "The Wonder Book" Series of twelve single reels showing art, beauty, fashion and home life; "Ebenezer Ebony" Comedies, portraying in single reel subjects the adventures of a comical colored boy; and "Color Shots," single reel studies of floral beauty, travel, scientific experiment work and various subjects that lend themselves to color photography.

Not satisfied with this line-up of production, Wilson and Wetherald went further. They wanted to get into the film game in a bigger way, and decided to produce full length productions. The first story selected was Richard Harding Davis' "The White Mice," and is now in production with a popular cast headed by Jacqueline Logan, William H. Powell and featuring Reginald Sheffield, Ernest Hilliard, Dick Lee and other well known characters of the screen.

Scores Hit at Capitol

Frank Borzage's Metro-Goldwyn-Mayer production of "Daddy's Gone a-Hunting" has opened at the Capitol Theatre in New York to a unanimous chant of enthusiastic praise from the Manhattan critics. Kenneth B. Clarke adapted the Zoe Akins' stage success to the screen, and Alice Joyce and Percy Marmont have the featured roles.

Long to Support Dix

Walter Long has been signed by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, to play an important part in Richard Dix' forthcoming starring picture, "The Shock Punch."

Scenes from "The Girl of Gold," a Regal picture released by Producers Distributing Corporation. Florence Vidor, Malcolm McGregor, Alan Roscoe and Claire Du Brey are seen in the above groups.

I. N. R. Prints Views of Coolidge Inaugural on Special Train

THE International News Reel Corporation wrote a new chapter in the history of news reel enterprise and service this week in connection with news pictures of the inauguration of President Coolidge. By the establishment of an International Newsreel—Pennsylvania Railroad special train, completely equipped with a film laboratory, developing rooms, cutting rooms, editing rooms and printing rooms, International News covered the distance between the Capital and New York in three hours and forty and one-half minutes.

The story of this enterprise reads like the story of a well planned battle. Step by step, the arrangements were planned, and step by step they clicked off according to schedule. By special arrangement with the Pennsylvania Railroad, the International News special train, of two cars, was planned well in advance, and dark rooms, with developing apparatus, washing arrangements, cutting tables, rewinding machines and other impedimenta necessary to the proper development of the negatives, were laid out and installed. At the same time, printing machines and print-developing apparatus also were installed.

With a full crew of International News laboratory and home office editors and title writers aboard, the International News special was backed up in the Union Station at Washington on the afternoon of March 4, with steam up and clear signals set to the northward.

In the meantime more than a dozen International News cameramen had been assigned to stations along the route of march.

From the moment the President left the White House until he delivered his inaugural address he was within the lens field of an International News camera. Immediately after he passed the various points where Intional Newsreel-Pennsylvania Railroad spetaken of him was rushed to the Union Station and put aboard the International Newsreel special train. When the Pennsylvania Station, New York City, was reached prints were ready for exhibition at all of New York's leading theatres.

The train laboratory force kept on working until enough prints were ready to supply all of International's first-run accounts in New York, which were served in time for the first night show. Other prints were speeded to Boston and to Chicago.

JOHN GRIFFITH WRAY

Recently appointed by Carl Laemmle to take charge of the colossal studios, as well as production, at Universal City.

Pathe News Swift

Supplies New York Theatres Evening of Inauguration Day

People living in New York and probably other eastern cities were able for the first time in history to see motion pictures of the Presidential inauguration at Washington, D. C., on the same day that it happened and while the festivities following the inaugural ceremonies were still in progress at the Capitol. Fifteen cameramen, three airplanes and local laboratories at New York, Chicago and San Francisco participated in the Pathe News arrangement to cover the event.

As early as 8 a. m. on Wednesday Pathe News cameramen were on the job in Washington, D. C., gathering views of interesting sidelights of the inaugural preparations. These views were rushed to New York on early express trains. This early morning film was immediately developed and prints made and held in readiness for the last minute views. Immediately following the actual inaugural ceremony, the film taken of this particular event was rushed by car to the outskirts of Washington, where a fast plane waited to take the negative to the Jersey City laboratories of the Pathe News.

The airplane carrying the Pathe News views of the inaugural ceremony in front of the Capitol took the air for New York at 1:22 p. m. and arrived at West Side Park in Jersey City at 2:48 p. m. The negative was developed immediately and prints struck for distribution to theatres in Greater New York and Northern New Jersey. Prints were also rushed by special messenger to Philadelphia. The Pathe News views were at the Broadway first run theatres as early as 6:35 p. m., bringing widespread approval for the efficient dispatch and handling of the news reel views of the Inaugural ceremonies.

Fast News Reel Work

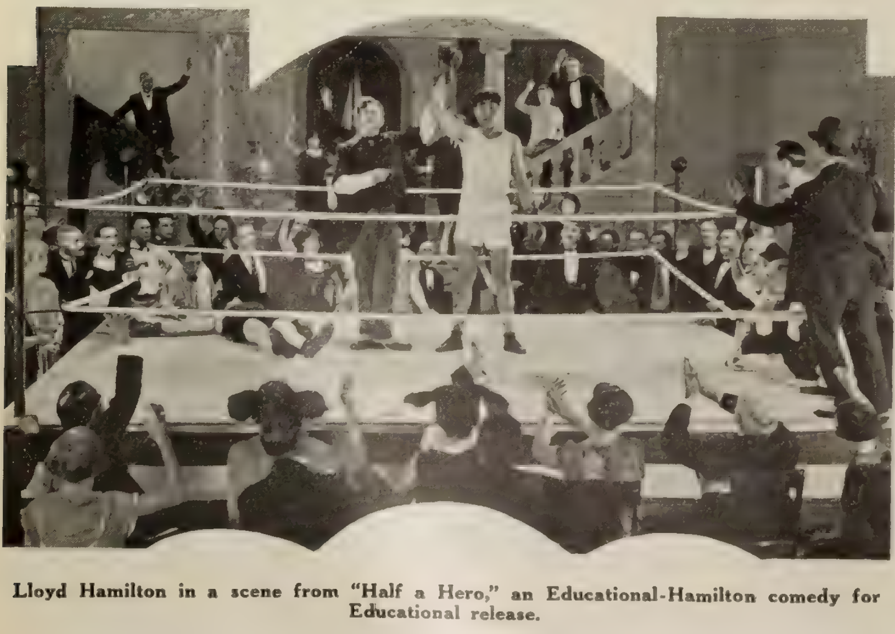
Kinograms Rushed by Aeroplane for New York Evening Shows

A squad of sixteen camera men covered the presidential inauguration in Washington for Educational's news reel, Kinograms. Every point of interest and every possible news event connected with the inauguration was covered under the most carefully arranged plans laid out under the personal supervision of Captain George McL. Baynes, head of the Kinogram Publishing Corporation, who also took personal charge of the preparation of the reel in New York.

Two airplanes waited to carry the negative from Washington to Curtiss Field. One plane took the air immediately after President Coolidge took his oath of office, bringing negative covering the events of the day up to and including this climax of the ceremonies. The second plane waited to receive all other negative completing the story of the day's events and including the items of interest which followed the taking of the oath.

At Curtiss Field automobiles awaited the arrival of the Kinograms airplane and rushed the negative from that point to the Kinograms headquarters in the Times Square district, where the first prints were immediately prepared for the Broadway showings. These prints were in the theatres subscribing for Kinograms early in the evening.

Before midnight the entire issue of Kinograms had been printed and the prints had been mailed to every account in the country.



Lloyd Hamilton in a scene from "Half a Hero," an Educational-Hamilton comedy for Educational release.

RAYMOND GRIFFITH

He will be groomed by Paramount for stardom, following his recent screen successes

Exploiting Puzzle Films

Educational Formulates Plan to Advertise Its Brain Teaser Pictures

An exploitation plan, calculated to take advantage of the present cross-word puzzle craze, has been formulated by the advertising and publicity department of Educational Film Exchanges, Inc., in connection with Educational's series of Judge's Cross-Word Puzzle Motion Pictures.

The services of an expert puzzle-constructionist have been engaged and a series of small puzzles has been made for use by theatres in exploiting the novelty series. The campaign will consist of a supply of three puzzles weekly, furnished in mat form two of which are for use of the theatre in newspaper publicity and exploitation and one to be used as a give-away card.

The puzzles are small in size and contain words which are capable of a comedy definition. Each puzzle, will contain also the correct answer to the preceding puzzle.

It is planned to present each patron of the theatre where Educational's Cross-Word film is playing, a give-away card on which will be printed the information that the card containing the correct answers to the definitions will be given them on the date of the next showing of the cross-word film. The newspaper puzzles will be printed in the papers with the answers to the preceding puzzle. The papers will carry a credit line telling their readers where Educational's Cross-Word films can be seen.

No advertising matter of any nature will appear in the makeup of the puzzle but the whole scheme will be identified with the cross-word series being distributed by Educational.

Title Changed

The forthcoming Renaud Hoffman production adapted from one of George Patullo's Saturday Evening Post Stories, that was produced under the working title of "Crossed Words" has been changed to "Private Affairs." The picture will be released by Producers Distributing Corporation on April 20.

West Coast Showing of Fox's "Iron Horse" a Brilliant Affair

ALMOST coincident with the beginning of its eighth big month on Broadway, the William Fox production of "The Iron Horse" smashed through to success in Hollywood at the Egyptian theatre. In this home of super-hits, which has only housed four pictures since its opening, about three years ago, the John Ford picture overtopped all of its predecessors in receipts, not only on the opening night, but during the first week of what promises to be a remarkable run.

A unique and efficacious exploitation campaign preluded this brilliant start. The original Iron Horse, the C. P. Huntington, first engine of the Central Pacific made the trip from Sacramento to the arcade in front of the theatre. A band of fifty Indians encamped near the Egyptian and participated in the prologue.

Notwithstanding the great success of "The Iron Horse" in New York and Los Angeles. it will not be roadshowed. Mr. Fox has decided that the exhibitor shall get this great American epic at first hand.

On the night of the opening tickets were at a premium. The house had been sold out for more than a week and a great crowd assembled around the lobby in the hope of at least getting a glimpse at the film celebrities as they entered. For the edification of the multitude, Mr. Grauman provided an announcer who identified for the fans all the stars, directors and producers as they entered the theatre. This was attended by much applause and cheering.

Among those recognized in the first night audience were:

Alma Rubens, Patsy Ruth Miller, Lois Wilson, Mr. and Mrs. Renaud Hoffman, Gertrude Short, Madge Bellamy. Shirley Mason, Katherine Perry, Owen Moore, Marian Harlan, Otis Harlan, Kathleen Clifford, Alice Calhoun, Ethel Clayton, Mr. and Mrs. Emmett Flynn, Elinor Fair.

Mr. and Mrs. Percy Marmont, Mr. and Mrs. J. Farrell MacDonald, Anne Cornwall, Mr. and Mrs. Buck Jones, Mr. and Mrs. J. G. Blystone, Mr. and Mrs. W. S. Van Dyke, Mr. and Mrs. Lynn Reynolds, Mr. and Mrs. Rowland V. Lee, Dorothy Dwan, Larry Semon.

Mr. and Mrs. Ernest Torrence, Ruth Clifford, Anna Q. Nilson, Marion Nixon, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Jack Coogan, Jackie Coogan, Lilyan Tashman, Edmund Lowe, Mr. and Mrs. Herbert Rawlinson, Virginia Pearson, Sheldon Lewis, Mr. and Mrs. Jack Mulhall, Virginia Brown Faire, Mr. and Mrs. Charles Darnton.

Estelle Taylor, Jack Dempsey, George O'Brien, Mr. and Mrs. Dan O'Brien, George Melford, Diana Miller, Mr. and Mrs. James Welch, Mr. and Mrs. James Marcus, Fred Kohler, Mr. and Mrs. Cyril Chadwick, Judge Charles E. Bull, William Davis.

William Fox, Mrs. Malvina Dunn, Mr. and Mrs. Sol Wurtzel, Jack Pickford, Mr. and Mrs. Will Walling, Mr. and Mrs. George Marshall, Earle Foxe, Maurice S. Revnes and others.

Edward David presided as master of ceremonies. Members of the cast of "The Iron Horse" were introduced, and each was greeted with a reception. Among those presented were George O'Brien, who plays Davy Brandon; Madge Bellamy, who is seen as Miriam; J. Farrell MacDonald, the Corporal Casey of the production; Will Walling, Cyril Chadwick, Fred Kohler; Judge Charles E. Bull of Reno, Nevada, who plays Abraham Lincoln and James Marcus, Mr. Davis also introduced to the audience Chief of Police Dan O'Brien of San Francisco, father of the young William Fox star and Sid Grauman.

At the behest of Mr. Grauman and Mr. David, William Fox made what was probably his first appearance before a motion picture audience. His introduction was a fitting climax to a long list of presentations attending one of his most notable cinematic achievements, "The Iron Horse."

In their reviews of the picture the Los Angeles critics were unanimous in their commendation.

Monroe Lathrop, of the L. A. Express, said: "Pictures born of artificial plots detailing the intrigues of tinseled nobodies and the emotions of flappers shrink to their puny unimportance beside this story of the spanning of the continent by rail. . . . . Nothing more truly dramatic than 'The Iron Horse' depicting this conquest of nature with blood and sweat and laughter has been put together for the screen. A big and enthralling screen narrative of American history."

Mary Philbin, the beautiful Universal star, will be seen in "The Phantom of the Opera," in the costumes shown above.

Reviewers Find "Lost World" Amazing and Thrilling Picture

FIRST NATIONAL'S big special, founded upon Sir Arthur Conan Doyle's romance of South American adventure, "The Lost World," now showing at the Tremont Temple Theatre in Boston and at the Astor Theatre in New York, had its third big opening last week at the Aldine Theatre, Philadelphia, on Monday, February 23, for an indefinite run at advanced admission.

The North American Reviewer said: "The most fertile imagination run riot can scarcely conceive the weird monstrosities that people 'The Lost World.' The theatre last night was dense with suppressed tremors of wonder and fear. There is much of good comedy in the film and much of convincing imagination. An interesting love story is woven into a tale of weird adventure."

Philadelphia Record: "The amazement at the Aldine Theatre yesterday was attested by the tense interest which was manifested by the house-filling crowds. There was not only amazement, but amusement. The tragic and comic were blended in a most skillful manner. Only praise of the superlative sort can be accorded this masterly motion picture. Spectators sat enthralled."

Philadelphia Public Ledger: "In its very dissimilarity to any moving picture yet produced 'The Lost World' makes an interesting object for discussion. It is distinctly a novelty. The animals in motion and in combat with each other were the most real things in the picture. Two very fine scenes are the eruption of a volcano and a forest fire which follows the eruption. These are very realistic."

The Evening Ledger: "If for no other cause than its novelty, 'The Lost World' is worthy of the attention of every picture-goer. Like the pages of a fantastic legend or the wild ramblings of a grotesque dream, this tale is unfolded with a perfection and tenseness that caused it to be received with awe and a realization of the immensity of the undertaking. Acting honors go to the animals involved. The ease with which these prehistoric giants move and total lack of any actions which are mechanical, indicate the great amount of painstaking labor. At no period of the tale does the interest lag nor the tenseness lessen."

Cabinet Heads and Congressmen See "Man Without a Country"

"THE MAN WITHOUT A COUNTRY," the new William Fox superfilm which, for the past month, has been packing the Central Theatre on Broadway, invaded Washington, February 28, where a preview was held for members of officialdom and society.

The preview was sponsored by the Junior League, whose membership is composed of several thousand socially registered young matrons and debutantes, and was one of the brilliant social affairs of the pre-inaugural season. It was held in the ballroom of the New Willard Hotel. Present were members of President Coolidge's cabinet, members of Congress, representatives of foreign governments and the flower of Washington society.

Among the cabinet members present were Secretary Hoover, Secretary Davis and Secretary Wilbur. Many celebrities attended as well as prominent exhibitors from the Washington territory, all of whom were the guests of Mr. Fox, who donated the use of the film to the League.

The preview afforded an opportunity for heads of national organizations in Washington to see the picture before it is released. Among those present were Mrs. John D. Sherman, president of the General Federation of Women's Clubs and Charles A. McMahon, director of the National Catholic Welfare Association.

Editing "Lying Wives"

Ivan Abramson's "Lying Wives" is undergoing necessary editing and titling, after six weeks of production activities.

Consider the case of Estelle Bradley, the Educational-Mermaid beauty. She was the victim of a cross-word malady and it went to her—knees!

Two Completed at Sennett's

Harry Langdon Working on New Screen Comedy; Del Lord Shooting

Two comedies on the Mack Sennett lot received their finishing touches this week and were shipped East to the Pathe home office. They are "Breaking the Ice" with Ralph Graves, and "Sneezing Beezers," a Del Lord thriller.

Directly following the completion of his picture Ralph Graves started to work on a new production in which the comic hero goes camping in the "great open spaces" where men are men and women are governors. Lloyd Bacon is directing this comedy.

One of the pictures completed last week was a two-reeler directed by Eddie Cline in which the story revolves around golf and immigrants.

On the other end of the big Mack Sennett lot Del Lord has started work on a comedy that is based on a race track situation. This picture will carry Billy Bevan, Andy Clyde, Sunshine Hart, Ruth Taylor and J. J. Richardson.

Scenes from "Forbidden Cargo," an F. B. O. production, starring Evelyn Brent.

AILEEN PRINGLE

Featured in Vitagraph's "Wild-Fire," now being made by T. Hayes Hunter for Distinctive Pictures, Inc.

"The Outlaw"

New Starring Vehicle for Buck Jones, Fox Star, Goes Into Work

Production was started this week at the William Fox West Coast Studios on "The Outlaw," the latest starring vehicle announced for Buck Jones. This is one of the new Western stories by Jackson Gregory recently acquired by William Fox in his campaign to secure the best possible stories by recognized authors for his stars.

This will be the third story from the pen of Jackson Gregory in which Jones has been starred, the others being "Bells of San Juan" and "The Timber Wolf." In plot, character development and setting this story of "The Outlaw" is ideally suited for a Western actor of Jones' ability.

W. S. Van Dyke will direct the production with the scenario by John Stone. Several members of the supporting cast are to be named later. The players selected so far are Freeman Wood, J. Gordon Russell, Jean Lamott, Walt Robbins, Charles Eldridge and Robert Littlefield.

"Yellow Faces"

Richard Talmadge is still at work on interiors for "Yellow Faces," his first production under the terms of his new twenty picture contract with F. B. O. Arthur Rosson is directing.

Charles Ray in "Percy" Heads Pathe List for Week March 15

THE week of March 15 marks the release of "Percy," the second feature prduction starring Charles Ray to be released by Pathe. In addition to this the week's program introduces the first two-reel comedy to be made, featuring Charley Chase, entitled "Hard Boiled."

Pre-view showings of the latest Charles Ray production have proved it to be one of the best productions ever turned out featuring this star. The story is a screen presentation of the famous William H. Hamby novel, "The Desert Fiddler," published by Grosset & Dunlap. The principal players of the picture are Barbara Bedford, Charlie Murray, Louise Dresser, Betty Blythe, Joseph Kilgour and Victor McLagen. The picture is directed by R. William Neill.

The week also serves to introduce Charley Chase in the field of two-reel comedies with the release of the Hal Roach subject, "Hard Boiled." For the past several years this screen comedy star has been featured in comedies of one-reel length. In his first two-reeler, which was directed by Leo McCarey, Chase is supported by a cast headed by James Finlayson, Noah Young, Katherine Grant and Florence Lee.

The thrills on the program for the week are supplied by the third chapter of the Pathe serial "Idaho," featuring Mahlon Hamilton Vivian Rich. The title of this chapter is "The Stampede."

Hal Roach has a second release on the Pathe program for the week. This picture is a one-reeler and also features Charley Chase. The title of the comedy is "Should Husbands Be Watched?" Katherine Grant and Olive Borden head the supporting cast of this comedy.

Another instalment of "The Secrets of Nature" represents the principal feature of the Pathe Review No. 11.

"Jungle Bike Riders" is the title of the Aesop's Film Fables. This picture shows just how funny a ten-day bicycle race in cartoon jungleland can be.

"Topics of the Day" No. 11 and Pathe News Nos. 24 and 25 complete the Pathe program of releases for the week.

First National Wants Pictures of Merit from Independents

"FIRST NATIONAL is eager to consider the output of all independent producers and ready to make releases for such products as are of genuine merit."

This was the statement of Richard A. Rowland, general manager, First National Pictures, Inc., shortly after his arrival in Hollywood from New York on his semi-annual business trip. Mr. Rowland was accompanied by Mrs. Rowland and James B. Clark of Pittsburgh, Pa. May Allison, screen star, also was a member of the party as a guest of Mrs. Rowland.

During his stay in Los Angeles Mr. Rowland is making his headquarters in the office of John E. McCormick, western representative of First National. Most of his time on the West Coast is being spent looking over the various production units of First National, as well as outlining and discussing future releasing projects.

"Stories which have been circulated that First National is not interested in the output of independent producers are entirely erroneous," Mr. Rowland said. "We are by no means confined to pictures made by our accepted units. Any picture of genuine merit will be seriously considered for release through First National."

Following a long conference with John E. McCormick, western representative, and June Mathis, scenario editor of First National's own western unit, Mr. Rowland stated that he expected to have an important statement within a few days concerning new plays and stories to be purchased by his organization and also the stars and players likely to be signed to appear in them. This announcement will cover First National's general plans concerning releases during 1925.

"WHO'S WHO" IN THE METRO-GOLDWYN-MAYER SPECIAL, "BEN-HUR"
Fred Niblo, director-general, is at the right, and Ramon Novarro, the screen "Ben-Hur," is at the left. The ladies, left to right, are: May McAvoy, Kathleen Key, Carmel Myers and Claire McDowell.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22	5,734
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23	6,148
When A Girl Loves (all-star)	Modern drama	May 3	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10	6,000
Cheechahcos (all-star)	Northern epic	May 17	7,000
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Safe and Sane	Jimmie Adams	Apr. 12	2,000
There He Goes	Mermaid comedy	Apr. 19	2,000
Heart Throbs	"Sing Them Again"	Apr. 19	1,000
Realm of Sport	Hodge-Podge	Apr. 19	1,000
Fold Up	Cameo comedy	Apr. 19	1,000
Going East	Lloyd Hamilton	Apr. 26	2,000
The Fun Shop	Humor reel	Apr. 26	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26	1,000
The Lady-Bird	Instructive	Apr. 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug. 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 23	1,000
Wild Game	Mermaid comedy	Aug. 30	2,000
Don't Fail	Cameo comedy	Aug. 30	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6	1,000
Rough and Ready	Lige Conley	Sep. 13	2,000
Cheer Up	Cliff Bowes	Sep. 13	1,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 20	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Sep. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4	1,000
Fast and Furious (Conley)	Comedy	Oct. 11	2,000
No Foolin' (Bowes)	Comedy	Oct. 11	1,000
Sawmill Four	Hurd cartoon	Oct. 18	1,000
Why Hurry? (Adams)	Comedy	Oct. 18	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	2,000
Empty Heads (Bowes)	Comedy	Oct. 25	1,000
High Gear (Vernon)	Comedy	Nov. 1	2,000
The Mosquito	Instructive	Nov. 1	1,000
Artist's Model	Hurd cartoon	Nov. 15	1,000
Poor Butterfly	Mermaid comedy	Nov. 15	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15	1,000
Easy Pickin's	Christie com.	Nov. 22	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6	2,000
Little People of the Garden	Instructive	Dec. 6	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	1,000
Goat Getters	Juvenile com.	Dec. 13	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	2,000
Broadcasting	Hurd cartoon	Dec. 20	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	2,000
Hi-Fliers	Hodge-Podge	Jan. 3	1,000
Hooked (Hamilton)	Comedy	Jan. 17	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com,	Jan. 17	1,000
Good Spirits	Christie com.	Jan. 24	2,000
Motor Mad	Mermaid com.	Jan. 24	1,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1,000
Paris Creations	Fashions	Jan. 31	1.000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
He Who Gets Soaked	Hurd cartoon	Feb. 7	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	1,000
Wild Cat Willie	Juvenile com.	Feb. 14	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 21	1,000
Paris Creations in Color	Fashions	Feb. 28	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Feb. 28	2,000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1,000
Little People of the Sea	Instructive	Mar. 7	1,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
North of Nevada (F. Thomson)	Western	Mar. 15	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22	4,700
Money to Burns	Tel. Girl	Mar. 29	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6.000
Range Terror (Bob Custer)	Western	Feb. 14	[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Love Master (Strongheart)	Drama	Jan. 19	6.679
Painted People (C. Moore)	Comedy	Feb. 9	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,807
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6.571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7.401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5 447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6.770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7.231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	[illegible]
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7.811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6.064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,099

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Not a Drum Was Heard (Jones)	Drama	Feb. 9	4,323
The Net (Castleton)	Drama	Feb. 9	6,000
Shadow of the East (all-star)	Drama	Feb. 16	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
New England Farm	Instructive	Apr. 12	1,000
Circus Cowboy (Jones)	Western drama	May 3	6,400
Slippery Decks	Card expose	May 3	1,000
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr	Feb. 7	6.020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5.828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 29	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5.500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000

METRO-GOLDWYN

	Kind of Picture	Review.	Feet
Yolanda (Davies)	Romance-dr.	Mar. 1	10,125
Wild Oranges (all-star)	Drama	Mar. 15	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,909
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 22	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Mademoiselle Midnight (Murray)	Drama	May 17	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9,741
Alaskan (Meighan)	Drama	Sep. 27	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6,293
Goose Hangs High (Cruze production)	Typical		6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7,017

PATHE

	Kind of Picture	Review.	Feet
Birds of Passage	Bird Novelty	Apr. 5	3,000
Running Wild	Terry cartoon	Apr. 5	1,000
Friend Husband	Snub Pollard	Apr. 5	1,080
The Swift and Strong	"Sportlight"	Apr. 5	1,000
Girl-Shy	Harold Lloyd	Apr. 12	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12	1,000
Medicine Hat	Frontier series	Apr. 12	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12	2,000
Gateway of the West	8th Chronicle	Apr. 19	3,000
The Hollywood Kid	Sennett comedy	Apr. 19	2,000
Hit the High Spots	"Spat Family"	Apr. 19	2,000
One at a Time	Earl Mohan	Apr. 19	1,000
If Noah Lived Today	Terry cartoon	Apr. 19	1,000
A Trip to the Pole	Terry cartoon	Apr. 26	1,000
Sun and Snow	"Sportlight"	Apr. 26	1,000
Get Busy	Snub Pollard	Apr. 26	1,000
Highbrow Stuff	Will Rogers	Apr. 26	2,000
Flickering Youth	Sennett comedy	Apr. 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	"Dippy Doo Dads"	May 10	1,000
The Fortieth Door	Allene Ray—serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2,000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	[illegible]
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000

	Kind of Picture	Review.	Feet
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Hauhted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,356
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.		
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26	6,304
$20 a Week (Arliss)	Drama	Jun. 21	5,900

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	5,930

UNIVERSAL

	Kind of Picture	Review	Feet
Ride for Your Life (Gibson)	**Western**		
Society Sensation (Valentino)	Reissue	Mar. 1	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8	6,2[illegible]
Swing Bad the Sailor	Leather Pushers	Mar. 8	2,000
Sons-in-Law	Century com.	Mar. 8	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8	1,000
Fool's Highway (Philbin)	Drama	Mar. 15	6,[illegible]
Big Boy Blue	Leather Pushers	Mar. 15	2,000
The Oriental Game (Pal)	Century com.	Mar. 15	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15	4,[illegible]
Stolen Secrets (Rawlinson)	Drama	Mar. 22	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22	1,000
Night Message (Hulette)	Drama	Mar. 29	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29	1,000
That's Rich (Trimble)	Comedy	Mar. 29	2,000
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com.	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCov)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,005
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,[illegible]
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,621
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct. [illegible]	[illegible]
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,[illegible]
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 28	6,138

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western	Feb. 28	5,304
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000

VITAGRAPH

	Kind of Picture	Review.	Feet
Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

	Kind of Picture	Review.	Feet
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Bridge of Sighs (all star)	Society drama		6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review.	Feet
Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
Truth About Women (Hampton)	Society drama	Oct. 25	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

	Kind of Picture	Review.	Feet
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,540
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,907
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,970
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,907

C. C. BURR

	Kind of Picture	Review.	Feet
Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

	Kind of Picture	Review.	Feet
Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000

CRANFIELD & CLARKE

	Kind of Picture	Review.	Feet
Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

	Kind of Picture	Review.	Feet
Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

	Kind of Picture	Review.	Feet
Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

	Kind of Picture	Review.	Feet
Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

	Kind of Picture	Review.	Feet
Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

	Kind of Picture	Review.	Feet
Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,900
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

	Kind of Picture	Review.	Feet
Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227

RED SEAL PICTURES CORP.

	Kind of Picture	Review.	Feet
Vaudeville	Cartoon	Nov. 1	1,000
Film Facts	Magazine	Nov. 1	750
Peeps Into Puzzle-land	Novelty	Nov. 1	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,090
Should a Husband Tell	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Magazine	Jan. 17	1,080
Animated Hair Cartoons	Novelty	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000

RUSSELL PRODUCTIONS

	Kind of Picture	Review.	Feet
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,718
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

	Kind of Picture	Review.	Feet
Poison (Hutchison)	Stunt dr.	Sep. 13	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,894
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,175
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,000
Verdict of the Desert	Western		4,740
Valley of Vanishing Men	Western		4,600
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Foolishness

Recently, in conference with an architect who plans many theatres, and who I think really has considerable appreciation of the importance of projection problems and the desire to do all he can to plan conditions which will enable high grade projection, the following statement was made by him:

> Richardson, you don't know what we, as architects, have to contend with. The owner or exhibitor wants SEATS, and that is the ONLY thing he can see or will ever try to see. There is one theatre near here which has the projection room correctly located. The exhibitor admits that the picture is perfect—a beauty, BUT he wants the projection room boosted "up and back," because he thinks its present correct location injures the looks of the theatre a little.

Let us examine into this IDIOTIC attitude. This exhibitor thinks the projection room does not look quite nice where it is, but the picture is perfect. HE WANTS TO HAVE A PERFECTLY BEAUTIFUL AUDITORIUM AND (PARDON THE CRUDENESS) TO H——L WITH THE PICTURE —the one thing he has to sell. He is entirely willing to injure the thing the audience buys, in order to secure just a little more of symmetrical beauty in the auditorium itself!

Can you imagine anything more insane than that? Injure the appearance, and therefore the salability of the one thing you have to sell, in order to enhance the beauty of the thing which is very, very secondary. And that it is secondary, or third or fourth, one immediately understands when one considers that it is not even visible, except very dimly, for more than perhaps five minutes out of each hour.

But the BIG mistake lies in the fact that exhibitors who take this stand are placed in the position of demanding an absolute maximum of possible seats, at the expense of setting up a condition which will automatically operate to keep a lot of those seats idle, except when there is some extra costly super-attraction on, or on Saturday or Sunday evenings, and maybe afternoons.

Go into any motion picture theatre running its regular program, any afternoon and many evenings, except Saturdays and Sundays, and will you find all the seats filled? You will NOT. In a very large percentage of them you will find only a scattering few seats sold at matinees. THE EXHIBITOR HAS SACRIFICED EVERYTHING TO GET EVERY POSSIBLE SEAT, and those extra seats he has got by sacrificing projection room location to the way-up and way-back, are only filled maybe four times a week—doubtful if it is even that many—and many of the others which would be filled were the projection conditions right, so that the productions would be put on at 100 per cent of their value, are empty because the picture is itself lacking in pleasingness.

True, the audience don't know there is anything wrong. They do know, however, that the show at that theatre is NOT sufficiently pleasing to pull them in when they are in doubt as to whether they want to go to the show or not, and that is the answer.

Such an attitude on the part of exhibitors is NOT to their credit. It proves that there is still something they do NOT understand when it comes to the selling of the motion picture to the public. Anything less than a condition which will permit of essentially a non-distorted screen image means LOST BUSINESS. Any projection condition which calls for an abnormally long projection distance means additional expense in electric power (waste) every minute projection is in progress, besides the inability of the projectionist to see the picture sharply, as he must in order to maintain the best possible conditions in the matter of picture definition.

The best possible condition is a projecton angle too small to produce appreciable distortion, and a projection distance not less than 75 or greater than 100 feet.

The right procedure, and the procedure which will be followed some day, is the planning of the projection installation FIRST, and then building the theatre to fit that condition. Some day an architect will be found who will be able to grasp this problem, and to solve it without appreciable sacrifice in the symmetry and looks of the theatre itself. May that day come soon.

Bluebook School

Question No. 236—Name the various methods used for measuring film footage.

Question No. 237—What repairs do you consider it the duty of the projectionist to make on film?

Question No. 238—Give us your views as to the relationship between the theatre projectionist and the film exchange, insofar as has to do with inspection of and repairs to film. Don't merely tell us you hold such and such a view. We want to know WHY you hold that view.

Question No. 239—Tell us the various methods by which dry, brittle film may be remoistened.

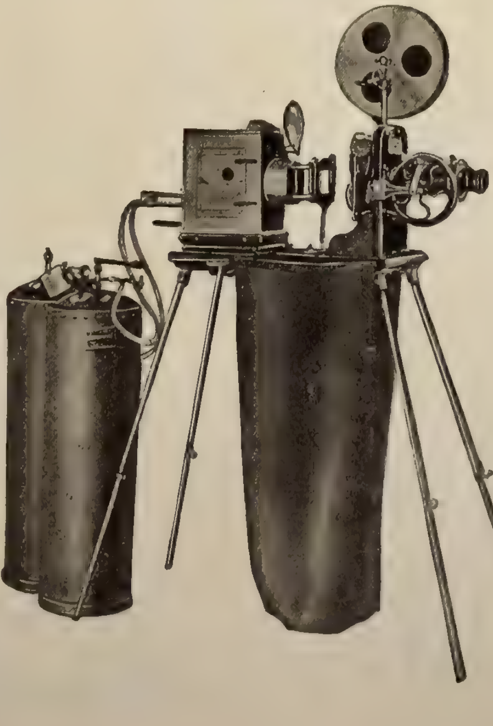
Question No. 240—If you were called upon to clean some old, very dirty film, tell us how you would do it.

Foolish Practices

Thomas L. Jackson, President Joplin Dramatic Club, Joplin, Mo., which, according to its letterhead handles Comedy, Dramas, Musical Comedies, Vaudeville, Minstrel Choruses and Moving Pictures, says:

> Dear Friend Richardson: This is my first letter to you. I want to know why it is that the printers and typesetters don't change the copy on "Production Hints" submitted by Manager of Mark Strand. . . . You will find that the Mark Strand Manager recommends certain colored lights from the "Booth," to be handled by the "Operator."

The printer and typesetter have no right or authority to change anything. They set the copy received. I have not seen the recommendations you name, but have small doubt that when the matter is brought to the attention of the Mark Strand Manager that the Society of Motion Picture Engineers, several states and about all the Canadian provinces have officially adopted the names Projectionist and projection room, he will himself use them.



Here's a Poser!

Who Knows What This Is?

The Editor Doesn't.

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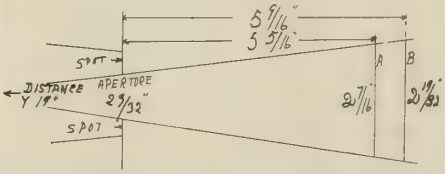
Optical Line-Up

Down Pennsylvania way a projectionist sends a money order and asks for a check-up on his optical line-up. Can use his letter in the department, so am sending the M. O. back, suppressing his name and location and putting it in the department. The data supplied are as follows: Projection lenses Gundlach-Manhattan, 7 1-8 inches E. F., 1 5-8 inches free opening. Condenser 6 1-2 meniscus and an 8 1-2 Bi-convex. Projection lens working distances respectively 5 5-16 and 5 9-16 inches. Crater distances both 3 1-2. Converging and collector lenses spaced 3-32 inches. Y distances both 19 inches. Crater 20-64 inch. Screen—meaning screen image I take it—14 feet 9 inches. No. one projector is 12 inches and No. two 35 inches from center line. Lenses 34 inches above screen center. He wants to know whether or no any improvement can be made.

I have laid the thing out roughly on paper. As you may see by the drawing, assuming the good brother to have measured the Y distance from the face of converging lens to aperture, using the wide dimension of the aperture, at the 5 5/16-inch working distance it would require a lens having a 2 5/8-inch free diameter to admit the entire light beam, while at 5 9/16-inch working distance the lens would have to be 2 19/32 inches free diameter.



Referred to Griffith

I shall refer this matter to Griffith for an opinion, but I think that while it is possible to admit the entire beam by getting the largest available free diameter Gundlach-Manhattan lens, using your present condenser lenses, still the Cinephor Parabolic condenser is the thing you need.

I believe you have as good a layout as you could get, except the Cinephor, with your present projection lenses.

After writing the foregoing I found additional data on back of the sheet which advised me that the bottom of the screen is ten feet from the floor (which seems rather high unless there is some good reason for it); that the first row of seats is 25 feet from the screen (which is good); that the free lens diameters given is the inside of the barrel (which makes it worse, since if that is true, then his actual lens free opening is only about 1½ inches); that he has the old Six B lamphouse (which might well be changed to Type E) and that the screen is white alabastine on muslin, and that the auditorium is fifty by 128 feet in size.

As to the screen, I would use paint prepared as per page 227 of the Bluebook of Projection. I would do this because you apparently have a rather long viewing distance from the rear seats, and while kalsomine is a most excellent diffusing surface, still it has a somewhat less reflection power and deteriorates more rapidly.

Can't Be Answered

From a small place in Washington comes this letter:

> Have been projecting pictures here for a little more than one year, in a small and very badly run down theatre. That constitutes my entire experience. I have faithfully studied your third edition handbook and the Bluebook; also, of late, the projection department, and whatever else I was able to get hold of. May say I have some ideas of my own, and that they do not always coincide with yours. However, I cannot be too grateful for your good work.
>
> I want to know what salary I could expect on a new job. The show here only runs a little more than one day a week. I have never as yet even considered joining the union, as don't think they would consider my application at all.
>
> Should I try to obtain a position as Assistant Projectionist, or do you think I might do better? I fondly hope I am not merely a machine attendant, as I try hard to do my best.
>
> What is the maximum permissible foot candles of screen brilliancy? Also why should a man use a 2-blade shutter when he knows three is better? Please send me a list of S. M. P. E. publications and their price.

Needs a Friend

This good brother wrote quite a bit more, but this much shows exactly where he is "at" and tells me that what he needs is to be talked to frankly and friendly, and that is exactly what I shall do.

One of the greatest dangers of the beginner who really has potential ability is that he is more than apt to think he knows a whole lot more than he really does. I remember when I first started riding a motorcycle, at the end of the six months I had studied my machine and fondly imagined I was able to tell those who made it quite some several things.

I was fired with the discovery that I had discovered improvements—which I later found out had long since been thoroughly tried out, and discarded long before I knew anything more about a motorcycle than that it had two wheels, some sort of an engine, and an ability to smear itself and its rider over quite some considerable territory upon rather slight provocation.

But I went through that period with nothing more than the loss of some wasted effort and money and found that while the novice might, of course, really hit upon something the men who made and studied the machines all the time, and expended tens of thousands of dollars a year in experiment, still it was extremely unlikely.

The Right Road

This good brother is on the right road. He is studying. By the by, he will, through wider experience, discover that while he does not always agree with what we old timers set forth, still we are pretty likely to be right just the same. The two wing shutter is often better than the three-winger, especially with increased projection speed.

Please understand that all that is NOT said critically, but in the most friendly spirit. Go to it, brother. Disagree all you want to. When you have finally found out the right and the wrong, you will NOT forget. It will be fixed in your mind so long as life shall last, and meanwhile you have made real progress, though perhaps mistaken in some of your ideas.

As to what you should do—well, who can say? You will probably find it will depend upon what you CAN do. You must remember that, while you have had a year of experience, of a sort, and have studied, and that while all that will have final large value to you, still you are going to discover that none of that is quite sufficiently complete to give you any considerable immediate aid. It will merely enable you to say to Mr. Manager that you have really had some experience in actual theatre projection, and thus will aid you in getting a position.

As to securing a position as projectionist, or assistant, you will do well to see what you CAN get, and when the opportunity for either comes, grab it by the neck and kiss it upon both cheeks. I want to warn you, however, that getting a job is not going to be a cinch. In union-controlled cities you can't work at all until you belong to the union. I would suggest that you put in an application to the union under the jurisdiction of which you now work, which I think is Aberdeen-Hoquiam. The address is J. E. Newell, Secretary Local Union 429, I. A. T. S. E. & M. P. M. O., Box 778, Hoquiam, Washington. You will, I think find them to be a very decent bunch of fellows, but don't expect them to exactly fall on your neck and shed tears of joy. However, they will probably admit you, provided you can convince them that you are able to make good.

Get Out and Hustle

I'm sorry, Old Man, but that really is about the best I am able to do for you. You will have to do just as we all did—get out and hustle for what you want. Maybe you'll get it with little trouble—maybe you'll find getting it about as hard as pulling molars. Let us hope it is the former.

As to maximum screen brilliancy as measured in foot candles, there is no such thing, and never can be I think, because it would be largely dependent upon the contrast such foot candle illumination offered to the surroundings and the general auditorium lighting.

The shutter subject is entirely too big a thing to discuss here. The S. M. P. E. proceedings are now, if I rightly remember, two dollars a copy. Not sure, but think that is the figure. Address L. A. Jones, President Research Laboratories Eastman Kodak Company, Rochester, New York, for full information.

Testing Surfaces

Some years ago the Eastman Company, through its most excellent engineering force, made practical tests of a number of surfaces then used for motion picture screens. This test was of immense value to those who were able and willing to apply it. It was incorporated into the Bluebook, pages 258-267 inclusive. It would have been very much more valuable had it been more complete as to the range of surfaces tested, and had it been consistently kept up to date.

I believe that if some entirely disinterested company of high standing, such as the Eastman Company, is willing to make such tests (and I think likely the Eastman Company would be willing to do it) NO SCREEN SURFACE SHOULD BE ACCORDED RECOGNITION OR PURCHASED UNTIL IT HAS FIRST SUBMITTED ITS SCREEN SURFACE TO TEST, and the results of those tests have been made available through proper publication in the accepted mediums.

Without such tests the purchaser is largely at the mercy of the screen salesman, who can, and very often does make statements concerning the adaptability of the surface to the individual auditorium which would not stand the light of twilight, much less the light of day.

But the projectionist and theatre manager is only able to check up such statements in a more or less unsatisfactory way. We have now arrived at the point where we are able to select a screen surface suitable to or for use in auditoriums of any given dimensions, PROVIDED WE HAVE RELIABLE DATA AS TO THE REFLECTIVE AND DIFFUSIVE POWERS OF THE VARIOUS SCREEN SURFACES, which is the only things it is proposed to submit to test.

Incidentally I would respectfully direct the attention of the Eastman Company to the fact that we have never had any official figures as to the reflective powers of two surfaces much used for screen purposes, viz, cloth and white plaster. Their diffusive power is of course high. We would also like to have a test on white cement, together with the Eastman engineer's opinion as to its efficiency as a screen surface for out-of-doors work.

Amusing

In that valuable department "Straight From the Shoulder Reports," presided over by Shiek Van Buren Powell, C. A. Anglemire, "Y" Theatre, Nazareth, Pa., in reporting on: "In the Palace of the King," remarks:

> Metro-Goldwyn has always given us poor prints, and this one ran true to form. There were one hundred and twenty seven splices in the last reel, which would mean more than 1,000 splices in the eight reels. Some print.

Splice Every Eight Feet

Presumably there were about 8,000 feet in the eight reels. That means a splice every eight feet, average. And that is what is handed the projectionist under the name of a production, and with that he is presumed to put on a show—which in the very nature

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of things must and will be what we call a "holy show."

Of course we grant that a splice every eight feet does not necessarily mean much. I COULD take a new film, cut it and make a splice every eight feet without appreciably damaging results on the screen. But in practice the film which has an average of a splice every eight feet, has splices in many places about every two feet, or even less, AND at a great majority of them from three or four frames to three feet of film has been amputated, so that the actor is, for instance, likely to step off the top step of the grand stairway, and without further ado or exertion walk calmly away from its bottom, or the heroine is apt to be engaged in changing her raiment in the privacy of her boudoir, and without warning, bing! just like that, be all mixed up with the Cow-Eye in a soul kiss (whatever that may be) out behind the lilac bush in the moonlit garden.

You see such things get the projectionist all fussed up. He don't like to yank the dear li'l starlet around like that. It ain't decent, and besides she might throw something at him, or sue him for taking such liberties with her high-priced "art."

Well, anyhow if it were not so serious a matter from the exhibition standpoint, it would be amusing to think of a film exchange having the GALL to call junk of that kind "film service," and charging and collecting rental therefor. "Cheap service," do you say? To which remark I would reply by saying that such junk is NOT "cheap" service. It is NOT SERVICE AT ALL. It is merely a plain, unvarnished outrage upon all concerned, including the motion picture industry. I make the unqualified assertion that FILMS IN GOOD MECHANICAL CONDITION, PROPERLY PROJECTED, WILL BRING IN A SUFFICIENTLY INCREASED INCOME AT ANY THEATRE BOX OFFICE TO JUSTIFY, and MORE THAN JUSTIFY THE ADDITIONAL COST INCIDENT. I hold this to be true in the village as well as in the city theatre, provided the exchange add to the cost of service ONLY the actual cost incident to perfection in mechanical condition of the films, AND provided the effect of the gain in film condition be not nullified by punkness in projection. THERE IS NO EARTHLY USE IN HAVING FILMS IN PERFECT MECHANICAL CONDITION IF THEY ARE TO BE PROJECTED TO THE SCREEN AS A DIM, SHADOWY, SHAKY THING WHICH HAS SLIGHT AMUSEMENT VALUE TO AN AUDIENCE. On the other hand it is impossible to put on a show having high grade amusement value, no matter how perfect the projection, if the films are themselves full of visible rain, with frequent ridiculous, disconcerting jumps in the action, due to cut-outs made in removing damaged film and splicing, and with probably badly worn, strained and distorted sprocket hole edges.

In other words, if a theatre is to present a consistently good show, having its full possible box office drawing power, two basically fundamental requirements MUST be present, viz, (a) Films free from visible "rain" and in otherwise reasonably good physical condition, and (b) a well illuminated, steady picture, projected at at least approximately correct speed.

THEATRE MANAGERS WHO DOUBT THE CORRECTNESS OF THAT LAST STATEMENT AND BELIEVE THAT POORLY PROJECTED, JUNK FILM IS REALLY CHEAP BECAUSE ITS RENTAL PRICE IS LOW, HAVE STILL MUCH TO LEARN ABOUT THE AMUSEMENT BUSINESS.

Machine Operators?

I am in receipt of a 76 page "program" of the second annual dance which was given by the motion picture projectionists of New Orleans, La. I note, however, that on the cover, and all the way through the booklet and its many pages of advertising, with the exception of two advertisers who followed up-to-date practice and nomenclature, the fact seems to be stressed that the New Orleans men are merely machine operators, hence, by inference at least, not projectionists.

I was, however, given a laugh, because on the eighth page and tenth page appears an article headed "Projection," which deals with and speaks of projection as a vital force in the motion picture industry.

Why not be consistent, gentlemen? To do that you should have headed the article "Operating," or "Machine Operating" and spoken of that as a vital force. WOULD HAVE LOOKED A BIT RIDICULOUS, WOULD IT NOT? Do you see the point?

In this same article you say "the men of the booth" and, further along say "without egotism and with a pardonable pride the men of New Orleans local 293 claim to be men of that calibre—skilled technicians who know their business."

Well, gentlemen, if that is true, then you know that the Society of Motion Picture Engineers is the governing authority in motion picture nomenclature, and that it has condemned "Machine Operator" and "Booth," and has officially adopted other terms in their stead. Surely if you are "skilled technicians and know your business"——and mind you I am not saying, or intimating that you don't——then it is up to you to cut out the use of SILLY, inappropriate terms, and to follow the practice set up by the S. M. P. E., and accepted by all Canadian Provincial governments and many of our own States. Cease being a mere "machine operator" working in a "booth," and become a Motion Picture Projectionist, working in a projection room.

I hope you had a bully good time at your ball, and that local 293 Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O. will continue to prosper. Also I trust it will follow the example already set by many progressive unions, climb into the band wagon of progress and not insist upon using silly, undignified and improper terms, merely because they were wished upon us in the early days of the industry.

In your program you say that you respect your business. Well, gentlemen and brothers, you are NOT showing it much respect by insisting that you are merely machine attendants who are content to work in a "booth," which Webster defines as "Temporary structure made of boughs; a shack." Wake up men! Get into the march of PROGRESS. The difference as between "Booth" and "Projection Room," and "Moving Picture Machine Operator" and "Motion Picture Projectionist" means a LOT to you. You of New Orleans evidently don't yet see the point, but many have seen it who laughed and sneered at first and many more are waking up every day. You will eventually see it too. Why not now?

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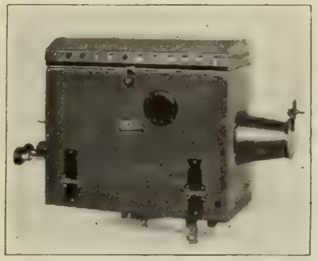

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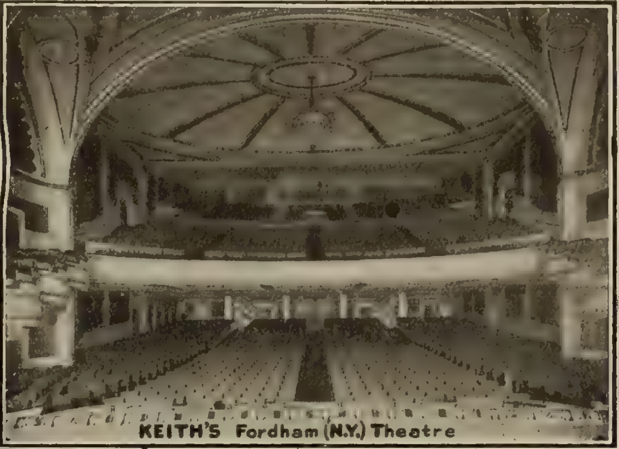
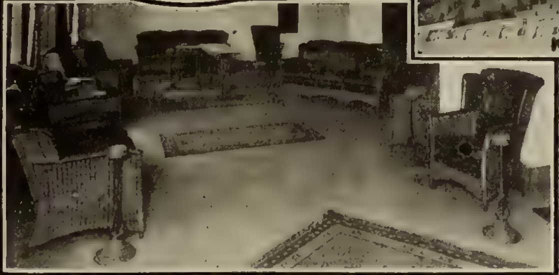

KEITH'S Fordham (N.Y.) Theatre



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Bluebook School Answers—206-210

Question No. 206—Name the glare spots most commonly found in theatres; also is there any real necessity for glare spots?

G. W. Bennewitz, Sioux Falls, S. Dak.; Wm. A. Burnett, Newton, Iowa; Ralph W. Boone, White Pigeon, Mich.; A. L. Fell, Collingswood, N. J.; S. F. Cooley, Manchester, N. H.; F. H. (Dinty) Moore, Taunton, Mass.; Walter Johnson, Champaign, Ill.; Allie Barron, Lodi, Calif.; C. H. Hanover, Burlington, Iowa; J. W. Rainwater, Albany, Ala.; Harold E. Hurlbutt, Oskosh, Wis.; Fred Allard, Salina, Kans., and one excellent, neatly typewritten answer without any name on it, all did fair to middlin' on this one.

WARNING: Always put your name on EVERY SHEET of your answer, AND your full address on the top of its front page.

The choice of best answers for publication fell, without question, between Hanover and Burnett, but I think Hanover has the best of it. He says:

> In many of the smaller, and in some large theatres, the most objectionable glare spot is a highly illuminated sheet of piano or organ music, often directly under the screen and directly facing the audience. This is, in extreme cases, literally an eye murderer. Very often glare spots are set up by light reflected from the sheet music in one or more of the orchestra music stands. A white-face clock on the front wall is often a glare spot, and pronouncedly so if it be near the screen. Wrongly made exit signs are, or may be glare spots. Very often balcony ceiling lights are annoying glare spots to that portion of the audience seated back of them on the main floor. "Side lights," when used for illuminating purposes, are almost always an annoying glare spot to a portion of the audience. Ceiling lights may be and often are glare spots either to all or to a portion of the audience seated in the balcony. The screen itself may be a glare spot if it be over-illuminated in a dimly lighted auditorium.
>
> There is no reason for or excuse for glare spots in a theatre, because they may be eliminated by careful, intelligent work. It is a part of the duty of the projectionist to direct the attention of the theatre management to any glare spots which may exist therein.

Question No. 207—Tell us how it is possible to place a clock on the front wall, and even near the screen, and thus enable the audience to tell the time of day, without creating a glare spot.

Every one except brother Baron, who only answered the single question of the entire list, came through, though I would not myself agree with friend Allard's plan, which I will however, print for your consideration.

Cooley says:

> Page 238-239 of Bluebook supplies full instructions for this, and the method there shown is, in my opinion, very effective and complete. I have no improvements to offer, and hardly think it necessary to merely copy the Bluebook instructions.

You are wrong there, Brother Cooley. Thousands of men who have no Bluebook are reading and more or less studying these answers, which they can get for nothing in the Boss' paper. True, they ought to have a Bluebook but the fact that they have none is no fault of mine, and if I can reach them and benefit them this way I am very willing to do it, and do it as completely as possible, too, for the benefit of the industry and the profession of projection.

The man whose name does not appear gave one of the clearest, most concise answers possible. He said:

> A clock may be placed on the front wall and illuminated without constituting a glare spot, merely by reversing the color scheme of the clock, and confining the light used to illuminate it to the face of the clock. To do this the face of the clock may be covered with a dull black material, and the figures painted on it with dull or "flat" white. The hands are then painted dull or "flat" white. When this is done, the only things about the clock which reflect much light are the hands and figures. An electric globe of low candle power may then be enclosed, and a round opening made in the enclosure through which the light is allowed to shine on the face of the clock only.

Bennewitz says:

> This may be done by obtaining from a photographer a piece of dull black paper, such as is wrapped around photographic plates. Cut this the same diameter as the clock face, and have a card writer paint white roman numerals, equally spaced as on the clock face. In the center of this cut a hole of sufficient diameter so that it will slip over the hand post without touching it. Remove the handle and glue the paper to the clock face so that it is absolutely flat. Paint the hands white and replace them.
>
> In placing a light on the clock, use a metal shade, cutting a piece of tin to cover the entire opening. In the center of this piece of tin cut an oblong opening of sufficient size so that it is possible to change the lamp when it is fitted to the shade. Make a sliding door for the oblong opening, and in the center of it cut a hole about the size of a quarter. Solder the tin to the shade so that it is light tight, and solder up any other places where it is necessary to exclude light rays. In mounting the light, place it so that the light from the small opening will illuminate the face of the clock only.
>
> Another method which I believe will work out satisfactorily, is to paint the face of the clock a dead (non-gloss) black, painting in the numerals with luminous paint. This will eliminate the necessity of a light of any kind, and I believe would give a very pleasing effect.

Which is all right, except that instead of removing the hands, one may cut the paper from circumference to center hole and then slip it under the hands, and if the hands are painted (the Bluebook suggests gluing white paper over them) water colors should be used, so that should the clock ever be used elsewhere the hands may just be washed off and are as good as ever. Undoubtedly the luminous paint will do nicely IF it is and remains sufficiently luminous—of which same I have serious doubts, Brother Bennewitz.

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Question No. 208—Explain how exist signs may be made conspicuous, without being glare spots.

At first I thought you were all nutty, but afterward concluded it was merely that you had not made yourselves clear when you said "paint the letters 'EXIT' on ruby glass" (Rainwater says green, as they use green for exit signs in Alabama). Hanover says:

> Have a suitable receptacle made—built into the wall if practicable—with an open face, arranged to receive one or more sheets of ruby glass.
>
> Have a sign writer outline the letters EXIT in black on the ruby glass, said letters to be of whatever height local law requires, but in no event less than four inches. Then have him (the sign writer) paint all the rest of the glass, except the letters themselves, black, so that when the glass is slipped into place over the receptacle and the lamp therein is lighted, only the letters EXIT, in red (Green in Alabama.—Ed.) will be visible to the audience. The interior of the receptacle should be painted gloss white, and the lamp preferably be so placed that the audience cannot see it through the glass letters. The glass should be dark ruby. Such a sign is conspicuous, and has no glare at all if the illuminating lamp is properly located.

Cooley duplicated this instruction in a little different form. In part he says:

> I also find that by using a metal box, of proper proportions, with the letters EXIT cut out, and dark red (NOT painted) glass behind these letters, inside the box, makes a very effective and satisfactory non-glare exit sign.

Question No. 209—Is the fact that individuals of the audience do not enter complaint of glare spots prove that they are not objectionable?

Burnett, Cooley, Boone, Moore, Johnson, Hurlbutt, Man-without-a-name (who would get just no attention at all were not his answers so excellent), Rainwater, Bennewitz, Hanover and Allard all made good.

Mr. Man-without-a-name says:

> The fact that individuals of the audience do not enter complaint because of glare spots proves nothing. The average theatre patron does not know enough about the subject to trace annoyance from glare spots to its source. If their eyes ache, they blame the "pictures." In this theatre we have three blue lamps on each side, which give light during the show. These have been placed too low, and are not shielded. A person who has to look past one of these lamps is annoyed by it, but very few know that the lamp is the cause of their annoyance. If at the end of the show their eyes hurt (which they usually do), the pictures receive the blame. For this reason, little complaint about glare spots is heard. The remedy for this form of glare spot is to raise the lamps, and reflect their light to the ceiling, shielding all direct light from the audience.

Bennewitz says:

> The fact that individuals of the audience do not enter complaint of glare spots, is no proof that they are not objectionable. Patrons become interested in the photo-play, and do not try to analyze the cause of the heavy eye strain. They do not know what causes it, and have no desire to make a complaint to the manager without being able to give the cause. Their complaints are made to their friends when the question is raised, "what show shall we go to?" They usually decide on the theatre where there are no glare

spots, where it is possible to view the photo play without eye strain.

Johnson says:

The following conversation between theatre going people who by the way, comprise about 95 per cent. of the total population of most places, is perhaps the best answer to this question.

"I don't go to the Blank Theatre any more unless it has something I especially want to see.

"Why? It's the most beautiful theatre in town and its orchestra is wonderful."

"Yes, I know, but all the same I go to the Restfull Theatre, because, I don't know why, but at the Blank the pictures hurt my eyes, and I almost always get a headache when I go there."

That is, I believe, in one form or another a typical conversation, which may be very often heard. The man who knows will instantly visualize the beautiful Blank Theatre, with its big, high class orchestra—and orchestra LIGHTS, its comfortable plush or leather seats AND glaring exit signs, clock and side lights, and know where the eyestrain and headaches come from.

The patrons themselves cannot tell you the source of their headaches, because THEY DON'T KNOW. It is always "the picture" they lay the blame on.

Of course an unsteady, flickery or otherwise poorly projected picture can and will set up eye strain, but one of the worst offenders is the musician who sits there blablahing away with a light, visible to the audience, reflected from his music so strong that the patrons in the rear row of seats can almost see the hairs in his eyebrows.

Allard makes an especially good reply. He says:

This is a subject which requires study and UNDERSTANDING. I doubt if it could be applied to all audiences in exactly the same way. However, the fact that individuals of the audience make no complaints to the theatre management concerning glare spots is no sign that such glare spots are not doing damage. This is because few individuals understand or know what the real cause of their discomfort in one theatre is, or why the discomfort is absent in another theatre. They simply know that such is the fact, hence go where they are most comfortable, except when the place where their eyes hurt has something they cannot see elsewhere.

A person goes to a theatre to relax and be amused. As a rule he or she will prefer to go to a place where, though the programme is not quite so good, still he or she is more comfortable without any aftermath of weary eyes or headache. He or she may not be quite so well satisfied with the program, but instead of weariness there is refreshment. This is not realized in one or two shows, perhaps, but eventually the regular theatre patron finds it out and just naturally gravities to the theatre having the more comfortable picture viewing conditions.

Question No. 210—Tell us what the various effects of glare spots are in the way of injury to the show.

Few seem to have got the idea, though I had to laugh at what Boone said:

This is a good one all right. The main injury is down in the box office, where receipts decrease, hence the wage of the projectionist is affected:

That's a hot one all right, and not so far from wrong, either.

Hurlbutt got the idea a little, though not very clearly. Cooley got it pretty well, too. Moore just grazed it. Bennewitz made good on it, though he did not elaborate on details much. Johnson did pretty good, though I don't know just how far his understanding of the concrete effect goes. Burnett made a good answer. Hanover, however, I think, set it all forth best. He says:

The general effect of glare spots upon the show as a whole is to injure it by setting up a condition which automatically operates to make the audience, or a portion thereof, uncomfortable, and when one is uncomfortable one is not in the best condition to enjoy a show.

The immediate effect upon the picture itself is to reduce the contrast of its highlights and shadows, because of the strain placed upon the eyes which are viewing it. One cannot see very clearly through watering eyes, or through eyes which are strained. This is proven, or may be proven by suddenly eliminating the glare spots, whereupon the picture instantly "stands out."

It is apparently more brilliant, and has far greater beauty and contrast.

Bennewitz says:

Glare spots impair the contrast and beauty of the picture. This is true even though they cast no light on the screen. They continually detract the eyes of the patrons from the screen, causing them to miss more or less of the story. Patrons are continually changing their position in their seats, trying to find a position where it is possible to view the picture and get away from the glare spots. This is a constant annoyance to other patrons seated behind them, often causing them to miss the key to the story. Patrons will often close their eyes to give them a rest from the glare spots, which gives them a more or less disconnected story.

Did My Part

As may be remembered, on the occasion of my visit to Washington last summer I personally took the matter of a really competent, semi close-up motion picture of the next presidential inauguration up with Secretary Slemp and with President Coolidge.

When the time for inauguration drew near I wrote Secretary Slemp, but he was away, in Florida. My letter reached Mr. E. T. Clark, acting secretary to the President, however, who replied very courteously.

It is one thing to lay matter personally before the man you seek to interest, and quite another to lay it before him by letter. Mr. Slemp I had interested to the extent that he took me in to President Coolidge, and afterward promised that when the time came he would again bring the matter to the attention of the President himself.

Mr. Clark, of course, had not had the matter laid forcefully before him, hence he very naturally was unable to see any reason why the President should be troubled with what was to him such a comparatively trivial matter. He, therefore, merely called the attention of the inaugural committee to the matter, and referred my letter to them.

Inaugural Committee

The inaugural committee, through its secretary, F. A. Fenning, wrote me very courteously saying that the committee had given my letter very careful consideration, but side-stepped on the grounds that the committee would have to employ cameramen, which it considered impracticable. (I had suggested that two high grade cameramen —government men presumably—be stationed so as to get a semi-close-up, positives from which should be supplied to any producers desiring them at absolute cost, the negatives to be stored by the government for the benefit of future generations).

I again wrote Acting Secretary Clark, asking that President Coolidge personally direct that something of the sort be done. Again Acting Secretary Clark replied saying: "Dear Mr. Richardson: I have your letter which I shall forward to Mr. Fenning. With full appreciation of your desire to record a close-up of the taking of the oath, I cannot agree with you that it is necessary to have a different view than that which is had by those actually in attendance."

Not Good Reasoning

This is, with all due deference to Mr. Clark, not very good reasoning. Those actually in attendance have had the pleasure of the trip, and visit to the capital. They saw the entire proceeding in full. They were COMPARATIVELY FEW IN NUMBER. Those who do not attend, and cannot attend, number tens upon tens of millions. They do not see the actual thing, but a motion picture of it only, hence might be excused for askingg for a comparative close-up. By this semi-close-up THE PRESIDENT WOULD IN EFFECT BE INAUGURATED IN EVERY CITY, VILLAGE AND HAMLET IN ALL THIS BROAD LAND, and it would be done very effectively, too. Moreover, future generations would be enabled to see the thing done—for I have faith to believe that means will be found, if not to perpetuate these negatives, at least to preserve them, either directly or by effective "duping" for many hundreds of years.

Well, anyway, I did all I could, and perhaps it had some effect. It is not altogether impossible that at the least, because of the importance of the thing being laid before them, the committee was inclined to allot better location to cameramen than they would otherwise have been able to get. This is written March Third; we have yet to learn how the camera boys were treated.

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Gosh!

When the following letter came from R. T. Pennenoyer, American Falls, Idaho, I nearly fell off the stool. Friend Pennenoyer says:

Dear Mr. Richardson: Am submitting answers to a number of Bluebook School questions. Have the Bluebook and consider it as having been a most excellent investment. Am projectionist in the Irene Theatre, a 400 seat house here.

Gosh! A theatre in American Falls! When I first saw that place in 1883 it consisted of a box-car depot, maybe half a dozen rough buildings and a few tents, plus a not high, but rather savage looking falls right smack under the Oregon Short Line (which we were then building, though it was then finished, in the rough, to Hailey, and a bit beyond Shoshone) railroad bridge.

Dad was engineer there then—first passenger engineer on the road. I went firing. "Fat Jack" then had an eating tent beside the track on the side of the river opposite from where the town now is. There was a many-verse doggeral song then going the rounds there, one verse of which went:

"Next morning with an empty belly and my blankets on my back
"I started for American Falls, and there I met Fat Jack.
"Fat Jack is gay and happy—you will always find him so:
" 'Twas the only square meal that I got awav out in Idaho."

The first bridge, since replaced and in a slightly different location I understand, was of wood, and many a man fell from it into the raging waters beneath to his death, the body never being recovered once it disappeared in the boiling vortex.

And now there's a town, with a theatre 'n everything. Well, well, well!

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L. Earl Abel

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On Sunday Nov. 16th, I experienced the greatest thrill I have ever had on any organ bench. Our new "ROBERT MORTON" is the finest organ I have had the pleasure to play on.)

The splendid voicing and beautiful tone, the fastest action I have ever seen, the second touch in a class by itself AND construction, truly the "ROBERT MORTON" is a masterpiece.

I was somewhat skeptical due to unfair remarks of competitors. But, I now say with all sincerity, that my wildest dreams of a wonderful organ were more than realized.

Wishing that every organist had as wonderful an instrument as the "ROBERT MORTON", I am ,

Very truly yours,

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J JOHNSON

Auditorium Theatre
THE UTMOST IN SILENT DRAMA
OGDEN AND GROVE AVENUE
BERWYN, ILL.

TELEPHONE
BERWYN [illegible]

December 1, 1924.

Mr. J. A. O. Schiller,
The Photo Player Company,
Berkeley, California.

Dear Sir:-

I just can't refrain from expressing my feelings, and voicing the sentiments of all my patrons regarding the new "Robert-Morton" Organ recently installed in my theatre.

It is not just another organ, but a work of ART. The material, design and workmanship, are the best I have ever seen; and as for tonal quality - well my box office speaks for that as I have broken my records twice in the two weeks it has been completed. I give the organ this credit, because the pictures were very ordinary, but the organ concert given on those day even brought people here in wheel chairs.

If any exhibitor doubts the superiority of the "Robert-Morton" Organ, tell him to arm himself with an unbiased organ builder and an organist, and he has my permission to put this instrument through the paces, and I am confident that he too will join me in pronouncing "The Robert-Morton" the finest theatre organ built.

With best wishes for your deserved success, I remain,

Very truly yours,

Earle J Johnson

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Got married and. Your heart was filled with love and jubilification. And you'd started off with your lovely. Little bride and it started to pour and your car was an open faced thing. And you got all soaked and there was no house near but one. Supposed to be haunted. And therefore empty. And you and the bride entered and hoped to get dry. And warm. And before you could get under the blankets. All Hades seemed to break loose. And you had to run round in your shirt tail hitting. At things and getting hit.

What would you do?

See "The Haunted Honeymoon." And laugh. And learn.

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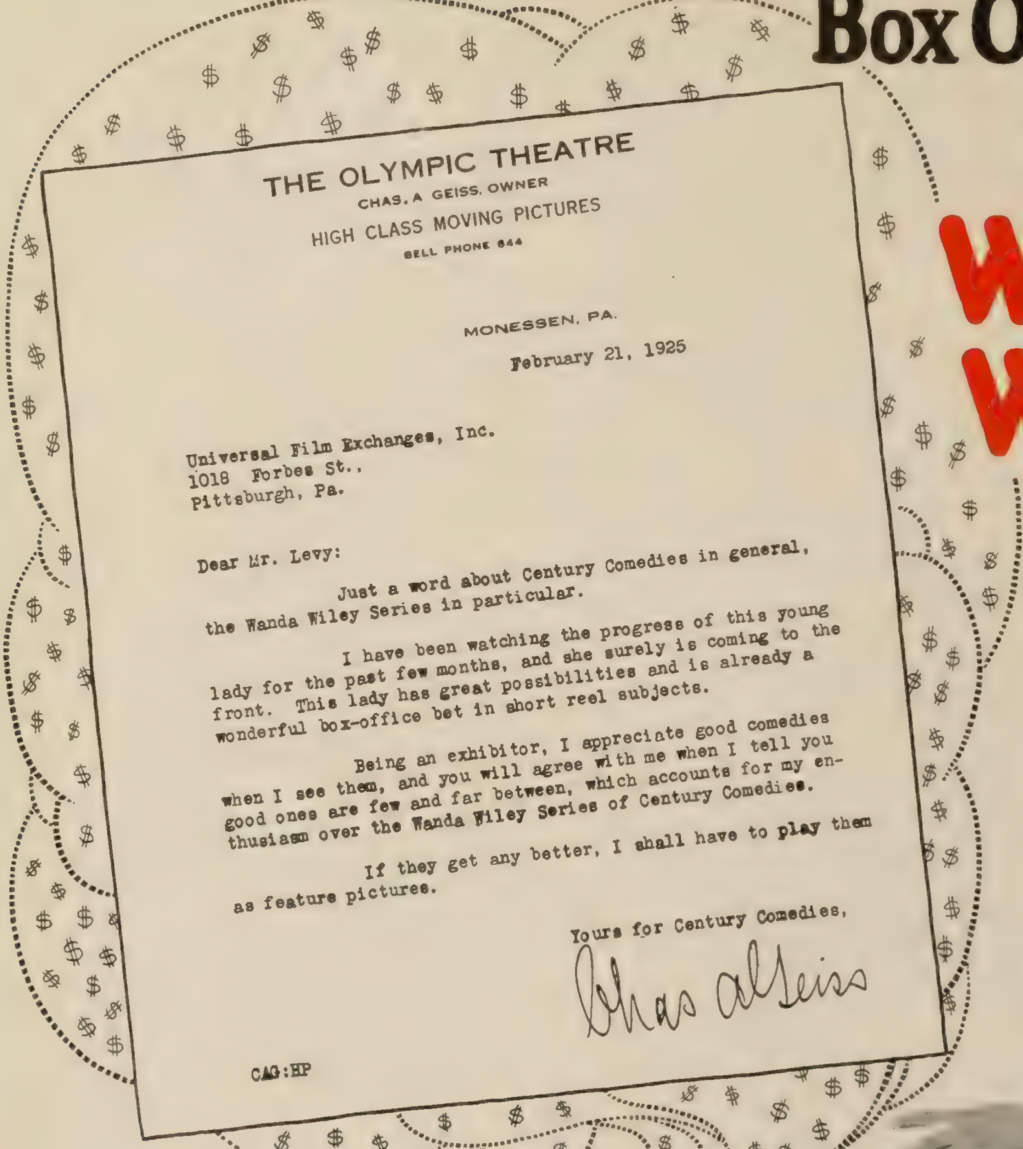

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Dear Mr. Levy:

Just a word about Century Comedies in general, the Wanda Wiley Series in particular.

I have been watching the progress of this young lady for the past few months, and she surely is coming to the front. This lady has great possibilities and is already a wonderful box-office bet in short reel subjects.

Being an exhibitor, I appreciate good comedies when I see them, and you will agree with me when I tell you good ones are few and far between, which accounts for my enthusiasm over the Wanda Wiley Series of Century Comedies.

If they get any better, I shall have to play them as feature pictures.

Yours for Century Comedies,

Chas A Geiss

CAG:HP

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in a few short months has become the outstanding, sure-profit comedy star. You'll book her, if you see her in:

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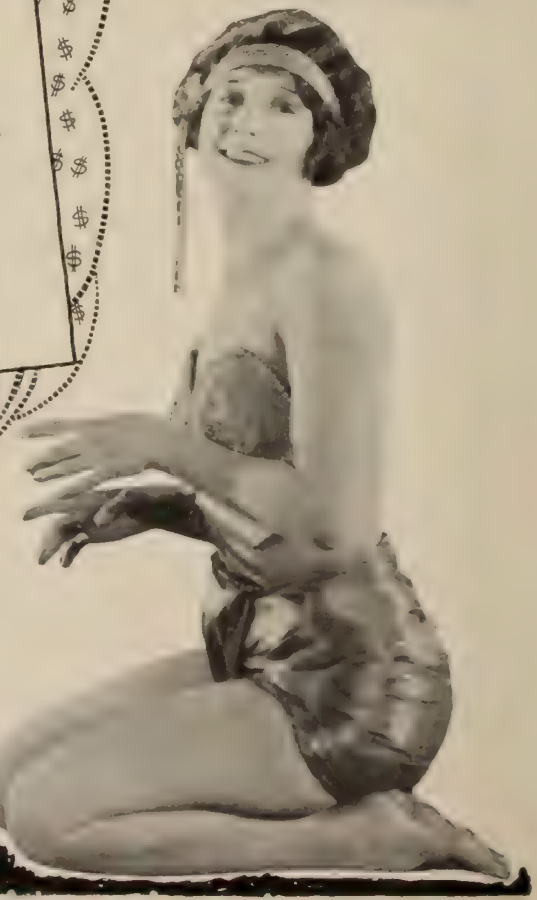

52 a year

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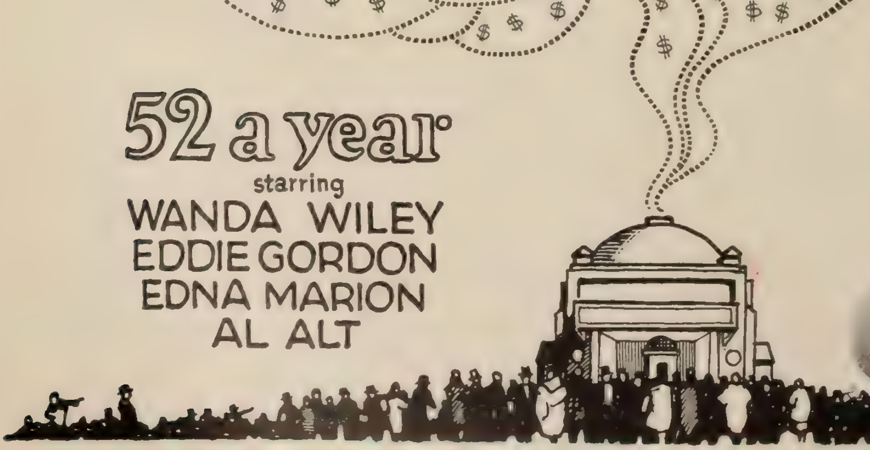

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"A stirring picture which in many ways has as much to recommend it as 'The Covered Wagon.'" —*New York American*

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"The most beautiful photoplay I ever say. In some respects it can hold its own with 'The Covered Wagon.' The buffalo stampede and the fight with the Indians are among the most thrilling things the movies have shown us in many a day. They don't make westerns any better than 'The Thundering Herd.'" —*N. Y. News*

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"'The Thundering Herd' is epochal. Scenes of surpassing beauty provoked outbursts of applause at the Rivoli. The director, William Howard, now takes his place in the very foreground." —*N. Y. Telegraph*

"It is a work of art. It will make the blood of every American boy tingle, and men with young hearts will be carried back to the accounts of the daring deeds of the '70's. Horses and riders dash into the tops of covered wagons, Indians ride at terrific pace and clash with white men. Some of the scenes are reminiscent of Remington paintings." —*N. Y. Times*

"The best picture Broadway has seen for a long time. Magnificently done. An unusually fine cast." —*N. Y. Bulletin*

Zane Grey's

"THE THUNDERING HERD"

With Jack Holt, Lois Wilson, Noah Beery and Raymond Hatton
Screen Play by Lucien Hubbard. Directed by William Howard

A SECOND FAMOUS 40 *Paramount Picture*

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

METRO

By DANNY

Hollywood

Sure moving along. That Metro-Goldwyn-Mayer group. Have you noticed how they are hitting? How they have been? Right along. This season?

The chief topic of Hollywood. Where they watch picture making. Like nowhere else. And where they know. What's happening at the little old box-office. Despite that they pussyfoot about the Writers Club. And other places. And discuss Art. With a large and emphatic A.

Within a year, Metro has pushed way ahead. Until it occupies a tremendously forceful position. In the business. Due to what? Pictures. Nothing but. And being offered to exhibitors at attractive prices.

Some keenly posted sales folk. Say Metro has been "giving away" pictures. Perhaps. That's a new phase of things. In the picture business. Never heard of anyone giving anything away. In this business before. (Still, we're young and are learning something daily.)

However, be that as it may. (We're not interested in sales figures.) This

A Steady Stream of
With Money-Getting
Metro-G
The Talk of

is sure: they have been turning out a lot of mighty good box-office bets. And it's the why and how of this. Which interests us a lot.

Back of the scenery you learn a lot. About this. You find Louis B. Mayer watching production. As a business man. Not interested in art pictures. Only interested in what the box-office wants. And doesn't hesitate to say so. He has box office record charts. Before him all the time. And keeps them there. The artistic scenarios and doodabs. He leaves to his aides. Gives Harry Rapf and Irving Thalberg full swing. The latter says: "Sometimes I think L. B is working for me; not me for him." Nothing describes the state of affairs better. And these production chiefs work day and night. Never quit. Studio all day. Preview at night. Something like 17 directors to provide material with. Considering they have Neilan and von Stroheim to handle. Count these as a few more. They need lots of attention.

But they are turning out mighty attractive pictures. And the result has inspired the entire organization. Even the big chiefs. Back in New York. Even Marcus Loew. So much so. That they are preparing for the coming season. With such vim; such enthusiasm. That a word of warning might be offered. To other concerns. Keep an eye on Metro. Better still. Keep two eyes on Metro.

FILM DAILY, WEDNESDAY, FEB 25, 1925

Really Great Pictures Dominance Has Made

oldwyn

The Industry

"SALVATION HUNTERS"

A Josef von Sternberg Production

THIS is the most talked of, the most sensational production of the year. It has been universally praised and where it has been exploited it has broken no end of box-office records; in one case, records that have been standing seven years. "For entertainment value, sincere human interest and for actualities," the reviewer of the N. Y. Morning Telegraph says, "I have yet to see a greater production. It is the finest thing I have seen in pictures."

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Hiram Abrams, President Joseph M. Schenck, Chairman, Board of Directors

Jack Pickford

in

"Waking Up the Town"

By James Cruze and Frank Condon

featuring

NORMA SHEARER

and an ALL STAR CAST including

Alec B. Frances – Herbert Pryor – Claire Mc Dowell – Ann May

Here is a production that is a sure fire box-office attraction from every angle you look at it. It is filled with humor and surprises and first rate drama. It is conceded to be the best picture Jack Pickford has made. Supported by the charmingly clever Norma Shearer and an all star cast this picture will be a tremendous drawing card in every type of theatre.

Now Booking

UNITED ARTISTS CORPORATION

Mary Pickford   Charles Chaplin
Douglas Fairbanks   D. W. Griffith

Hiram Abrams, President   Joseph M. Schenck, Chairman, Board of Directors

Why do you suppose grocery stores all carry Ivory Soap—Quaker Oats, Heinz's or Van Camp's beans and such other products?

Because every Grocer understands that those staple products not only bring profits but they also bring constant customers.

Take your theatre now for one moment.

It has been proven by a series of tests that news weeklies and novelties have the same staple drawing and selling quality in the theatre as Ivory, Quaker oats and Heinz's beans have in the grocery stores.

That's why we urge you to have a news weekly. That's why we urge you to show novelties regularly. They are the "Staples."

When your costly feature flops you can always depend on novelties, cartoons and news weeklies to give your patrons satisfactory entertainment.

With sure fire staples, you can never go wrong.

F. B. O. has now for some time been releasing THE SCREEN ALMANAC and the BRAY CARTOONS. Several thousand theatres are now using them regularly.

THE SCREEN ALMANAC is a box office novelty with a sure fire draw every week. It shows the Movie Stars at play. People are constantly attracted by scenes of movie stars off the screen.

THE BRAY CARTOONS with Dinky Doodle are fascinating and entertaining reels, new and snappy constantly.

You can insure your house a certain amount of business regularly every week by showing these novelties, and when your feature is weak depend on these twins of entertainment to save your performance.

THE BRAY CARTOONS are written and directed by Walter Lantz.

THE SCREEN ALMANAC is produced by E. V. Durling. Both are Standard Cinema Productions and two of the best consistent crowd bringers on the market.

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can be booked through any F.B.O. Exchange

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Thematic Music Cue Sheets available on all our features

Nazimova

IN

"The REDEEMING SIN"

a J. STUART BLACKTON *production*

The Los Angeles Record said: "Nazimova in "The Redeeming Sin" runs the gamut of passion - - - When J. Stuart Blackton makes pictures for the box office he makes them - - - He injects the necessary amount of thrills and just enough comedy."

"PAMPERED YOUTH"

a DAVID SMITH *production*
FROM BOOTH TARKINGTON'S PRIZE NOVEL
"THE MAGNIFICENT AMBERSONS"

"Seldom have we seen such a satisfactory translation. "Pampered Youth" is one of the best pictures Vitagraph ever made. Don't miss it."

Harriette, Underhill,
N. Y. Herald-Tribune.

BOOK THESE TWO BOX-OFFICE WINNERS NOW!

VITAGRAPH

EXHIBITORS AND EXCHANGEMEN!

Can you blame us for RAVING?
Read what they say about

RICHARD HOLT

THE SENSATIONAL NEW STAR

in the

Aristocrat Series of the Year

Presented by B. BERGER

"TEN DAYS"
"GOING THE LIMIT"
"TOO MUCH YOUTH"
"THE KANSAS KISSER"

RICHARD HOLT, the new star, makes a good impression. He has a pleasing personality, is an athletic, clean-cut chap and thoroughly capable. His first picture, "TEN DAYS" is fast moving, with plenty of pep, thrills, romance, comedy, and melodrama.

—Moving Picture World.

I predict that RICHARD HOLT will prove a sensation in a short time and he is one of the fast coming stars.

—Bill Edmunds, Progress Features, San Francisco.

RICHARD HOLT, in my opinion, will prove to be a big box-office asset and is very much superior in looks and acting ability in comparison to many of the so-called independent stars.

—Jack Bellman, Renown Pictures, New York.

RICHARD HOLT is the biggest and best find in years, so says Dave Mountain, Richmount Pictures, New York City. And so he bought the entire World's Foreign Rights of the entire series.

RICHARD HOLT is a good looking chap, athletic and energetic, plays the role of Dick Van Buren with just the requisite dash and ease necessary to put it over and can be listed as having "made good" in his first appearance as a star.

—Exhibitors Trade Review.

Four Pictures Ready For Delivery
Grab This Series!

Produced by

GERSON PICTURES CORP.

Offices
723 7th Ave.
New York

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1974 Page St.
San Francisco, Calif.

Foreign Rights
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facts about–

"RECOMPENSE"

ROBERT KEABLE'S Sensational Sequel to

"SIMON CALLED PETER"

The Director–

THE trade have come to attach considerable importance to the name of the director of any photoplay production. There *is* a definite touch of complete understanding and artistry which distinguishes the work of one director from another.

The name of Harry Beaumont, director, on a photoplay stamps it as a product of quality. It is like the "Sterling" mark on silver.

"Beau Brummel," "Main Street," "Babbitt," "The Lover of Camille" and "A Lost Lady" constitute a record of directoral achievements for Mr. Beaumont which is rarely equalled for consistently splendid performance.

In "RECOMPENSE" Mr. Beaumont has done the best work of his career. It is filled with touches of real genius which have transferred the Keable story to the screen with a power that is tremendous.

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A Stupendous
Warner Cast of 1000
Headed by –
MARIE PREVOST
and **MONTE BLUE**
John Patrick-Geo. Siegman
John Roche-Wm. C. Davidson
Directed by–
HARRY BEAUMONT
Scenario by
Dorothy Farnum

WARNER BROS
Classics of the Screen

FLORENCE VIDOR

IN

"The Girl

FOREIGN DISTRIBUTOR
Wᴹ VOGEL DISTRIBUTING CORP.

Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, Presi

A Shower of Gold for Exhibitors

who book this premiere attraction. Here is a richly mounted production with Miss Vidor in her most fascinating role as the daughter of a modern King Midas who had so much money she was miserable. The theme is powerful and gripping with a background of gorgeous gowns and lavish settings. A box-office cast includes Malcolm MacGregor, Claire DuBrey, Alan Roscoe, Bessie Eyton and Charles French.

Story by
Cleveland Moffet and
Alice Chapin

Adapted for the screen by
Eve Unsell and Kate Corbaley

A Regal Production

Directed by John Ince

# of Gold"

Released by **Producers Distributing Corporation**

F. C. MUNROE President RAYMOND PAWLEY 1st Vice Pres. & Treas. PAUL C. MOONEY Vice Pres. JOHN C. FLINN Vice Pres.

Gilbert E. Gable

presents

"The Sky Raider"

with

Jacqueline Logan

and

Capt. Nungesser

Destroyer of over 100 German airplanes—

Given more medals and citations than any man in the War—

His Croix de Guerre has over THIRTY silver palms—

His achievements miraculous and unparalleled—

Does his name mean anything to American audiences?

Now making personal appearances in this country and everywhere hailed with extraordinary enthusiasm. His name is drawing crowds and crowds.

Presented in a picture creating wide interest, arousing general curiosity, and showing Nungesser in his fitting role, that of King of the Air.

From **"The Great Air Mail Robbery"** *by* **Jack Lait**

A T. Hayes Hunter Production

ASSOCIATED EXHIBITORS

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Pictures

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It's Laughing Lightning!

Everybody Says It's a Comedy Wow!

"I haven't liked this young man as much in any picture as I do in 'Introduce Me.'"

Louella Parsons
N. Y. American

"Douglas MacLean is cutting up high jinks in 'Introduce Me.'"

N. Y. Eve. Post

"'Introduce Me' attains high peaks of merriment."

Frank Vreeland
N. Y. Eve. Telegram

"It is the perfect comedy. Don't miss it."

Harriette Underhill
N. Y. Herald-Tribune

"'Introduce Me' is a surefire hit, in which Douglas MacLean outshines all his previous efforts."

Regina Cannon

N. Y. Eve. Graphic

"A series of screamingly funny adventures."

N. Y. Eve. Bulletin

"Hair-raising thrills with underlying comedy."

George Gerhard
N. Y. Eve. World

"You will howl at 'Introduce Me.'"

Rose Pelswick
N. Y. Eve. Journal

"The situations evoked hilarious laughter."

Mordaunt Hall
N. Y. Times

"A snappy comedy that effervesces and bubbles merrily to a thrilly climax."

Dorothy Herzog
N. Y. Daily Mirror

"Douglas MacLean in one of those swift rolling films like 'The Hottentot.'"

Mildred Spain
N. Y. News

"Douglas MacLean's appearance on the screen is a cue for real fun."

Peter Milne
N. Y. Telegraph

You'll roar and roll out of your seats at

Douglas MacLean

in

"Introduce Me"

Released by
Associated Exhibitors
Arthur S. Kane · President

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Sidney Garrett

ACCLAIMED THE BEST

2nd big month in New York

AS NO MAN

Now playing an indefinite

CENTRAL THEATRE

One of the paintings used for lobby and lithos—real exploitation material is available for this big picture.

Rare praise for

"There isn't a doubt in my mind that this picture will pile up box office receipts throughout the country."
(Evening World)

"For this picture is as inspiring as any ever produced and is as sure-fire as a production as it has been as a classic of American literature." (Variety)

"William Fox has given us another 'Over the Hill'."
(Daily Mirror)

"It is an achievement of which the Fox Studios may well be proud, and a notable contribution to motion picture history." (New York Commercial)

"Has an appeal that should make it not only an artistic success, but also a remunerative one. It is so well done that people in the audience cry audibly without thought of embarrassment for the emotions that cannot be checked."
(New York Graphic)

"There is plenty of action. There is a splendid fight at sea. The episode showing the liberation of the slaves from the hold of the ship is memorable."
(Telegraph)

BASED ON

EDWARD EVERETT HALE'S STORY:

"THE MAN WITHOUT A COUNTRY"

FOX FILM CORPORATION

PICTURE OF 1925!

Another New Fox Special

HAS LOVED

engagement at the

NEW YORK CITY

a Rare Picture

"The new Fox production is a sincere, poignant picturization of Hale's work." (Evening Sun)

"A fine cast has been assembled for this picture." (Bulletin)

"Can be classed among the better and finer things in motion pictures." (American)

"A picturization of Edward Everett Hale's classic . . . thoroughly devoted to the heart and to the pulse." (Telegram & Mail)

"It is without a doubt the most touching of films having to do with Our Country's history." (Daily News)

"Mr. Lee deserves credit not only for the sincerity of this production, but for its shrewdness as well." (Herald Tribune)

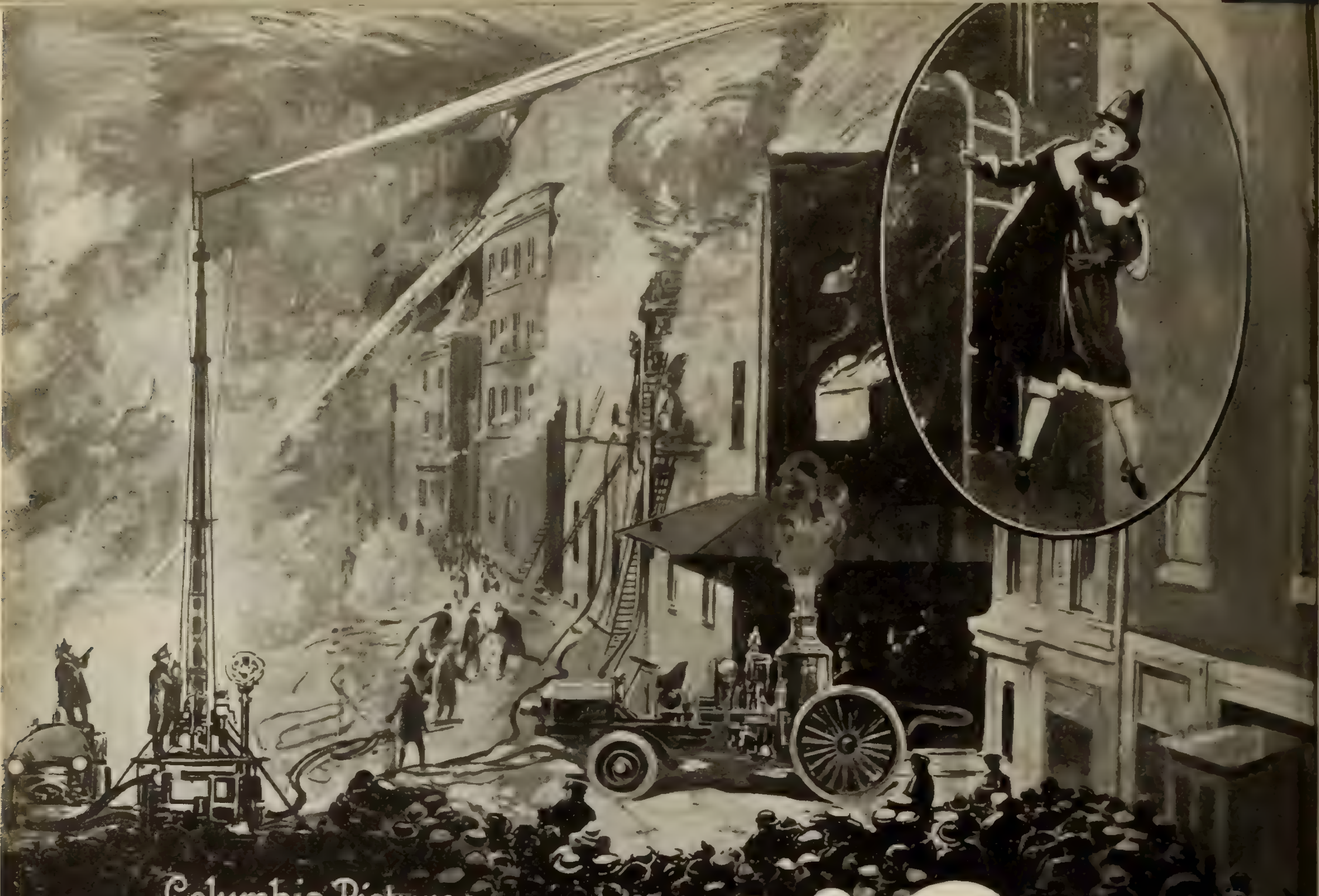
"A worthy film which will interest those who have read the unforgettable story." (New York Times)

"If half of the motion pictures were as true and consistently entertaining, I would be a happier critic." (The World)

A NATION'S LOVE STORY
A ROWLAND V. LEE PRODUCTION

The work of the best artists has been embodied in the beautiful paper and lobby photos for this magnificent production.

FOX FILM CORPORATION



Columbia Pictures
presents

FIGHTING THE FLAMES

A SPECTACULAR DRAMA *of* COURAGE, PATHOS *and* LOVE

FEATURING

WILLIAM HAINES and DOROTHY DEVORE

DAVID TORRENCE, SHELDON LEWIS
CHARLIE MURRAY, WILLIAM WELSH, FRANKIE DARRO

DIRECTED BY REEVES EASON

COLUMBIA PICTURES CORPORATION, 1600 B'way, N. Y. City.

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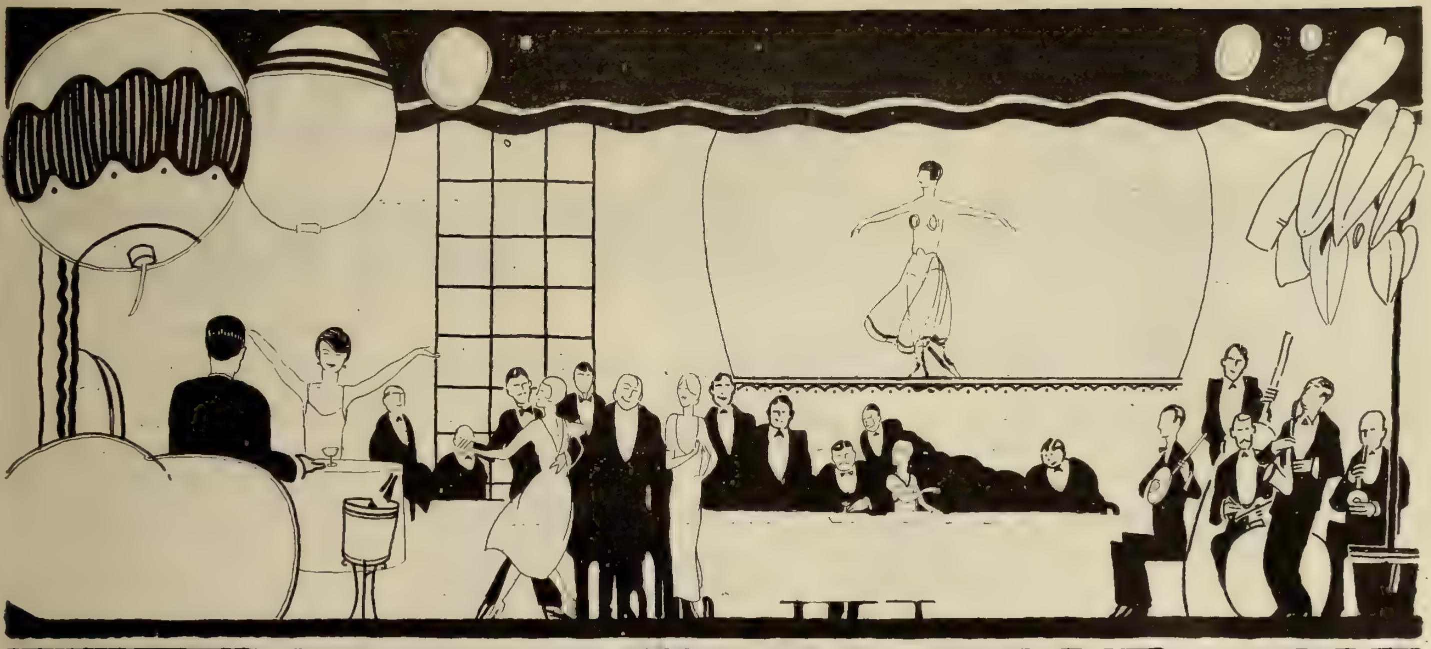


BANNER PRODUCTIONS INC.
PRESENTS

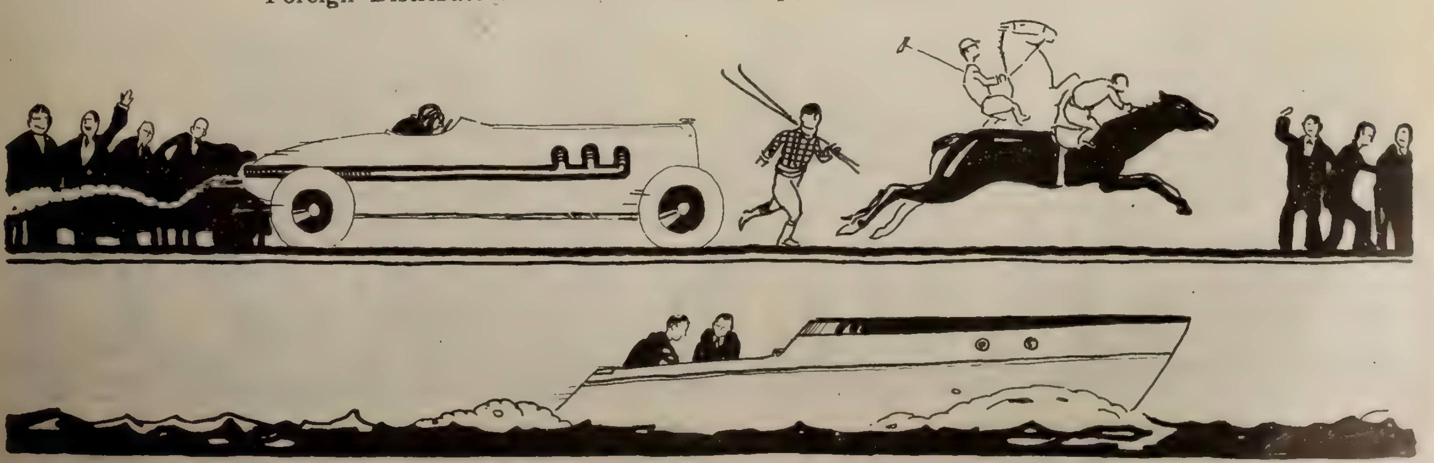
SPEED

From the Saturday Evening Post Story by Grace Sartwell Mason
Continuity by Lois Zellner
with

Betty Blythe—Pauline Garon—Robert Ellis
William V. Mong—Arthur Rankin—Eddie Phillips

Directed by Edw. J. Le Saint A Ben Verschleiser Production

Foreign Distributors—Simmonds-Kann Corp., 220 W. 42nd St., N. Y. City



A new world's record for service!

Above—Entrance to special train platform in Washington station.

Below — International cameramen loading cameras and negatives on train.

INTERNATIONAL SCORES TREMENDOUS SCOOP ON COOLIDGE INAUGURATION

"This quick service establishes a record for taking, development and showing of news reel pictures."—The N. Y. World.

Every exhibitor showing International News scored scoops on their competitors. "Showed the ceremony three hours after—Scooped the other first-run houses who are using other news reels."—Rialto Theatre, Washington, D. C. "Our business jumped. We scooped every other house in town."—Poli's Theatrical Enterprises, Hartford, Conn. "Shown at Stanley Theatre 7:25 same night. Splendid beat." —Stanley Co. of America, Philadelphia. "Showed film Thursday night. Anticipate good results from this scoop!" —Ascher's Merril Theatre, Milwaukee, Wis.

At no extra cost to exhibitors!

HOW IT WAS DONE

International cameramen rushed their cameras and negatives to a special train. Prints were developed and dried, cut and titled, ready to be shown, while the train sped on to a new world's record run to New York City in 3 hours and 40 minutes. At 3:55 the Coolidge inauguration was flashed upon Broadway screens—many hours before any other news reels were shown. And on that same afternoon aeroplane shipments carried prints to Boston, Philadelphia, Washington, Hartford, and all first-run houses within a similar radius, where it was shown the same day. THAT'S SERVICE!

To right—Cutting and titling the prints on board.

International Pennsylvania Special Train which made the record run of 225 miles from Washington to New York in 3 hours, 40 minutes.

Entrance to Loew's State Theatre, just one of the theatres on Broadway, N. Y., where the film was shown to cheering audiences at 3:55 p.m.

INTERNATIONAL NEWS

Twice every week *Released thru Universal*

"If I marry again"

Presented by
First National Pictures Inc
featuring
DORIS KENYON
and a five star cast
ANNA Q NILSSON, LLOYD HUGHES,
MYRTLE STEDMAN, HOBART BOSWORTH,
and FRANK MAYO
From the story by GILBERT FRANKAU
Directed by JOHN FRANCIS DILLON

"Well above the average in many of its scenes"–
LOS ANGELES TIMES

"A varied and swiftly moving story–"
LOS ANGELES EXAMINER

"Tugs at the heartstrings"–
LOS ANGELES DAILY NEWS

Of course it's a
First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays President

"A picture not to be missed"

Cincinnati Commercial Tribune

Richard Barthelmess and Mary Hay at the Capitol.

Richard Barthelmess and Mary Hay appear at the Capitol Theater this week in "New Toys," one of the most irresistible comedies of married life which the screen has brought forward in many moons. It is one of those rare stories in which a false note is never struck. Besides that, it is flawlessly presented. Mary Hay's return to the screen in this picture brings back one of the most deft comediennes in pictures. Incidentally, Mr. Barthelmess deserted more serious fields to romp through this film with his talented wife.

The story has to do with a young couple who are settling down to a happy married life. They have each other, a tiny flat and an infant. But the wife, who was a dancer before her marriage, begins to tire of her new toys. The appearance of hubby's former fiancee and a former admirer of his wife brings matters to a sudden climax. With the fiasco of the wife's theatrical venture happiness returns to the pair.

In its presentation the comedy is neither over nor underdone. There are moments when it flirts with slapstick, but not enough so to destroy the artistic finish of the whole. The play never becomes actively serious, yet there are times when one has trouble with a suspicious lump in the throat. Mr. and Mrs. Barthelmess have been surrounded by a small and unusually competent cast. "New Toys" is a picture not to be missed.

Presented by
Inspiration Pictures Inc.
presents
RICHARD
BARTHELMESS
in
New Toys
From the play by Milton Herbert Gropper and Oscar Hammerstein, 2nd, as produced on the stage by Sam H. Harris
Supported by
Mary Hay
Scenario by JOSEPHINE LOVETT
A John S. Robertson
PRODUCTION

OF course—
A
First National Picture
Members of Motion Picture Producers and
Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by
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383 Madison Avenue New York

FIRST NATIONAL PICTURES

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

WE are presenting a new department to exhibitor readers this week and offering it with a full degree of confidence in the welcome that it will receive.

"THE FIRST RUN"—which makes its debut as a World feature on page 231 of this issue—is, as its name implies, designed to serve the man who needs something more than trade papers have to date supplied as regular weekly features. Presentations, prologues, music, these are the meat of which the department will consist.

There is a bright future before "The First Run."

Daily, sixteen-hundred-seat houses are rearing their giant proportions and earning fat profits in communities where six hundred seaters have previously barely existed.

And with the sixteen-hundred-seater is coming the necessity of providing more than a picture, of surrounding the screen entertainment with the factors that constitute a SHOW. The prologue is no longer an exclusive Broadway or Loop possession, the dancer or vocalist of quality no longer confined to metropolitan houses.

Here many exhibitors come face to face with a problem. They must approximate Broadway entertainment—without Broadway's facilities to engage creative talent and surround it with expensive aides.

Here we hope to find our department "The First Run" given its opportunity for service.

* * *

NECESSARILY, the first issue of a new department is not the complete expression of what it is expected to offer. Plans for definite, concrete, constructive service that are already well formulated will come into evidence in the pages of the department in succeeding weeks.

But at no time do we expect the physical department as it appears in Moving Picture World to express the full meed of "The First Run's" service.

For every item of service given in the department we expect, and are prepared, to render a hundred favors in direct mail contact, individual, personal aid to theatre men in solving their problems.

Under the direction of Colby Harriman, experts in every line of presentation work are at the call of our readers. Blue prints will be supplied, dollar and cents cost information available, knotty stage problems arising out of limited facilities solved.

It is true that there have been "efforts" towards this sort of service in the trade field. But, to our mind, these efforts have suffered through confusing what is inherently a "SHOW" problem with matters purely technical and architectural.

Service along presentation lines belongs "up front in the book" just as presentation work is rapidly forging its way to the front as a factor in picture theatre management.

* * *

NATURALLY, such a department as "The First Run" stands or falls as it is authoritative or otherwise.

Colby Harriman, who will conduct "The First Run," requires no introduction to the man in whose behalf he will be laboring. He is a lighting and technical expert whose work has carried him to all parts of the United States and whose associations abroad have been with the masters of stagecraft.

Seventeen years of association with Gordon Craig, "father of modern stagecraft;" Adolph Linnebach, of the Courth Theatre, Dresden, and such stars as Sir Forbes-Robertson, James K. Hackett, Lenore Ulrich have been supplemented by picture theatre work in many metropolitan palaces, and association with the Theatre Department of Famous Players-Lasky.

That's a hasty thumbnail sketch of the man on the job. And we need only add that the man on the job realizes that a large part of his success must come from the unselfish cooperation of the hundreds of able theatre workers throughout the country who are giving form to the new art of picture theatre presentation.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

What Arbitration Is Doing

By
Tom Waller

BOARDS of Arbitration throughout the United States during 1924 disposed of 11,197 disputes, financially computed to represent a total of $2,119,622.56; dismissed 293 complaints for actions reaching $38,502.35; recorded withdrawal of 332 complaints totaling $132,115.48. The awards, totaling $1,077,968.99 were made to 4,875 persons. These figures and many accompanying detail tabulations were made public in a compiled report today, March 12, by Attorney Charles Pettijohn at the Hays Office. The report, according to Pettijohn, is the first complete one of its kind in the film industry, meaning that for the first time since their inception in filmdom the boards have actively functioned from a January to a December.

Arbitration was described by Will Hays, in an address to newspapermen at the New York headquarters made brief by an urgent trip to Albany, as "the last word in the whole development of jurisprudence. The formula is perfect. It is the last word in business development between men."

As to the practicality of the arbitrary medium, Pettijohn, who is known to have covered nearly every territory in the country in the promotion for the successful establishing of these boards, points to the number of disputes and then compares that total to the summary of contracts during 1924 which he estimates to have been nothing less than 500,000.

The thirty-two units throughout the United States are so located that the greatest distance an aggrieved exhibitor would have to travel to present his case would not exceed 100 miles, the Hays' lawyer declared.

Pettijohn is of the opinion that the distributors, as a majority, make better members on an arbitration board than exhibitors as a whole. He qualified this expression by stating such seemed to be the case from a survey of the national situation. The distributor, he said, rotates more than the exhibitor in most instances, especially in cities where much of a showman's time is occupied with running his theatre.

Huge Saving to Industry

The amount of money arbitration saves by preventing the vast majority of disputes from materializing into actual litigation is so enormous that almost any huge estimate would not be too great to present, Pettijohn remarked in saying there was no actual method of even approaching an accurate calculation.

As to the expense the Hays Office has undergone to leave not a single stone unturned in stressing the importance of arbitration, Pettijohn cited an instance where he said about sixty-five dollars was spent in letters and stamps to bring about an adjudication of a three dollar claim. This case, however, it was gathered from his general remarks, is an exception and should not be construed as bearing in any way upon "costliness" to carry on this work.

"Arbitration encourages buyers and sellers who have disputes with one another to sit down and talk it over," he said in explaining that the arbitrary environment is so far reaching as to remove the necessity for many such disputes even reaching the boards, not overlooking the courts.

Pettijohn voiced the opinion that if the 11,000 disputes had been taken to court at least over 100 of the litigants would have been dissatisfied with the decisions and would now be soaring about with appeals from hill to mountain of expensive litigation. He mentioned this in connection with the fact that the decision of an arbitration board is final. The finality of such arbitrary judgment is arrived at only after every preliminary privilege has been granted an aggieved party, he emphasized.

Each of the thirty-two arbitration boards are individual units with individual power, declared Pettijohn in maintaining that the M. P. P. D. A. has no authority over them whatsoever except to act in an advisory capacity when such is acceptable. About one-half of these units are incorporated, he said.

Totals of Tabulated Report

"Arbitration," said Pettijohn, "is the most satisfactory thing I have seen come into the motion picture industry."

The summaries for the 1924 report, the majority of which are published earlier in this story, also show: that twenty-one complaints were made to the Hays Office by distributors protesting against decisions of boards of arbitration and seventeen complaints in the same respect were filed by exhibitors: that the Hays Office has adjusted thirty-four of these complaints and now has four pending; that arbitration boards had pending at the opening of 1925, 520 disputes involving $140,234.04.

In addition to the summaries the outstanding points in the 1924 report are that only one dispute was litigated before arbitration; four after arbitration; fifteen disputes necessitated the presence of a seventh arbitrator and 5,697 disputes involving moneys reaching $871,035.74 were disposed of without submission to the arbitration boards.

The only case on record in the country in this respect which resorted to the courts before seeking adjustment by the arbitration board, according to the report, was in Minneapolis. The cases where litigation was entered after the arbitration board had handed down its ruling were in Buffalo, Detroit, and Minneapolis.

Of the total of disputes disposed of during 1924 New York leads with 4,692 cases while Portland, Ore., is lowest with 27 cases.

Europe Is Building Theatres At Last!

By
W. Stephen Bush

CONTINENTAL Europe is showing a distinct increase in the number of motion picture theatres. With the sole exception of France, where confiscatory taxation still chokes the progress of the industry, the growth of motion picture theatres amounts to probably 25 per cent. at a conservative estimate. In every key city of Continental Europe, such places as Berlin, Vienna, Rome, Prague, new large houses have been opened to the public in spite of the heavy cost of building materials and labor. The proposition holds true not only of Germany and Italy but likewise of Spain, Holland, Belgium, Czechoslovakia and all the Balkan states including Greece.

European cities are at last getting the better kind of motion picture houses—where such have been practically non-existent.

Germany, Italy, France and other countries are waking up to the value of proper edifices for motion picture entertainment.

Producers are building theatres.

The revenue is helping to improve studios.

Mr. Bush, in this interesting article tells, among other things, how this awakening has come about.

The desire for entertainment travels in the wake of the longing for peace. To some extent therefore this renewed activity in film circles must be considered as a symptom of economic recovery, but the many new houses cannot be explained on that theory alone. In Germany the cause may be found in a revival of the producing branch of the industry. Increased production and improved advertising methods have stimulated public interest and created a new demand and a new clientele.

Results of American Competition

It should be understood that this revival was largely brought about by the formidable Amercan competition and cannot by any stretch of the imagination be attributed to a German effort to invade the American market. Such an effort may in a purely incidental way have resulted from new ambitions and new investments but primarily the effort was due to the workings of the law of self-preservation, for the American films were crowding the native product from too many screens in Germany. It was not a question of invading the American market but a question of saving themselves in their own country.

Producers Buying Theatres

The big producers in Germany have been buying new theatres, always the best located in the principal towns and the money coming into the box offices of these houses has gone into new productions and considerable improvements in their studios. I am the last man to underestimate the dangers of foreign competition and I do not want to say that it may not eventually prove serious. Just at present, however, there is not the slightest occasion for alarm. The high brows may "rave" about the exotic and burn incense to their own greatness as they fondly dwell on their qualifications as critics, but the final verdict is never delivered by them but always by the plain but very numerous folks who buy their tickets at the box office at the regular prices.

The American public has no prejudice against foreign pictures as such but our psychology and our views of life and our traditions and our technical equipment and our plays and artists are so diametrically different from what Europe offers that many years will pass into the River of Time before the European production will make much noise in the States. The importance the foreign films possessed as a factor in our market fifteen years ago will never return. The very best studios in Europe, the so-called show places, are not a whit better than the old Lubin studio in Philadelphia ten years ago.

Conditions Alike in France and Germany

There is a distinct revival of production in France. Here, too, the strength of the American competition has been the great stimulus. The thought that American producers have made a highly successful film dealing with the French Revolution and that this film is making new records in French theatres has very naturally fired the ambition of French producers who, like all their nation, are intensely patriotic. The parallel with conditions in Germany goes a step further. In France the big producers are increasing their theatre holdings constantly and the money that comes in increasing volume as a response of native appreciation of native talent goes into studio improvements. In France, Italy and Germany there has been something of an alarm in certain big American exchanges at the renewed activities of the native producers. A little gathering of the head salesmen of one of the biggest companies doing business in Continental Europe was considering this problem in a Paris office recently.

"Do you know," said one of the Americans, "that the first-class film of German origin will do more business in Germany than one of our first-class films?" The observation was echoed by the French and the Italian representative. It seems to me that there is nothing either very startling or very alarming in such a state of affairs, granting it to exist for the sake of argument. If there were a large number of these really first-class native films the situation might be somewhat different, but no careful and impartial observer will make any such claim. The fact that the American picture is still both the standard of production and the measure of success is eloquent enough. So far, i. e., ever since the war, the European producing countries have been taking our competition laying down. It is altogether

American Competition Increasing Picture Houses

normal when they now decide to struggle and fight a bit.

Second Biggest Theatre Opened

In Italy production is still at a low ebb both as to quantity and quality. It is scarcely conceivable that a nation like the Italians, whose artistic power and genius has filled the pages of history for two thousand years still continues to be barren in the field of screen craft. Curiously enough it is Italy which shows the proportionately greatest increase in motion picture houses. The country had until last year been one of the most backward in the size and quality of its motion picture theatres but it is catching up rapidly now. Typical of this condition is the opening of the Supercinema in Rome which I attended recently. This house is next to the old Gaumont Palace in Paris the biggest motion picture theatre in Continental Europe, containing close to three thousand seats. It was built by local capital. Here, as in France, there is a strong nationalistic movement which favors the domestic product. In consequence, the house was opened with the best Italian picture available, which I must add most regretfully was far below American standards and cannot possibly be regarded as serious competition even in Italy.

In this picture, called "Via del Peccato"—"The Way of Sin"—all the glaring faults of European production are most apparent—the fond but painfully unnecessary lingering over details, the tiresome overworking of pretty sets, the halting pace of the action, the undue accentuation of trifles and the exaggerated style of acting. I am mentioning only a few of the defects—the list might be prolonged. I mentioned these particular shortcomings because they are quite characteristic of European films and seem incorrigible.

European Notes

The film industry of Austria, modest enough in its output of marketable films, has gained a lot of unenviable notoriety through exposure of graft in some of the biggest studios in Vienna. In spite of these revelations Vienna seems to be favored by the French and Italian producers as a likely place for good attractive settings and atmosphere. An Italian director is engaged in making a film in Vienna, while the big sets in a proposed revival of "The Last Days of Pompeii" are being finished in Italy. There is a persistent rumor in Vienna that one of the bankrupt native producing companies is to be taken in hand by British capital and is then to undergo a complete re-organization.

* * *

The French are taking their motion picture music very seriously. Several well-known composers have recently prepared scores for outstanding features. A recent French release called "La Briere," directed by Leon Poirier, has received its musical dress at the hands of M. Paul Ladmirault, whose opera, "Pa Prêtresse de Keridwen," has lately been accepted by the Paris Grand Opera.

Immigrant Boy Now Exhibitor, Merchant, Real Estate Dealer, Father, Sophomore

AN IMMIGRANT boy from Rumania at the age of 6 and now at 35 a prosperous theatre owner, real estate dealer, successful merchant, father of a happy family and a sophomore at college!

Now you have the whole story of Nathan Hoffman of Boston, Brookline and Somerville—all in Massachusetts, of course.

Mr. Hoffman is the owner of the Broadway and Orpheum theatres in Somerville and the Regent theatre in Arlington. This enterprising young exhibitor resides in Brookline, and besides his wife their home is occupied by two daughters, Helen, 8 years old, and Edith, a little more than a year old.

Manager Hoffman enlisted in 1908 to fight in the impending war with Mexico, but was detailed to Fort Warren where he remained until he received his honorable discharge three years later. After trying a number of different jobs, Mr. Hoffman entered a school for motion picture projectionists in Boston. Six weeks later he went to work as assistant projectionist at the Park theatre, Boston. That was in 1915 and during the same year he married Miss Lillian Shenberg of Boston. A small theatre in Malden was offered to him for $200. He bought it and left his work at the Park theatre. Business, however, was so bad that he was obliged to go back to the Park's booth. But he continued to operate the Malden theatre, opening it on three nights each week with the aid of an assistant. Manager Hoffman did the janitor work, sold tickets, took tickets and ran the machine. When it was time to start the show he went up into the booth and his assistant took over the duties at the front of the house.

Later when Mr. Hoffman found that the business was beginning to net him a profit, he watched for a more favorable opportunity—a better theatre. This finally came when he inspected the Orpheum theatre on Cross Street in Somerville. Apparently this house could not do any business. It had changed hands several times. Game to take a chance, Mr. Hoffman invested all his savings and as much money as his bank would loan him and took over the Orpheum.

At first Mr. Hoffman found the business hard to get and he found his debts growing. Then it improved.

Later Mr. Hoffman acquired an interest in the Broadway theatre, Somerville. Now he is the sole owner. During all this time he had sold the small house in Malden, but had bought a larger theatre in Everett and then he took over the Regent in Arlington. He sold the Everett theatre last September.

Mr. Hoffman found it a rather difficult matter to rent the stores' space in the Orpheum Theatre Building, so he stocked a store with men's and women's clothing and shoes and opened this as another enterprise for himself.

When he was 32 years of age Mr. Hoffman set out to acquire what he had not been able to have when he was younger. That was an education. He became a student at the preparatory school of Northeastern University and in two and one-half years succeeded in completing the four-year course. Last May he received his diploma. During the past year Mr. Hoffman also attended evening courses at Boston University so that he would be enabled to enroll as a regular sophomore in the day division of the university last September. He has a full quota of courses, including Spanish, French, psychology, accounting and principles of economics. He attended classes for two hours each morning and two hours on Tuesday and Friday evenings.

Mr. Hoffman keeps himself in top notch physical condition, as he walks from his home to his classes at Boston University and also attends a Y. M. C. A. gymnasium.

Mr. Hoffman sums up the secret of his success by saying: "With my marriage came new ambition, a desire for success that spurred me on as nothing had done before."

What About Mr. Exhibitors' Children?

By
Tom Waller

"THE industry is in its infancy"—a phrase that has gotten to be a figure of speech among film men which may be construed to excuse this or refer to the magnanimity of the future—is ripening for something far greater and impressive.

As Sydney Cohen views it, the industry is now passing out of the adolescent stage. Its clay is hardening and it will not be so long before maturity will shapen the mould which it will retain during the best years of its life. When the clay does become unalterable the features will be beautiful and symmetrical or puny and distorted.

This metaphorical language simply introduces a forceful declaration by Cohen that every day counts and that the near future holds for the survival only of the fittest. It is directed particularly to the independent producer, distributor and exhibitor. Because many have and are now enjoying a comfortable profit does not mean that they will continue to do so for all times.

Uphold Scout Tradition

Quite to the contrary. Cohen brands the comparatively latest "innovation" in this industry—the producer-distributor exhibitor—as the factor which, in individual power will spell annihilation for the unsuspecting and the unprepared.

Exhibitors should do the theatre building and not the producers, Cohen maintains, in order to sustain a healthy and normal condition in the industry. The exhibitor should not be also a producer and the producer should not attempt to be a theatre owner because with the combination of both the open judgment and fairness of selection which is brought about only through neutrality is lost, Cohen declares.

With the absence of such neutrality the happy medium vested in the power of selection is lost. Such loss, Cohen points out, will develop into a certain eventuality resultant in the general decline of the motion picture as a means of public entertainment.

"This situation could easily be averted and producers would find it unnecessary to visit Wall Street if each man would stick to his own department and yet co-operate with the other departments of the industry."

Progeny of present theatre owners who decide to follow Dad's footsteps will find that in order to be an exhibitor they will have to be a producer as well. More emphatically. Sydney S. Cohen puts it, the next crop of film men will find such a thing as booking, whether by the block or otherwise, as obsolete as the tintype, unless cognizance is taken of these facts in the form of action.

Established Integrity

For business acumen and an eye to decipher the future trends the motion picture industry will take in its labyrinth course, Sydney S. Cohen's position in this respect is conceded to be unique. During the years he headed and fortified the Motion Picture Theatre Owners of America he made certain prophecies. As to their outcome he points to the present date, speaks of yesterday when some called him a "radical" and when he was practically alone in his views, again of today and the fact that he has plenty of company.

Occasionally, Cohen has issued statements. His latest on panicky booking, independent co-operation and giving all meritorious product a fair break, caused Moving Picture World to seek an amplification of some of the channels the M. P. T. O. A. official touched upon, and some constructive comment on things of the moment to the industry. A resume of his suggestions for the future maintenance and prosperity of filmdom is included in a ruled space on this page.

Sydney S. Cohen Says:

It is an abnormal situation which permits a producer and distributor of motion picture films to also operate theatres in competition with his own customers.

Quality pictures with entertainment and box office value, adequately exploited and intelligently merchandised, are the answer to the cross-word puzzle of this Industry.

The season of 1925-1926 will be the most keenly competitive in the history of the Industry along sales lines, as there will be more quality pictures produced and offered than ever before, affording theatre owners who have heretofore been unable to get the pictures produced by the producer-distributor-exhibitor combines, a chance to get pictures of equal or superior merit.

Many a theatre owner is held back in building a new theatre in his town or locality, because of the unfair business methods imposed on the business by the producer-distributor-exhibitor and the compulsory block booking menace.

For the coming season YOU do a little of the talking and "sell" the salesman some of your play dates.

When an independent producer of a high quality picture is unable to get a satisfactory "downtown" run, then substitute for this "downtown" run, "downtown" exploitation through the newspapers, etc., which will be just as helpful and then develop simultaneous runs in zone houses, close to the "downtown" runs with the leading theatres in each zone and arrange a co-operative advertising campaign.

Distributors who are making meritorious quality pictures must not penalize theatre owners by compelling them to take inferior product in order to obtain their good product.

There are more seats today but less theatres.

Theatre owners must improve conditions among themselves before they can control outside evil or destructive influences.

"Downtown" exploitation, properly projected, should solve some of the most serious problems today confronting exhibitors and independent producers, in the opinion of Cohen. Downtown exploitation has some features, he points out, which cause it to excel the benefit derived by some pictures getting downtown runs.

For instance, if a meritorious independent picture which cannot get a Times Square-Broadway zone showing because of the producer-distributor-theatre-owned situation, then apply the downtown exploitation treatment, get the same publicity space in the newspapers, and at this, the crucial time, release it simultaneously to leading theatres in the territorial zones. This gives a number of exhibitors the opportunity of obtaining real first runs, the independent producer a chance for a fair break, and the public a chance to pass upon the merits of the picture at a regular admis-

(Continued on page 243)

THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Introducing a New Service

By

Colby Harriman

EVERY man has a creed, whether he admits it or not. A positive affirmation of what he believes, what he has faith in, based upon "I do," rather than, "Thou shalt not." Platforms, the epitomized consensus of opinion of a mass or party of men, are basically unsound. They suffice for a present status, but, like cameleons, change complexion as the next condition demands. Creeds are different. Perhaps this may be attributed to the fact that idealism enters into the framework, the ideal being welded to the workable idea, resulting in a firmly structured product.

This issue is an introductory one, prefacing the work we will do in the regular weekly editions of this publication. We are sounding a new call, based on our creed, which we believe reflects the serious thoughts of the leading theatre managers and producers interested in this particular form of production work.

We believe in the Prologue and the Presentation as an aid to the feature motion picture, as a means of exploitation, and mark of distinction to the motion picture theatre.

We believe in the ability of such features to attract at the box office, to link themselves with the picture as a "co-earner."

We believe in the advancement of good music in the theatre, in the development of themes, the introduction of valued compositions, enabling the particular theatre to more effectively combat mediocre competition.

We believe in the frank and constant interchange of ideas among producers, that by a dissemination of "all the truth," whether grief or achievement, progression will be more rapid.

We believe in the maintenance of individuality, of giving credit where credit is due, of assisting our co-workers with authoritative information when we possess it, and not fearing to say, "I don't know," and at all times operating on the plane of sincerity, where criticism is constructive, and praise is genuine.

The tocsin has been sounded! The call given!

"Forward, March!"

That is the command to progress, to advance. Never was it more applicable to an organized soldiery than to the producers of today. To march ahead, keeping step with the demands of Public Opinion is a difficult thing to do, but the wise man heeds the signals, and proceeds accordingly.

Prologues! Presentations! Music!

Those are things to reckon with. Their development has been phenomenal, but the opportunity to progress is greater. Without an organization, without an established routine, or set of rules, these added features to the regular picture program have been growing steadily. Now they are trees capable of bearing fruit. The harvest is promising.

We may compare this particular period of prologue and presentation production work to a "commencement day," the day in which are gathered together the strings to many activities, binding them in a single cord, and starting towards Achievement, confident in our ability to attain and hold. Having been tutored in the age-old school kept by Experience, having felt the lash of Mistakes, the pangs of Failure, we stand on the threshold of a new birth, the chains of conceit having been torn from us. We are more capable on this day—the present. More tolerant of the lay mind, more in tune with the artistic scheme of things as reflected in the advanced theatre, and more sensitive to public opinion, which after all, is the only thing we cater to.

To succeed it is necessary to have a complete co-operation. So much time is usually wasted in pursuing the ideal, or the new idea, that we lose our position at the head of the column and become only "luke-warm trailers."

Two men, in fabled lore, started out to find happiness and success. They left very habitable and comfortable surroundings to pursue the intangible. After a long, tedious journey, exhausted to the limit of their endurance, they returned to their own door-step, and to the astonishment of both men, they found the opportunity awaiting them which they had tried so hard to overtake.

It is easy to derive the moral. The quest for that variable stuff with which to weave the fabric of our theatrical dreams often leads us amiss. When we permit an interchange of thought with others engaged in a similar endeavor, we will find our problems reaching a more satisfactory solution. Keeping things religiously to ourselves, jealously guarding our experiences, never benefited anyone. Subject matter is common property, as pigments or colors. It is the treatment that counts, that which bears the distinctive mark of the producer's individuality and personality. That element can never be copied or taken from its owner. Nothing is lost in the exchange of experiences.

Benjamin Franklin wrote:

"If two men each have a dollar and they exchange, each still has a dollar. But if two men each have an idea and they exchange, then each has two ideas."

This is a plea for co-operation to the highest degree. To further this, it will be the policy of this particular page to act as the mirror in which will be reflected the various opinions and production generalities gleaned from among all those who are striving to attain the artistic, and more advanced ideas in proper prologues and presentations.

Each Week a "World Presentation"

Complete subject matter for a novel prologue or presentation will appear weekly in this department. Any producer engaged in this type of production work in motion picture theatres is entitled to use the suggestion in its entirety or make his own adaptation.

Complete working plans, which consist of blueprints detailing the work of construction, producing the feature, together with musical data, may be secured without charge by requesting same of the editor.

All communications will be answered by our expert.

A Special Adaptation
of
OSCAR WILDE'S
Short Story Masterpiece
"THE YOUNG KING"
A "Moving Picture World" Presentation
Arranged by Colby Harriman

THE presentation offered herewith is a specially arranged version of Oscar Wilde's story entitled "The Young King." This entrancing narrative has been dramatized to meet the requirements of an effective presentation. Two versions have been arranged, one permitting an elaborate mounting for the de-luxe theatre, and the other to meet the mechanical limitations of the smaller theatre.

The presentation is given a colorful musical background, while the "recitative" is rendered by a player shrouded in a heavy robe and secluded in a shadowy background. The action is pantomimed.

The little feature can be developed and exploited to prove as proportionately popular as "The Miracle," which has served as the pattern for the construction of this presentation.

The settings are simple, but with the scheduled lighting effects will result in a beautiful scene. Five or more people can properly carry the action. The cost of the production is moderate.

Here is novelty, beauty, a charming musical and scenic background, and something that is a "little different."

The Story

The action of the presentation concerns itself with a certain youthful King, a lad of sixteen. It is the night before the day of his coronation, and he is seen, alone, in his beautiful chamber, reclining on the soft cushions of his richly canopied couch. Rare and costly jewels and fabrics fascinate him, and on this night he muses over the gorgeous beauty of his new robe of tissued gold, his ruby-studded crown, and the sceptre of pearls, which are to be given him the next day.

Across the room, through the open window, the towers of the city can be seen in the moonlight, rising out of a treetop bower. Distant music from the court-yard is wafted upwards. A distant bell tolls the hour, then the young King falls asleep. As he sleeps he dreams a dream.

The large bronze doors in the center of his chamber seem to disappear and the young Kng finds himself standing in a dimly lighted attic, where a gaunt weaver and a haggard woman are toiling over a loom upon which is seen the robe of tissued gold. They derisively point their fingers at him, and as he turns away in horror, he finds himself on a section of the deck of a slave ship. A turbaned galley master, lash in hand, is whipping the divers as they disappear and appear from the water, bringing pearls. Finally, one diver appears on deck, and after handing a large pearl to the master, falls exhausted on the deck. The master laughs as he holds the pearl aloft and says that it shall be for the King's sceptre, suddenly turns around and with a sweeping gesture starts to bring his sword down upon the prostrate slave. The King cries in terror. The scene changes, and he dreams that he is on the edge of a large forest near a quarry where the sounds of men picking and digging can be heard. Death and Avarice barter for the lives of the workers in their struggle to find rubies for the King's crown. A Pilgrim appears and tells the King that he will show him the monarch who is causing the tragedies. Holding a mirror before him, the young King sees that he, himself, is the guilty one. He awakes with a start, and finds that morning has come.

Summoning his page, the young King orders his fine robe to be replaced with those worn by a peasant, a flowered wreath to serve as his crown, and a wooden staff to be his sceptre. Clad in the humble clothes he appears at the window to greet the clamorous subjects in the court-yard. When they see him, the cries are hushed. There is a silence, then a groan of disapproval. The young King leaves the window and goes to the large doorway. As they open, the guard endeavors to prevent him from entering, but the young King orders him away. Through the doorway, an altar surmounted with a large crucifix, lighted candles, and backed by a beautiful window, is seen. The Bishop is amazed when he sees the young King in the dress of the peasantry. He remonstrates with him to wear the golden robe and precious jewels, but the King tells him that Sorrow, Pain, Death and Anguish have made them, and sweeping the Bishop aside he proceeds to the altar, where he kneels.

The tumult outside increases. Suddenly, a nobleman and two soldiers rush in with drawn swords threatening to kill the young King for bringing disgrace on the State by appearing in a peasant's costume on his coronation day. They start towards the altar; the King rises. Presently, a strange light breaks through the window and envelops him. The peasant costume becomes a mass of glittering jewels, and from the background, the altar opens, revealing dazzling jewels. The mighty organ mingles with the chimes of the tower, and the nobles and Bishop fall in adoration before the radiant figure of the young King, who slowly ascends and appears over them.

Variations

New Music Notes

JOSEPH CARL BREIL, well known light opera composer, has been selected by the Universal Pictures Corporation to write the film score for their forthcoming production of "The Phantom of the Opera." Mr. Breil has written the musical scores for many of the long-run pictures.

Paintings inspired by songs have been given an impetus by ARTHUR HILL GILBERT, one of the leading western artists, who has painted three American Desert pictures which were inspired by the music and the lyrics of "Three Desert Songs," written by GERTRUDE ROSS. The pictures, which are now on view at the Biltmore Salon, Los Angeles, and are attracting special attention, particularly "Night in the Desert." The three songs, which are published, are: "Sunset in the Desert, "Night in the Desert," and "Dawn in the Desert." Using the paintings as a suggestion for art backgrounds an effective musical number can be arranged for a presentation feature.

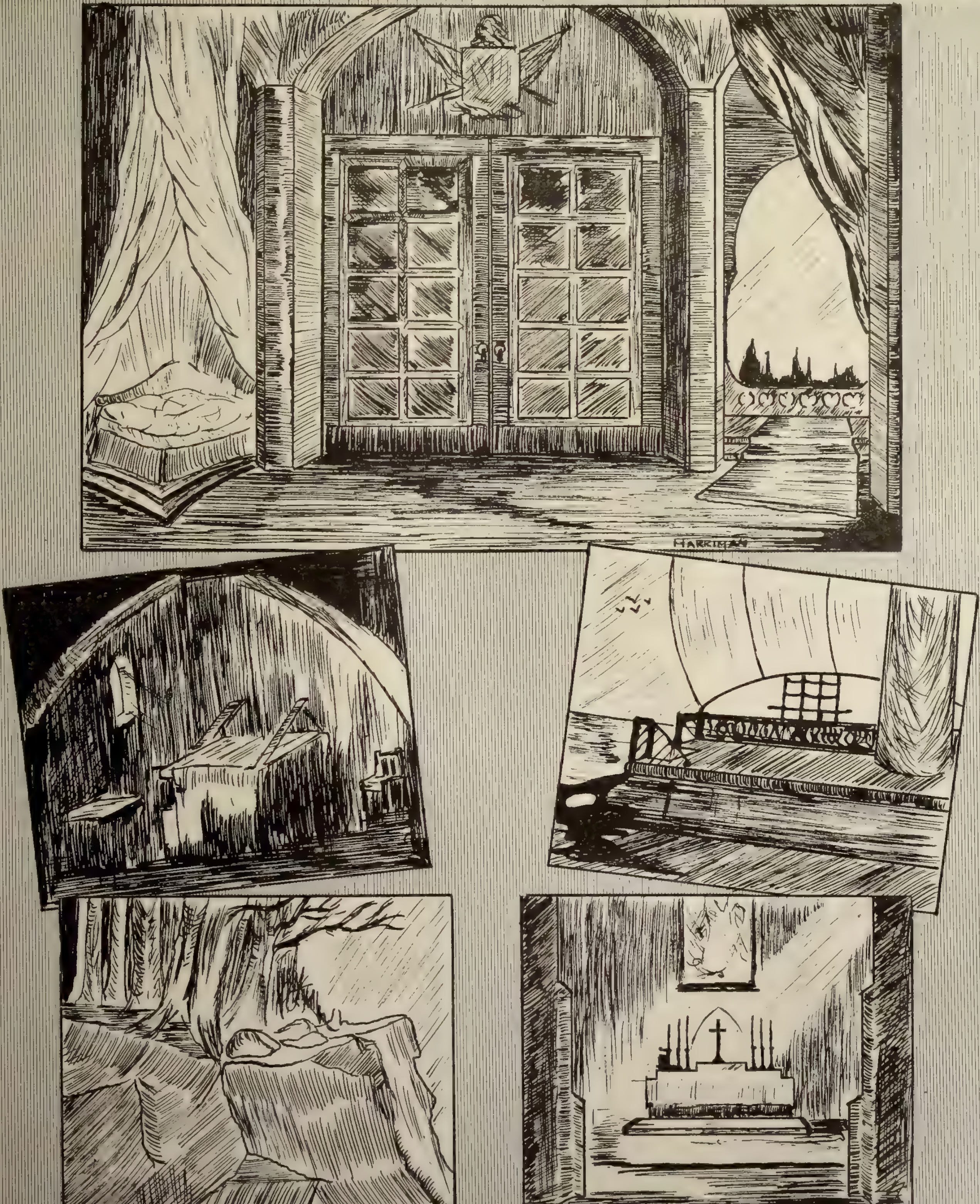
Word has been received from ERNO RAPEE, managing director of the Fox Theatre, Philadelphia, and well known conductor, of his arrival in Budapest, Hungary. Mr. Rapee has had the honor to be invited to conduct the Philharmonic Orchestras in Budapest, Berlin, Vienna, Paris and London on his return route to America.

It is being predicated in mid-west musical circles that sooner or later the Chicago Theatre will become the home of opera in English. While this is a remote possibility, the managing directors of the house, BALABAN and KATZ, have given some thought to the idea of using the house at intervals for the rendition of opera in the vernacular. The various opera selections and adaptations used in this house in the course of the extensive presentation program, have proved tremendously popular.

Sunday morning the Chicago was filled to capacity when La Traviata was given in concert form with a very good cast by the Chicago Theatre Symphony Orchestra. NATHANIAL FINSTON again proved his worth as an opera conductor, as he has as a symphony leader. The principals received hearty commendation for the manner in which they enunciated English, making the text well understandable.

Suggested Settings for this Presentation

Working plans, complete in every detail, are available on the presentation suggested on the opposite page, and illustrated below. Blueprints have been prepared, with a view to aiding showmen who may desire to avail themselves of the Colby Harriman suggestions. Music cue sheets, color diagrams and costume plates are included.



At top—A section of the chamber of the Young King. The large bronze doors in the center are made of scrim on frame work, the doors operating on a track. Left, center—The attic where the weavers labor. A tab drop hung back of the bronze doors at center. Right, center—The deck of the pearl ship (hung back of attic drop). Lower left—The wood on the edge of the cliff (hung back of ship drop). Lower right—The altar of the private chapel. A set piece placed back of drops. This is seen when the large doors at center swing open.

Capitol Theatre

New York City

Special Engagement of Charles Wakefield Cadman

S. L. Rothafel, managing director of the Capitol, is to be commended for the highly artistic manner in which he presents Charles Wakefield Cadman in a cycle of his own compositions. There is continuity of action, which, augmented by a splendid scenic background, sweeps on towards a well conceived climax. Three scenes comprise the presentation.

The first scene depicts a Rocky Mountain pass high-lighted with the early flush of morning. Set rocks and rock rows are placed right and left of the stage and have been painted to give excellent perspective. The back drop is a sky, streaked with cloud formations. In the centre is a set rock which is used to hold the two singers, and back of this can be seen the dim outlines of a canyon. Two singers, Gladys Rice and John Wetzel, clad in roughing clothes, render "At Dawning."

The lighting on the foreground is kept in combinations of green, which merges artistically with the dark amber high-lights on the set rocks right of centre, the rocks on the left contrasting effectively in deep shadows. The colorful part of the lighting scheme is achieved on the back drop. Deep red at the base is tinted into pink, light green and green at overhead. The gray clouds silhouetted against the sky emphasize the lighting scheme. The singers are given a side light from left stage with light purple and pink. When the number has ended the curtains are drawn. To permit the change the Capitol Grand Orchestra render "To a Comedian," orchestrated by Modest Altschuler.

The second scene presents Mr. Cadman seated at a large grand piano. He accompanies Princess Tsianina singing "Nuwana's Love Song" from "Thunderbird Suite," and the popular "Canoe Song." The setting is simple, a black spangle on net drop. The Princess appears in an Indian costume of white, heavily beaded. A white spot is used on the singer, an amber spot being thrown on the piano. Another close-in occurs, during which the distant beating of Indian drums punctuates a subdued characteristic theme.

The third scene is another exterior. A cut wood drop, impressionistic birch tree design is backed by the blue sky and sea drop. A canoe is up stage on the right, and down left is a tepee, in front of which a camp fire burns. Orange amber lights the foreground, and back of the drop, a water ripple plays on deep blue base which is gradually tinted up towards a light blue. Ominous flashes of red are seen at irregular intervals at the top of the back drop, giving the effect of heat lightning. Two dancers, Doris Niles and Frank Moulan, garbed in typical Indian costume, do the spirited "Wolf Dance" from the "Thunderbird Suite." The spirited action of the dance, and the weird haunting music of this composition bring the presentation to excellent climax.

Capitol Ballet Corps

Mlle. Gambarelli, and six members of the corps, present the "Festival Dance" from "Coppelia" by Delibes. A black spangled net drop is used for the setting, and is an ideal background for the dancers. At the opening of the number, the six dancers enter dressed in pink ballet dresses which are a trifle longer than the average costume of this type and after the introduction, Gambarelli enters, dressed in a white ballet costume which is edged with tinsel. The lighting scheme of the presentation consists of green thrown from right and left on the upper half of the back drop, with purple being used to tint the lower half. White flood is thrown on the dancers.

A Neapolitan Impression

A beautiful Italian exterior. The scene represents the veranda of a villa overlooking a distant city situated at the base of two volcanic mountains, with an adjacent harbor. Two columns surmounted by a heavy panelled beam serve as a frame for the scene depicted in the background. A large table is placed right, around which four men are grouped. At left, small table with a chair on either side. Bay trees, vines, and shrubbery are brought into the decorative scheme of the foreground. The back drop is very artistic. The volcanic peaks a little right of centre are silhouetted in a green-blue haze of the sky. At the base can be seen the dim lights in the windows of indistinguishable houses, and left a blue stretch of water, occasionally caught with ripples, merges into a darker blue horizon. A tree in the foreground at extreme right of the drop is also in silhouette. The foreground is lighted with orange amber. Marjorie Harcum and Ave Bombarger, assisted by the Capitol Male Quartette, sing two compositions by O. Langey viz "O Sole Mio" and "Santa Lucia." They are dressed in the conventional Neapolitan costumes, which lend a colorful contrast to the soft, subdued effect of the setting. Particular note is made of the excellent reflection achieved by the artist and given a good lighting treatment in casting the shadows of the mountin in the uneven surface of the water.

The Mark Strand

New York City

"Song and Ballet Pictures"

An interesting and highly colorful group of songs and dances have been arranged by Mr. Joseph Plunkett, managing director of the Mark Strand, and given a setting which is a distinct novelty. A miniature revolving stage set in a drapery combination of black and carrying enough scenic and property investure to create the necessary atmosphere.

The first scene reveals Judson House seated in a gilt, tapestry upholstered chair beside a large gilt table, surmounted with a bronze mantle-ship. He sings a number entitled "Kiss Me Again in My Dreams."

Following this song, the stage revolves, and Emily Day, coloratura soprano, appears, seated on a marble garden bench, renders "Villanelle," by Dell' Acqua. A futuristic tree painted in green and with pink flowers is back of the singer.

The stage revolves again, and a Russian scene, done in the modern Russian art type, is offered. Amund Sjovik, basso, dressed in a Russian costume, red blouse and dark blue boot clothes, sings "Flower of the Snow," by Gruenberg-Brown. He is accompanied by an accordian player. Three people, dressed in native Russian costume are seated before the singer, their backs to the audience. After the number, the group leave the revolving stage and come down front where Mlle. Klemova, M. Bourman and Daks dance to "O! Katharina."

The final revolution of the stage in the action brings six members of the ballet dressed as peasant girls.

The finale is the dance, which is very spirited and elicits much enthusiasm. For the call, the ensemble are seen on the revolving stage and disappear as it turns away and the curtains close-in.

"At the Fireside"

The second number of the bill is a setting for the Mark Strand Male Quartette. A black drop, with a circular opening, edged with a Chinese design in gilt. A large dragon surmounts the opening, and a pedestal base, also done in gilt, is at the bottom of the circle. Through the opening, the quartette are seen seated in front of red plush drop. They are high-lighted from the sides with amber and blues. The finale dims out to the close-in. Two selections are rendered by the quartette, "In the Candle Light," by Brown, and "Juanita."

Rivoli Theatre

New York City

"When You and I Were Young, Maggie"

A simple, but effective, setting is used as a background for the Rivoli Quartette, consisting of Mariam Lax, soprano; Beatrice Wightwick, contralto; Adrian da Silva, tenor and August Werner, baritone.

The scene is an interior, composed of drapes. An oval-topped window with leaded outlines and bearing two coat-of-arms, is up centre. This is backed with a deep blue sky drop. Down at right of centre is an old harpsichord, behind which is seating one of the singers, facing the audience. Behind him, to extreme right, stands another member of the quartette. At left is a gilt settee, upon which is seated an old woman, and standing back of her is a character old man. Up stage at extreme left is a fireplace, with heavy vases on the mantle. The singers are dressed in costumes of the early "eighties." The lighting is effective. Candelabra torcheres are placed right and left of the window up stage. Amber spots from the side high-light the various characters, touching edges of the settee, vases on the fireplace and folds of the drapes. A crystal chandelier hangs from center, the top being toned with green and the base tinged with amber.

The rendition of the number was very

(Continued on next page)

STARTING WITH NEXT ISSUE

Intimate Interviews

with

"THE PIONEERS IN PRESENTATIONS"

Not biographical sketches, but helpful information given by the recognized leaders concerning the problems confronting the average producer and how to meet them.

(Continued from previous page)

well done, the setting being subdued and atmospheric to the degree of restfulness.

The setting for a cleverly arranged group of dances by Paul Oscard and LaTorrecilla consists of a transparent drop, in white and blue-gray strips. The white suggesting columns, and the blue sections in between as a high-light. Through the drop can be seen the backing, done in a fantastic flowered design with reds and blues predominating. Two large vases right and left back of the transparency are seen in outline. The crystal chandelier is used again in this number, the base being in rose and the top toned with blue. Amber spots on the dancers.

Musical Selections at Broadway Theatres

(*Week Beginning March* 8).

CAPITOL THEATRE

Overture is an arrangement by Dr. William Axt of selections from "Madame Butterfly," by Puccini, conducted by David Mendoza. Douglas Stanbury sings a prelude song to the short subject feature of the activities of the United States Navy in China. The selection is "On the Road to Mandalay."

THE MARK STRAND THEATRE

Overture, "Sakuntala," by Goldmark, effectively played by the Mark Strand Symphony Orchestra with Carl Edouarde conducting.

RIVOLI THEATRE

"First Hungarian Rhapsody," by Liszt, is played by the Rialto Orchestra (guests) as the overture. Hugo Riesenfeld conducts and adds his latest "Classical Jazz" for the second number.

RIALTO THEATRE

One of the Famous Music Master Series—"Frederick Chopin"—is offered as an overture novelty. The accompaniment is by the Rivoli Concert Orchestra, with Jacques Pintel at the piano, and Irvin Talbot conducting. C. Sharpe Minor presents two organ novelties—"Evening" and "Writing the Unpopular Songs." Virginia Johnson, soprano, sings "Pale Moon," by F. K. Logan.

PICCADILLY THEATRE

Victor Herbert's "Eileen Selection" is given an effective rendition by the Piccadilly Concert Orchestra, under the direction of Frederick Fradkin. Mr. Fradkin gives an artistic interpretation with the violin of "Zigeunerweisen," by Sarasate, and the ever-popular "Souvenir."

The Piccadilly

New York City

Prologue Song to "The Isle of Vanishing Men"

This theatre has again demonstrated that an effective setting can be devised for mounting on a small stage.

The scene used for the musical number represents a South Sea island beach. Palm trees, right and left, form an arched border with their interlacing fronds, beyond which can be seen a stretch of sandy beach, with a wide sea. A surf line, painted in art-design does not detract from the scheme of realism suggested in the body of the setting. A yellowish-green moon is at left over the water area, while on the deep blue base of water a ripple effect is used. Pink and ambers tint the foreground.

The song, "Far Across the Desert Sands" by A. W. Finden, is sung by Harold Kravitt, basso. He is dressed in a white blouse, breeches, dark puttees and a tropic helmet. An amber spot is thrown on him from right stage.

At the conclusion of the number, the lights dim, and the screen is used to close-in. The song is picked up again, and as the titles continue the song dies away.

Question Box

Inquiries Answered

A. C. D., Kansas City, Mo.: Kindly give data to test polarity of wires, when a compass or polarity indicator are not available."

A simple method to follow is to run a tap line from one wire into an ordinary glass tumbler partly filled with water. From the other wire run a tap to an incandescent lamp and from the lamp run the wire to the same glass of water. Be careful to keep the ends of the wires separated. The bubbles given off at one tap will show that it is connected to the negative wire. Using the incandescent lamp is important as resistence, avoiding a short circuit.

E. R. L., Boston, Mass.: "What formula would you suggest to mix a fireproofing paint for wood, especially for set framework."

The following formula may be prepared at your local paint shops or through a drug store. It will cost less than fireproofing paint previously mixed and offered for sale—Mix twenty-five parts of barium sulphate (also known as heavy spar or barites) with one part of zinc oxide, one part silicate of soda and twenty parts of water. The mixture makes a white paint which needs to be stirred often to keep the heavier ingredients from settling. Apply the paint with a brush, repeating every fifteen minutes, and in damp weather every half hour, until the coat no longer soaks in rapidly.

S. McG., Philadelphia, Pa.: "Am trying to get a good rain effect to use in a garden set."

A very effective rain effect is accomplished by constructing a trip-box, about six inches square, and as long as required. Bore two or three lines of one-eighth or quarter-inch holes about three inches apart. Fill the box with rice. When the effect is to be used, trip the box, and the rice will fall. The falling rice can be high-lighted with spots placed right and left. The rice takes the light.

Ben Turpin in scenes from Mack Sennett's "The Raspberry Romance" which Pathe will release.

Coming and Going

W. B. Frank, vice-president of the Hal Roach Company, is on the West Coast.

Richard Thorpe, director, is in New York from the Coast.

Joe Lee will accompany Tom Mix on his trip through Europe in the near future.

C. V. Hake has left the United States for Japan in the interest of First National.

Pola Negri arrived this week in New York from the Coast. She will sail shortly for Europe.

John H. Taylor, representing Arrow, expects to sail for Europe on March 14. He arrived in New York recently from a visit in the West.

Richard A. Rowland is back in New York from the West.

Gloria Swanson is scheduled to sail from France on March 18.

B. Berger, general manager for Gerson Pictures Corporation, is on his way East.

Jack Lorenz has returned to Milwaukee from Portland, Wash., to take up once more the duties of branch manager for Fox.

Jack Cohn has returned to the East from Columbia Pictures' West Coast studios.

George H. Davis, president of Banner Productions, Inc., is bound for California, where he will remain for several days.

Joseph Seider, head of the M. P. T. O. of N. J., was obliged to cancel reservations for his Florida trip owing to the exacting demands on his time, but it is understood that he plans a trip to one of the northern health resorts within the next few weeks.

E. H. Emmick, executive head of Progress Features Corporation of California, made a flying trip to New York last week for the purpose of purchasing films. He was accompanied by Mrs. Emmick.

Two N. Y. Towns Put Sunday Question to Voters Soon

A spirited contest over the question of permitting Sunday motion pictures in Waterloo, N. Y., is indicated for the annual charter election on March 17, when a proposition will be submitted to the voters authorizing the board of trustees to adopt an ordinance permitting their showing. A resolution adopted by the Waterloo Ministerial Association urges the voters to vote "No" on the proposition. It will not be a one-sided battle, however, as those who favor the proposal are putting forth every effort in its behalf.

The contention is held that Geneva, Seneca Falls and Auburn have legalized Sunday moving pictures and that all three places are drawing good Sunday crowds from Waterloo.

Westfield, N. Y., will hold an election on the same proposition March 17. There has been much agitation on the subject in this town and those who want to see their favorite screen stars on Sunday have been obliged to go to Dunkirk, where there is no restriction. The theatres of the town are putting out propaganda in which work they are being aided by officers of Buffalo Zone, M. P. T. O. of New York.

S. R. O. for Milwaukee Convention, Letters Now Indicate

"The National Headquarters of the Motion Picture Theatre Owners of America in New York City is literally deluged with mail from every independent element in the business expressing approval of the plan to have the Milwaukee convention a great mobilization point for those opposed to trust processes, and in many instances offering suggestions for forms of affiliation which will bring about a greater degree of mutuality in the business." The official statement released this week also says:

"Definite reports now at hand show that several special cars of Theatre Owners will come from New York City alone, while the Upstate contingent will require a special train.

"President Joseph Seider and other officials of the Motion Picture Theatre Owners of New Jersey arranged at a recent meeting of the State Executive Board, to bring a large Jersey delegation. Pennsylvania will be finely represented, and an unusually large delegation will come from the New England States.

"Michael White, president of the New Hampshire Theatre Owners Organization; Nathan Yamins, president of the Motion Picture Theatre Owners of Massachusetts; E. M. Fay for Rhode Island; Joseph Walsh for Connecticut, and other officers for Maine and Vermont give assurances that New England's place at Milwaukee will be big.

"Frank Durkee of Baltimore and others there are enthusiastic in arranging for a big Maryland contingent; Jake Wells of Richmond, promises real cooperation in the Virginias and so down the Southern line.

"Letters from Arkansas, Nebraska and other states show keen interest there in the convention, while in the Northwest and on the Pacific Coast, arrangements have already been definitely made for large representation and hotel and other reservations secured."

M. P. T. O. K. and M. in Drive for City Associations

"A city association in every city of consequential size in Western Missouri."

That is the slogan of the M. P. T. O. Kansas and Missouri. As a result of this policy, C. E. Cook, business manager, left Monday for St. Joseph, Springfield, Moberly and Joplin, where city organizations will be perfected. At St. Joseph, where the formation of the city unit already is under way, officers will be elected this week, to be followed by the organization of city bodies in the above named cities.

The city units will function individually as chapters of the M. P. T. O. K. and M. According to present plans advertising contracts will be furnished the city bodies by the M. P. T. O. K. and M., in order that revenue may be derived to finance the chapters. Dues to the interstate organization will be paid individually by members of the city units, the same as is done now, but the financial problems of the city organizations will be handled within themselves. As Kansas already is well organized, the plan applies only to Missouri.

"In combating city ordinances and legislation on Sunday closing, billboards and other problems, the exhibitors of respective cities, along with the aid of the M.P.T.O.K. and M., are in better position to fight such battles," said Cook. "Under such a plan we can keep in much closer touch with activities in Western Missouri. The financial phase of such city bodies will be very small. The exhibitors will meet twice a month and thereby keep in much closer touch with the parent organization."

TO DISCUSS UNIFORM CONTRACTS

The uniform contract will be thoroughly discussed and suggestions for its improvement will be made at a meeting of exhibitor heads and film executives in the M. P. T. D. A. headquarters scheduled to take place late this month.

Balaban-Katz Radio Dept.

THE BALABAN AND KATZ circuit recognizes radio as a means of securing much valuable publicity for the attractions put on by the big organization and a new department has been created at the main offices of the company on State street, Chicago, that will be known as the radio department. Charles Raymond has been made director of the air programs.

Balaban and Katz broadcast through four of the principal stations maintained by the newspapers of the city securing an editorial tieup that is hard to beat. At the Chicago theatre Jesse Crawford plays the big organ from 6 to 6:30 each night for the WMAQ station maintained by the Daily News and every Saturday night a special radio review is put on from nine to ten through the same station.

The Sunday morning concerts from 11:45 to 12:45 are sent over the radio waves by station WGN maintained by the Chicago Tribune. The Chicago American broadcasts a midnight show from the McVickers theatre every Wednesday and Friday night through station KYW, while from the Riveria, the big north side house of the circuit station WEBH of the Evening Post takes the air four nights a week with a thirty minute program from that house.

No programs are broadcast at the present from the Tivoli theatre, their big south side house, or from the Roosevelt theatre in the loop. In building up a radio program the orchestra and organ programs of the various houses are used to a great extent as they seem to please the radio public more than any other form of entertainment put on the air.

"Blue" Indictments Go "Blooey" in N. J.; Jury Acquits First of 5 Men

May Quash Charges Against Other Defendants—M. P. T. O. Head Hears from Legislators, Legal Status Unchanged by Verdict

By TOM WALLER

DESPITE the fact that he did not take the stand and presented only two character witnesses, William P. Stein, the first of five Elizabeth exhibitors to be tried on an indictment based on an ancient New Jersey law, was acquitted this week. The Union County Court jury, after deliberating for three hours during which it was twice deadlocked and twice sought the advice of Judge Stern who informed the impaneled men they would be closeted all night unless they arrived at a conclusion, weathered the complex on Puritanism with eleven men, the twelfth having become suddenly afflicted with a serious illness just before the retreat to seclusion. It was said after the verdict had been rendered that four of the eleven had stood fast for conviction.

No dates were set for the trials of the other four defendants, Henry P. Nelson, William O'Day, Raymond Connor and Saritos Concalis. It is confidently expected, however, that the acquittal of a second defendant will result in the dismissal of the remaining indictments.

Although the acquittal of Stein would make it appear that it is not a crime to operate a picture theatre on Sunday in New Jersey, the law on the statute books which describes such an activity as then constituting a "disorderly house" is in force and may be rigidly enforced by the authorities until revised or repealed by the legislature. Thus under its provisions Stein may be immediately re-indicted if he operates on Sunday, despite the present acquittal on the same accusation.

President Joseph Seider of the M. P. T. O. of New Jersey announces that he has received letters from several legislators. These, he states, concede the writers' approval of the acquittal. Seider believes they also manifest the attitude of offering the people of the state some relief from this iron-clad law.

Geographical conditions in New Jersey, however, seem to be prohibitive to immediate relief in this respect. Students of the situation are of the opinion that a difficult fight confronts those who would erase the law or lessen to any reasonable extent its present tremenduous power. They cite the twenty-one counties comprising New Jersey; that one senator represents each county. Thus the vote of a representative with a following of 1000 has just as much weight in the say-so of state policy as the man representing a county of 1,000,000 people. The smaller counties, many of which are understood to be influenced by their churches, thus are in the majority.

Judge Stern's charge to the jury in the Stein case was particularly interesting. He pointed out that if the jury was satisfied Stein was conducting his theatre on Sunday and was on the premises the law should be observed by a conviction. The substance of some of the Judge's leading points are:

If these defendants are found by you to be guilty beyond a reasonable doubt, and this law is unpopular, you have at least, to the Court's way of thinking, assisted in bringing to the fore by enforcement an unpopular law which will, and ultimately if it is unpopular and if it is not sanctioned by a majority of the people, lead to its repeal.

But no obnoxious law will be repealed through non-enforcement. Never! Neither will an obnoxious law lose any of its sanctity according to the maxims and principles on which our country is founded by winking at it.

Before the trial, circulars bearing the heading "Oppose the Blue Laws" were said to have been handed many persons entering the court house. In his charge Judge Stern told the jury to ignore these phamplets since the lawyers were not responsible for their distribution.

UNIVERSAL ENTERTAINS

Universal was host at a studio party on March 3 at the Fox studios in New York in honor of Glenn Hunter and Edna Murphy, the leads in "Once a Pedlar," the first Universal feature to be made in the East in eight years. The occasion offered an opportunity for Miss Lily J. Shadur, business manager of the eastern production unit, who recently came from Los Angeles, to become acquainted with "the gang." The party was thoroughly enjoyable, beginning with luncheon at a restaurant and continuing afterwards on the set. About fifty newspaper, fan magazine, trade paper and motion picture people attended. They voted Miss Shadur the perfect combination of cordiality and efficiency.

REAL FIRE EXPLOITS FILM

While the picture, "Through the Flames," was holding the attention of the audience, a real blaze broke out in the basement of the Crystal Theatre in Milwaukee several days ago, sending patrons scampering for the exits and threatening for a few minutes to result in a panic. Cool headed work by a police sergeant, who summoned the fire apparatus and then stood upon a seat directing the exit of the audience, averted what otherwise might have developed into a serious situation.

Silliman-Grauman $650,000 Deal

Acquisition of four neighborhood theatres in Milwaukee and erection of a fifth, in a deal involving $650,000 has been announced by J. H. Silliman and Jack Grauman. The houses acquired include the State, Riviera, Fern and Kosciousko and were bought from the Rice and Cohen interest.

The new house will be a 1,200 seat structure at Teutonia Avenue and Twentieth Street.

Silliman, veteran showman, already controls five other houses in one of which Grauman also is interested. Silliman besides is president of the newly formed Badger Theatres Corporation, a film buying combine. The new houses give the Silliman chain the greatest number of theatres of any circuit in Milwaukee.

Grauman is head of the Celebrated Players' Exchange.

Three Spokane Houses Merge Into Large Corporation

The motion picture interests of the Liberty, Casino and Class A Theatres, Spokane, Wash., have been merged into a $300,000 corporation to be known as the Spokane Theatres, Inc., according to an announcement by Ray Grombacher, president of the Liberty Amusement Company, and R. E. Neal, president and treasurer of Neal & Allender, Inc. Mr. Grombacher will be president and managing director, and Mr. Neal will continue to manage the Casino and Class A theatres.

The present contracts of the three houses include First National, Paramount, Metro-Goldwyn, Fox, United Artists and Chadwick pictures.

Mr. Grombacher entered the Spokane theatrical world six years ago when he took over the Liberty. He had previously been in the exchange end of the business in Seattle. Mr. Neal, before buying an interest in the Stillwell Theatres about a year ago, owned and operated the Rex. He sold this and with J. W. Allender bought the Casino and Class A. Mr. Neal and his brother, T. H. Neal, bought out Mr. Allender's interest a few weeks ago.

INTERNATIONAL CONGRESS DEVELOPS

The Cinematograph Trade Council, Ltd., England, announces that it has taken over the organization of an International Film Congress, the date for which has been set for the week commencing July 6, 1925. The council announces that committees dealing with various branches of the work have been formed.

Report Truce Between Badger Corp. and Many Big Wisconsin Exchanges

Wiesner Sees Only Success for New Booking Combine—Paramount Outside—Opponents Say Badger Made Serious Concessions

By JACK M. STENBUCK

"THE Badger Theatres Corporation is here to stay. Its success is assured."

Announcing that Metro-Goldwyn and First National have joined the ranks of exchanges with whom his organization is doing business, Max Wiesner, general manager of Wisconsin's new booking combine, in his first detailed statement since taking office, hurled the above defi at those who have been predicting a rocky road for Badger.

The unexpected turn of events during the last few days which has resulted in Metro and First National coming into the fold, has left Paramount as the only barrier to absolute harmony, according to Wiesner's claims.

Picketing Decision

The Supreme Court of Washington this week reversed a decision of the King County Superior Court, declaring that picketing in front of the John Danz picture theatres in Seattle is illegal, even though carried on under the title of "observing."

"There is no such thing as 'peaceful picketing,'" the court held. Musicians and theatre employes' unions have been waging a long battle to force the Danz interests to sign their working agreements and have picketed the company's theatres for years.

Just what effect the new developments will have on Paramount remains to be seen, since G. A. Smith, branch manager, refused to discuss Badger in any form.

It has been definitely learned, however, that an attempt to bring Paramount and Badger together on a peaceful basis was made several days ago, but resulted unsuccessfully. Wiesner claims that Paramount made the first move towards opening the negotiations, but this is unofficially denied by certain persons close to the exchange.

Wiesner's statement that Badger never intended to demand screening of all releases is regarded with great significance by followers of the situation.

Certain it is that individual members of Badger as well as exchanges, had held the impression that screening would be demanded in all cases. As a matter of fact, it was only after such statements had been made by members themselves that it became apparent that a fight was imminent by exchanges who have been accustomed to selling blocks long before many of the pictures were even in completed form.

Certain exchange men declare Badger abandoned the intention to screen and rate all pictures for the guidance of its members because it feared to fight it out to a showdown.

To this Wiesner replies:

"It never was our intention to screen and rate all pictures. To do so would demand that our committee do nothing else all year round. Further, it is apparent at once to anyone versed in film buying that a picture rated as 'A' in one community, may flop in another and be unworthy of a 'C' rating."

Although the talk still persists in certain quarters that Jack Grauman, of the Celebrated Players office in Milwaukee, is the power behind the throne in the Badger, Wiesner and other officials attack these claims as being inspired for the purpose of discrediting the organization.

"I wish it said without qualification that Grauman is absolutely not connected with Badger in any way and never intends to be," Wiesner declared.

The reports concerning Grauman had arisen mainly because Wiesner for several years had been his right hand man in the Celebrated office and because Grauman is associated with J. H. Sillman, president of Badger, in the conduct of the Juneau Theatre.

"Just because I worked for Grauman, why should that indicate that he is behind the Badger," Wiesner demanded. "Hadn't I previously been connected with First National and Universal? Why wouldn't it be just as fair to suppose that those companies were sponsoring the Badger. It certainly would be no farther from the truth than reports linking Grauman with our operations."

Statements Conflict

The matter of the organization's strength is also giving rise to conflicting statements. While the Badger, through Wiesner, declares that it has already added between 15 and 20 members to the original role of fifty, certain film salesmen returning to Milwaukee report that upstate members are bolting the ranks and are continuing to buy pictures as individuals, instead of making purchases through the Milwaukee headquarters.

The same salesmen express the conviction that the strength of Badger upstate is questionable and declare that, as far as they have been able to learn, the organization has failed to obtain a foothold in any of the important key centers outside of Milwaukee.

In Milwaukee, they concede that Badger has between twenty and twenty-five houses, but point out that there still is no first run downtown house in its ranks, which they term a serious handicap.

To all of which Wiesner replies:

"Our membership has grown at an unexpectedly rapid rate since our organization. Whereas we started with approximately fifty theatres, we now have an additional fifteen or twenty and almost daily are turning down new applicants whom we do not consider fit for membership."

Despite Wiesner's claim of victory in his first skirmish, opponents of the Badger are asserting that the decision of Metro and First National to deal with the booking combine is really a serious defeat for Badger, since they contend that important concessions had to be made by Wiesner before the breakers were removed.

Out of the entire situation has come a maze of conflicting claims from the opposing camps.

While Wiesner contends that he had no difficulty with any of the exchanges with whom he has done business, those on the opposite side of the fence declare they have learned that Badger has been forced to do an about face on the issue of screening releases.

Wiesner, in answer to this claim, declares that it was never the intention of his organization to demand a preview of all pictures by a screening and rating committee, as had been previously announced by certain members and that anyone holding that impression was suffering from a delusion. Instead, he says, it was merely the intention to reserve the right for a screening of so-called specials.

"We have already consummated deals involving thousands of dollars," Wiesner declared in his statement. "So far we have dealt with all the exchanges except Paramount and both sides are expressing entire satisfaction with the results. The exchanges are glad to get our business.

"As for Paramount, I refuse to say that we are at outs. Rather, it is a situation governed by demand. We have had no calls for Paramount product from any members, so how can I say what Paramount's attitude will be.

"Of course, I realize that reports have had it that Paramount is preparing to fight us. In answer, let me say that we are not especially worried. When the time is ripe and when our members can place Paramount, we will attempt to talk business on the same basis as we are doing business with the others.

"We are making no unreasonable demands. We are not attempting to revolutionize the methods of buying. Why, then, should it be necessary for anyone to fight us?

"Talk that the deals so far consummated with other companies are mere dribbles is unfounded. We are operating on an extensive basis and dealing with virtually every exchange. Producers Distributing Corporation, Universal, Pathe, First National, Educational, Metro-Goldwyn and others are all sharing in the business without discrimination."

Another Northwest Booking Combine Will Be Formed, Steffes Announces

200 Exhibitors to Constitute Initial Roster—Expect Others and May Expand—Will Function After Minneapolis Session

TWO hundred exhibitors will form a booking combination during the convention of the Northwest Exhibitors Association in Minneapolis on March 24 and 25, W. A. Steffes, president of the organization, announced today, March 10.

The booking combination, according to Steffes, will be the culmination of a series of conferences in Minnesota, North and South Dakota and will become effective after the convention.

In announcing plans for the future booking of pictures, Steffes charges that the exhibitors were forced to act as a matter of "self-defense." He added that such steps were made necessary by the actions of Finkelstein and Ruben and other large theatre concerns.

"Today it is practically impossible for the suburban or the small town exhibitor to get what he wants in pictures," Steffes said. "He has been forced to take what he could get."

Announcement of the plan came as a sequel to the recent visit of Steffes at Milwaukee. While in the Wisconsin city he studied the exhibitors' booking combination there and will incorporate some of his plans in the northwest organization.

Steffes said he will propose to the convention that the theatre owners put on free shows themselves as competition to the outdoor programs which will be given under the auspices of merchants. He will put this proposal up to the exhibitors' convention.

Returning to the subject of a booking combination, Steffes forecasts that the northwest group of exhibitors will increase from two hundred to four hundred and maybe more after the booking arrangement begins to function. He intimated, too, that the plan may be carried to other sections of the country.

Steffes declined to comment on what distributors the new booking combine would align with but indicated that plans had already been worked out and when the organization starts functioning plenty of pictures will be available.

"I have always advocated centralized distribution of pictures," Steffes continued. "This plan to a measure will be the realization of my hopes. Under existing conditions there has been too much duplication of efforts in the distribution of pictures and the exhibitors have paid much of the overhead.

"The matter has been under discussion for some time and representative exhibitors of the territory have given their unqualified endorsement. I am sure that the association will go on record as favoring immediate organization of the plan."

Coupled with the booking plan Steffes spoke of the "seriousness of the free show evil." He said that the free show situation is alarming and that something definite must be done to stamp it out.

"Six hundred theatres in these three northwest states will close the coming summer unless something is done," Steffes said. "In twelve months' time I predict the problem will become a national one if we do not go after it right here."

Bank Book Saves Money and Life

Tony Bilek, owner of the Radio Theatre in Milwaukee, is alive today because he makes a habit of carrying his bank book in his vest pocket.

Held up by an armed bandit while he was returning to his home with his Saturday night receipts, Bilek, instead of complying with a demand that he "stick 'em up," screamed at the top of his lungs and the result was a bullet directed at him.

The bullet struck the bank book, however, and was deflected. Bilek escaped injury and the bandit fled.

Albany Reports 12 New Incorporations

There was much activity in the way of companies incorporating and entering the motion picture business in New York state during the past week. Twelve companies were chartered by the Secretary of State and these showed a substantial amount of capitalization. The companies, with the names of the directors, and the amount of capitalization, when stated, were as follows:

Tribune Amusement Corporation, $75,000, D. C. Michaels, H. J. Brown, C. McCoy, New York city; Limaer Feature Films, Inc., $100,000, Fred Livermore, G. D. Erskine, Samuel Marks, New York city; Scarab Productions, Incorporated, $10,000, Joseph A. Corr, Bertha D. Vinegrad, Sidney Harris, New York; Gate Cinema Corporation, $20,000, J. G. Cohen, A. Stimmel, S. C. Seltzer, New York; Ellis Properties, $500, D. M. Rosenbaum, L. E. Inkeles, M. Siegel, New York city; Williamsburg Amusement Corporation, $10,000, Max Kipperman, B. Schnitzman, J. Stern, Brooklyn; Brady and Wiman, Inc., J. F. Wharton, O. Gustafsen, M. A. Pollard, New York; Glens Falls Amusement Co., Albany, $1,000, C. H. and M. E. Buckley, L. F. O'Neill, Albany; Gilt Edge Pictures, Inc., Pete Feinberg, I. Stern, S. Eisenberg, New York; Cinema Service Corporation, C. Berg, E. J. Clarke, J. R. Elliott, New York; Astor Distributing Corporation, Harry Lewis, Grant Hoerner, Henry Herzbrun, New York; Mismates, Incorporated, William J. O'Neill, Veronica E. LaRoe, Albany, Myron C. Fagan, New York.

ROCHESTER CLUB HEARS KELLY

Millions of people today are being introduced to the influence of good music through the medium of the motion picture theatre of the type of the Eastman Theatre, Rochester, Arthur P. Kelly, director of publicity for that house told more than a hundred women of the Professional Women's club in the Women's City club, recently. "The greatest advances which have been made in the field of motion pictures in the last few years have been in the mode of presentation, in the musical accompaniments which are woven into the picture and in the musical acts which surround the principal film," Kelly said.

Kansas City Women Oppose Political Censorship

The Women's City Club of Kansas City, through its motion picture committee, took a "dig" at reformers who are sponsoring the censorship bill, now in the hands of a committee. At a special meeting the following resolution was adopted.

"Be it resolved that the motion picture committee of the Women's City Club of Kansas City go on record as being opposed to political censorship in the state of Missouri."

Senator A. O. Pickett of Trenton, Mo., who introduced the bill, has succeeded in having it referred to a committee of which he is a member—the committee on criminal jurisprudence. The bill has been in committee more than two weeks now and exhibitors are beginning to display some anxiety as to the forthcoming action on it. Through President R. R. Biechele of the M. P. T. O. Kansas and Missouri, exhibitors of Missouri have been urged to write their respective senators and representatives in the legislature concerning the measure, which is Senate Bill No. 341. A similar urgent appeal is being sent out by President Biechele in conjunction with the standing room bill, No. 50 House Bill, and its sister bill, Senate Bill No. 342.

At the Kansas capitol last week exhibitors won their second victory of the present session of the legislature when a sister bill to the measure on theatre ventilation was killed by a committee in the senate, the house bill having been killed the week before. The bills would have required all theatres to be equipped to supply 30 cubic feet of air per person per minute.

ALBANY THIEF GETS 5 YEARS

Thomas Ross received a sentence of five years at Dannemora Prison, after being convicted of grand larceny in stealing a woman's purse at the Mark Strand, Albany, on November 26. Ross was apprehended through clever work on the part of Herman Vineberg, manager of the theatre.

Al Lichtman Is Suing Koplar in St. Louis for $75,000

WITH the filing of two damage suits involving $75,000 in the St. Louis Circuit Court, March 5, by Al L. Lichtman against Harry B. Koplar, 5596 Pershing avenue, St. Louis, the negotiations under way for the lease of the new St. Louis Theatre, Grand boulevard at Morgan street, to the Orpheum Amusement Company, were brought into the open.

Lichtman in his petition in one suit alleges that he was employed by Koplar to conduct the negotiations between the Orpheum Amusement Company and the Metropolitan Theatre Corporation, which is building the Grand avenue amusement palace. In this connection he asks that he be paid $50,000 by Koplar and the Metropolitan Theatre Corporation for leasing the new house to the Orpheum circuit. He alleges that the lease has been consummtaed.

In his other suit, directed against Koplar alone, he asks $25,000 for his services in finding a purchaser for Koplar's half interest in the St. Louis Amusement Company, which owns some fourteen neighborhood theatres in St. Louis and University City, Mo.

He avers that he was employed by Koplar on October 15, 1924, to find a buyer for his stock in the St. Louis Amusement Company for $400,000. Later the price for the stock was reduced to $350,000, the petition sets forth, and Lichtman found a buyer at that figure. However, Koplar refused to go through with the sale.

In the suit involving the lease of the St. Louis Theatre to the Orpheum Amusement Company, Lichtman was instructed, his petition indicates, to lease the theatre at an annual rental of $100,000 a year for a period of ten years, plus 50 per cent. of the net profits of the theatre over the period.

Pursuant to his employment he claims that he entered into the negotiations with the Orpheum organization and the lease was entered into between the Metropolitan Theatre Corporation and the Orpheum Amusement Company. For his services Lichtman places a valuation of $50,000 and his suit asks for damages to that amount.

Harry Koplar has declined to comment at length on Lichtman's suits, saying "Anybody can file suits, and until I have had an opportunity of reading the papers in these cases I have nothing to say."

David Sommers, president of the Metropolitan Theatre Corporation and one of the principal owners of the stock of that company, denied that Lichtman had been employed by that company to negotiate the lease with the Orpheum organization. He stated that negotiations were under way to lease the theatre to the Orpheum people and that several conferences had been held, but that final papers had not been signed. He indicated that his company was not interested in Lichtman's suits against Koplar.

Lichtman was out of St. Louis for several days and could not be reached for a statement concerning his side of the controversy.

Orpheum vaudeville is now shown in the Orpheum, Grand Opera House and Rialto theatres in St. Louis. It is understood that when the new St. Louis theatre opens the Rialto on Grand boulevard, south of Olive street, will become a picture house.

Kissinger Bill Meets Defeat; Indiana Minister Led Attack

THE much-discussed "blue Sunday" bill, which has been pending in the Indiana general assembly for the last six or eight weeks, succumbed to a fiery oratorical attack on the floor of the house of representatives Friday and was sent to the legislative graveyard.

With the legislature due to adjourn sine die this week, the passing of the Kissinger bill to make the blue laws bluer means that Indiana motion picture exhibitors will escape any radical legislation for another two years. Censorship bills that were introduced earlier in the session were short-lived and the one remaining "blue Sunday" measure has not yet passed the senate and has no change of getting to the house.

The death of the Kissinger bill came at the close of a lively session which was marked by "testimonials" from practically every member of the house. After much wrangling and after exhausting practically all known rules of procedure the representatives postponed the bill indefinitely. Supporters of the measure failed twice on roll call votes to stem the opposition to the bill.

In a wave of oratory, Representative Willis E. Gill, of Putnam and Owen counties, a minister, led the attack against the bill, asserting that he was opposed to any legislation that sought to compel Sunday observance. He said nowhere in the New Testament was there a single word which compels a person to observe any day. It was his belief that men should be persuaded, not compelled to observe Sunday, he said.

Selling Your Seats

How Storin won an extra display window.
Paramount gets on "blue label" records.
Used newspaper ads for street ballyhoo.
Hyman's presentation on A Thief in Paradise.
Knocked Connie to arouse her friends.
Gets modeled effect with compo board layers.
Hook paint stores to Ramshackle House.
A simple rig for an auto ballyhoo.
Used candy cane peep box for Golden Bed.
A fancy front on The Thief of Bagdad.
Makes lobby into Sea Hawk's quarterdeck.
Put over Classmates in four days.
Uses storm awning to emphasize features.
Old time costumes get interest in So Big.
J. M. Edgar Hart stirs Maine capital with telephone gag.
Advertising examples on Oh Doctor, Scaramouche, Peter Pan and K—the Unknown.

(You will find more valuable exploitation stunts in the Selling the Picture to the Public Department a few pages ahead. Be sure to read 'em.)

Chicago Ruling on Film Gunplay O.K.

Regulation by Chicago ordinances of the showing of motion pictures featuring murderous gunplay has been upheld in a decision handed down by the Illinois Appellate Court against the Fox Film Corporation.

The decision grows out of litigation over the motion picture entitled "The Deadwood Coach," owned by the film corporation. The company made written application to Chief of Police Collins through the board of censorship for permission to have the picture displayed in Chicago. The board refused to issue the permit, asserting that the promiscuous shooting shown in the picture made it objectionable according to the terms of the ordinance. The Fox company promptly obtained a temporary injunction against the city and appealed the ruling.

Montreal's Unique Announcement of Censor Ruling

An unusual thing was done at Montreal, Quebec, just recently when a well-known current production was screened before a large and representative audience in the ball room of the Mount Royal Hotel for the purpose of making the official announcement that the release which had just been viewed had been condemned by the Quebec Board of Moving Picture Censors. The special private screening was practically carried out in defiance of the Censor Board which had prohibited its presentation in the Province of Quebec and, incidentally, an appeal was made along patriotic lines for the interest of the people in the matter.

The feature in question was "Chu Chin Chow," which, it was announced by W. E. Lester of the United Amusement, Limited, Montreal, had been passed in all other Canadian provinces and had been generally approved by all theatre patrons, yet it had been banned by the Quebec censors on the ground of "nudity." There was general astonishment among the people in the ball room when the announcement was made after the picture had been shown. These people included socially prominent persons, clergymen of both Protestant and Catholic faiths and business leaders of the city. A special play was made of the fact that the production was of English manufacture.

One of the special speakers was E. J. Adams, representing F. W. Field of Montreal, His Majesty's Senior Trade Commissioner in Canada. Mr. Adams asked for popular and material support for English productions and designated "Chu Chin Chow" as an example of English film artistry. Then came the explosion in the announcement by Lester that the production had been condemned by the Quebec Board.

It was reported, in passing, that the Quebec Board of Censors has passed "The Queen of Sheba," in which Betty Blythe was the star, as in "Chu Chin Chow." It was pointed out that Betty wore far fewer clothes in "Sheba" than in the later picture, yet the censors had banned the picture because of alleged nudity.

SYDNEY S. COHEN

What About Mr. Exhibitor's Children

(Continued from page 230)

sion prices instead of a Times Square district top.

"Times Square runs," says Cohen, "don't mean as much as they used to because of so many inferior runs shown in producer-distributor-exhibitor houses, thus denying the public the right to see in this area many fine independent pictures.

"One of the serious disadvantages of producer-distributor-exhibitors making as many as 80 pictures in a season is readily deduced from the reason which I have cited. Through their centrally owned theatres they virtually compel the public to pay and see many inferior and mediocre pictures which are thus unfit to be exhibited in such important territories.

"Never before in the history of the industry have selling campaigns commenced as early as for the ensuing season. The gilt does not bring in the 'gelt,'" Cohen reminds exhibitors in advising them not to be mislead by the "first gilded exploitation book that comes along."

EXCHANGES WOULD DEFRAY 80%

Negotiations are pending between the Theatre Owners' organization and the Film Board of Trade for the expenses of theatre owners coming into Oklahoma City to sit on arbitration cases, the exchanges to pay 80 per cent and the theatre owners 20 per cent.

Freiberg Bill Hearing Frost Because of Clerk's Mistake

WITH Jules H. Michaels, of Buffalo, and Uly S. Hill, of Albany, the only exhibitors present, aside from Senator Leonard Lipowicz, of Buffalo, by reason of the fact that arrangements had been badly jumbled, an unadvertised hearing on the Freiberg bill relating to the admission of unaccompaniel children to motion picture theatres in New York State, attracted but little attention in the legislative excitement which now prevails at the State Capitol in Albany, with adjournment two weeks distant.

When the Assemblyman left for his home in Buffalo last week he instructed his clerk to arrange for a public hearing on the bill for Tuesday afternoon, March 10. The clerk apparently forgot his instructions with the result that the legislative index carried no mention of the hearing.

Meanwhile Assemblyman Freiberg, back in his home city of Buffalo, for the week end, informed Jules Michaels, of that city, a member of the legislative committee of the New York M. P. T. O., that there would be a public hearing on the bill on Tuesday. Accordingly, Michaels wired the state headquarters of the M. P. T. O., in Albany, with the result that twenty-five or more telegrams were sent out on Saturday to as many exhibitors in all sections of the state, requesting their presence at the Capitol on Tuesday afternoon.

When the legislative index appeared on Monday, without any mention of the hearing, inquiry on the part of Uly S. Hill, at the State Capitol, led to an assertion from Assemblyman Walter F. Clayton, chairman of the cities committee, that no hearing had been arranged for, and that none would be held. Some twenty-five or more telegrams were then sent from the State M. P. T. O. headquarters, advising the recipients of the previous wires, that no hearing was scheduled.

On Tuesday morning, Jules Michaels shows up in Albany from Buffalo, gets in touch with Hill, who inquired if he had not received his wire. Michaels replied that he had not, informing Hill that he had word personally from Freiberg that the hearing was to be held. Every effort was made to gather exhibitors but at 1:30 o'clock Tuesday afternoon the only ones at the Capitol were Michaels, Hill, Louis Buettner, of Cohoes, and Joseph Braff, of Albany.

From 1:30 until 5 o'clock, Hill and Michaels sat in the Assembly Chamber, listening to the long harangue on this or that bill, Mr. Buettner and Mr. Braff having meanwhile departed.

At 5:30, with the assistance of Assemblyman Freiberg and Senator Lipowicz, the merits of the bill were finally presented to the cities committee, which incidentally has for its chairman Assemblyman Clayton, the introducer of the bill in New York State, which resulted in censorship becoming a law.

Addressing the committee, Michaels, briefly outlined the provisions of the bill, and then read from a number of letters endorsing the measure, and which he left with the committee.

A letter from Mayor Francis X. Schwab, of Buffalo, said: "This amendment expresses exactly the position I have always taken to children attending the motion picture theatres in the afternoon. It has always been my sentiment that the clean, wholesome motion picture entertainments, is more beneficial and far safer for children than running about the streets. I have always found motion picture theatre owners zealous to surround children attending their theatres with every safeguard for their protection and this amendment will afford supervision for the children and shows that the owners have been thinking along these lines. The bill provides for the sort of legislation long desired."

Other letters endorsing the bill were presented by Michaels.

Minnesota Exhibitors Concerned Over Sunday Bill

Minnesota exhibitors are concerned over a Sunday closing bill now pending in the House of Representatives which apparently has the support of many church and reform interests throughout the state.

It is the strongest of its kind ever introduced here and seems to be sponsored largely by Lutheran ministers.

The bill not only provides for the closing of theatres on Sundays but would put a stop to any such work that does not come under the heading of charity or necessity on the Sabbath.

Fox Will Produce Wells' "Marriage"

H. G. WELLS has capitulated to the lure of the screen at last to the extent of granting permission for the filming of one of his famous novels for the first time. It has remained for Fox Film Corporation to win over this irreconcilable among literary giants, and, as a promising consequence, the picturegoers will be given an opportunity to see a photoplay version of "Marriage" which, since the day of its initial publication in 1912, has been one of the most consistent of best sellers throughout the world.

As is well known, Wells is one of the first of modern critics of the marriage institution and this particular novel started most of the present-day discussion, acrimonious and otherwise, of the various phases of matrimony.

According to the announcement production work on this story will be started immediately. One of the foremost screen writers will adapt it and the cast and director will be selected with infinite care.

William Fox says he considers "Marriage" one of the most absorbing of human plots and he plans an elaborate production such as will insure it of being classified as one of the really important specials of the 1925-26 season.

Samuel Goldwyn Finds American Productions Dominating Europe

SAMUEL GOLDWYN, who arrived recently on the S. S. Olympic, after a three-month survey of film conditions in England, France, Germany, Austria and other important centers, finds that American-made pictures and American stars dominate the foreign field.

"I have found," said Mr. Goldwyn, "that with the possible exception of Germany, where American pictures are making steady headway, the situation is such that motion picture patrons are demanding American pictures, knowing them to have cosmopolitan flavor minus provincial ideas.

"The situation for American pictures in Germany is very bright, and it will not be long before they will be showing as many American-made pictures in that country as are now being exhibited in England.

"In every city on the continent that I visited I saw American stars displayed on posters in front of theatres, which also indicates how American poster art is catching on abroad.

"I have also found that Europe is tired of spectacles and the blood-curdling melodramas which have had a vogue in Germany due to the aftermath of the war. The old-fashioned love stories, simple and direct in their appeal to the heart, are catching the public, and producers are being guided accordingly. This is the tendency in every production center that I visited.

"Everyone overseas is predicting that American fashions are becoming so popular, due to their wide dissemination on the screen, that it will not be long before America will be the leading nation for fashion creation in the world.

"As regards my future activities, I expect to launch a larger production schedule than I have attempted as an independent producer. Preparations are now being made for the start of three productions simultaneously, all of which should be released some time in the Fall."

Censorship Totters

That the walls of censorship are tottering is well indicated by what has just happened in Kansas. The Governor of that "Blue" state has just affixed his signature to a "white" bill and now the law in Kansas is that news weeklies need not be subject to censors' shears. This information reached the Hays office in a telegraphic dispatch dated March 11 from R. R. Biechle, president of the M. P. T. O. of Kansas and Western Missouri. This repeal is considered by many who know the Kansas situation to predict that within two years the continuance of quality pictures will make censorship an acknowledged drain on the State coffers.

WISCONSIN EXHIBITORS FIGHT STATE-WIDE CENSORSHIP

Preparations to fight the statewide censorship bill, when it comes up for hearing before a committee of the legislature shortly, are being made by the M. P. T. O. of Wisconsin.

Henry Staab, executive secretary of the M. P. T. O., a member of the legislature, has been assured that the president and secretary of the Milwaukee motion picture commission will attend the hearing to argue against statewide censorship. They will take the stand, he has been told, that local commissions, serving gratis like the one in Milwaukee, are just as effective as paid commissions, and eliminate the possibilities of graft which paid boards present.

LESSER OPENS GREAT NECK THEATRE

Irving Lesser, vice-president of Principal Pictures, opened his Great Neck Playhouse Thursday evening, March 5, with rain on the outside and celebrities on the inside.

The elite of Long Island, the county officials of Great and Little Neck, stage and screen stars, wires from every star in the film firmament, all aided in making a splendid theatre opening.

The picture which opened the Playhouse was Norma Talmadge's "The Lady." The theatre has 1,250 seats and is said to cost nearly $450,000. Mr. Lesser's policy is the playing of the finest Broadway productions direct from their New York presentations.

MORE WORRY FOR MISSOURI

Sunday closing of all amusement places took a forward step in the Missouri House of Representatives March 6 when Representative Richard Ray of Kansas City succeeded in getting the House Committee on Official Salaries and Fees to report favorably his Sunday Blue Law measure.

NORTHERN CAL. PAID $3,021,107

Taxes on theatre admissions in Northern California during the past netted the federal government $3,021,107.78, according to the report of the Bureau of Internal Revenue.

DISCUSS CLEVELAND ZONING

Word comes from Cleveland that owing to dissatisfaction over the present zoning system, the Cleveland Motion Picture Exhibitors' Association and the Film Board of Trade are seriously considering changes, a joint committee now being at work on the matter. Under the arrangement which has been in operation for the past eight months the basis is the geographical location of each house, the capacity thereof, and finally, the admission price. In Cleveland Zone A a theatre is given 21 days' protection over the last play date. The plan embraces three major zones in the city, and 49 minor zones. B. Z. Levine, P. E. Essick, M. B. Horwitz, A. E. Ptak, John Kalafat and Henry H. Lustig are representing the exhibitors.

SAYS SHOWS DELETE CONGREGATION

"The Sunday motion picture show and Sunday labor are the causes of a great many persons staying away from church services, "Dr. James E. Congdon, pastor of the First Presbyterian church, Kansas City, told a meeting of the visitation committee, composed of 120 workers of six denominations in Kansas City Sunday.

The workers have spent a week in Kansas City, making a pre-Easter canvass, interviewing persons and asking them why they do not attend church.

MAJESTIC THEATRE COMPANY BILL

A bill has been introduced in the New York State Legislature by Assemblyman Freiberg of Buffalo to revive and extend the corporate existence of the Majestic Theatre Company of that city.

OREGON, ILL., CLOSES SUNDAY

By a majority of sixty-one votes, voters of Oregon, Ill., seat of Ogle county, voted to close moving picture shows and other Sunday amusements. The movie interests put up a hard battle to win.

Miller Bill Amends N. Y. Law on Film of Hazardous Nature

SPONSORED by Assemblyman C. P. Miller, a bill has just been introduced in the New York State Legislature to amend the general business law as it relates to the regulation of the manufacture, sale and use of film of a nitro-cellulose or similarly hazardous base, and removing existing restrictions on the manufacture, sale and use of film of an acetate of cellulose or similarly non-hazardous base. The bill has been referred to one of the committees. A companion bill will be introduced at once on the Senate side.

The bill starts out by stating that no person or concern in New York state shall project or allow the projection of a film of a nitro-cellulose base in other than a machine of a type that conforms to regulations adopted by "the proper local officials." Continuing the bill provides that this same "proper local official" shall issue a license for the manufacture, sale or use of nitro-cellulose film a fee of five dollars being required annually for such a license. The bill further provides that all manufacture, sale and use of such film shall be recorded, the records being open for inspection, in New York city, the fire commissioner or his duly authorized agent being charged with making such inspection of records.

The bill also goes on and states that film of a nitro-cellulose base shall have the word "nitrate" marked along its edge at intervals not exceeding two feet and that on all film of an acetate of cellulose base, the word "safety" shall appear at such intervals. It is provided that all film manufactured prior to June 30 next, shall be exempt from such requirements.

The bill makes a violation punishable by a fine of not more than $1,000, or imprisonment, or both. If the bill passes and is signed it will become effective on June 30 next.

ADMISSION TAX OFF 65 PER CENT

The Bureau of Internal Revenue at Washington, D. C., has compiled figures which, covering a period of six months, show the results of the exemption from taxation of admissions not exceeding 50 cents. The decrease in collections averages 65 per cent for the whole country, as compared with the same period last year, and varies according to locality from 35 to 75 per cent.

COMMISSIONER COBB RECUPERATING

Following injuries received in New York city early in February, when the elevator in which he was riding dropped a number of stories, George H. Cobb, chairman of the New York State Motion Picture Commission has returned to his home in Watertown, after being at the Knickerbocker Hospital in New York until last week.

ENLARGING LOEW CIRCUIT

Returned in New York City from a southern trip, Marcus Loew and E. A. Schiller are authority for the statement that theatres located in Norfolk, Birmingham and Atlanta will be added to the Loew circuit. The first will cost about $600,000, the second $1,000,000 and the third $1,000,000. The seating capacities will be 3,000, 3,000 and 2,600, respectively. Mr. Loew spent a month at Palm Beach. Mr. Schiller declares business is good in the South.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Watching for Chances Got a Big Window For Harry Storin of the Leroy Theatre

THIS week the star boarder is Harry Storin, of the Leroy Theatre, Pawtucket, R. I., who offers an example of what you can get if you keep your eyes open and your brain awake. He got a window display that sold the house as well as his immediate attractions, and to sell the house does more permanent good than to put over some transient star.

It came about through a campaign launched to sell the idea of better lighting for store windows. The sales manager of the public utilities company erected a shadow box in the window of the electric light company and in this he gave a demonstration of window lighting with floods and spots, changing the merchandise each week to show that all sorts of merchandise could profit by better displays.

Storin Horned In

Storin did not belong to any part of this display. He knew he did not, but he figured that if the lighting company could give a display to the shoe man and the dry goods merchant, he could profit as well as they if he could get in. He argued that it would not hurt to try, so he went after it.

To the sales manager he was only a large consumer of current, but to the higher-ups he was the man who had done them courtesies on various occasions, so he went to a man he felt would be appreciative, and asked for his turn at the window.

And he got it.

An Educational Exhibit

And after he got it, he was not quite certain what he could do with it. He knew that unusual interest was being shown in these displays. He knew if he made an ordinary display he would not get full value from his opportunity. He could get window displays all along the street, any old time. This was something different, and to get full value he had to make a display that would be impressive and interesting.

He didn't sleep very well for a couple of nights, but then he slept better than ever, for he had his plan worked out.

He had his scenic artist make a reproduction of the interior of the Leroy from the front row of seats to the screen on the stage. There was the orchestra rail, an organist at the console, a fully dressed stage and an advertisement on the screen starting off with: "Presenting The Leroy, a perfect production."

A Perfect Copy

The stage setting was a perfect copy of one used in the house and the proscenium was also a reproduction. The backs of the front row of seats was shown in silhouette, with several occupants, and on the seat backs was painted "2700 seats."

To the right was an announcement for his next big attraction and on the left was the original sketch of the dome; not the working plan but the colored detail sketch.

In front of the seats were a row of doilies on each of which rested a prism from the chandelier, a brick, a piece of rolled steel, a miniature switchboard, a small lamp, and other articles, each with an appropriate card, such as "2,000,000 brick," "700 tons of steel," "25,000 lamps" and similar legends.

Hooked the Newspaper

Immediately in front of the box is a stereotype matrix of the opening advertisement of the Leroy. After this page had been cast, the publisher had the mat gilded and presented it to Storin. A card told about this, and the stunt landed an extra story in the newspaper; a better story than the paper would have run on a general display.

The other photographs down front are architects sketches of various details of the theatre.

The whole made a display that really was interesting. People came to a full halt, attracted by the miniature. They were curious about the matrix, and from their attention went to the architectural drawings. The average stay was from two to five minutes, and when you can stop a pedestrian even for two minutes you stand a pretty good chance of selling him something.

And it all came from keeping an eye out for the unexpected chances. That's the moral of this tale.

International Idea Helps E. B. Roberts

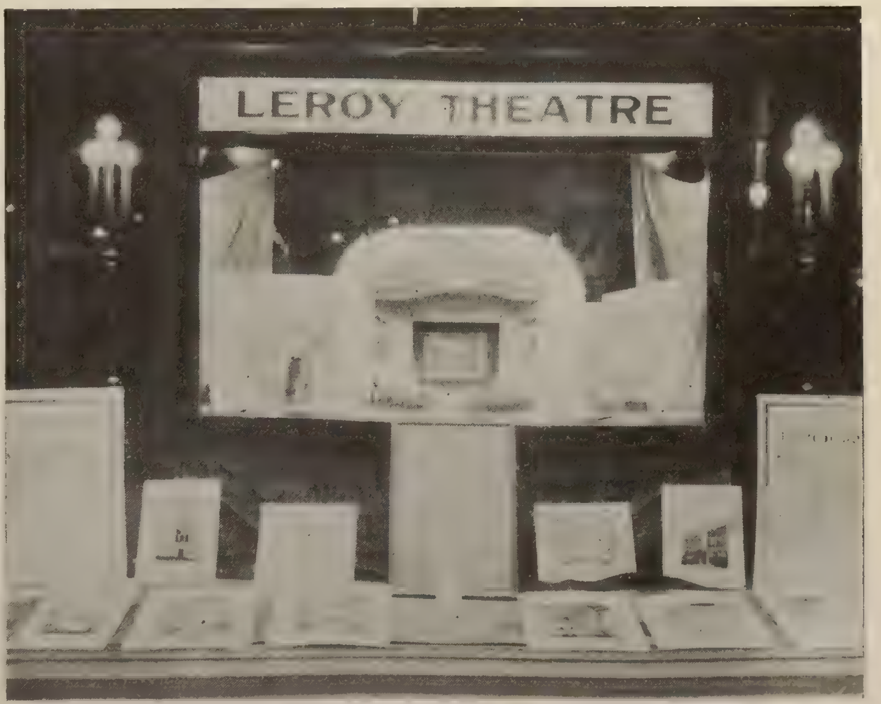
Because E. B. Roberts, of the Majestic Theatre, Austin, Texas, is a personal friend of F. Simonds, of the Plaza Hotel, Havana, he got a stunt that had all of Texas interested in the Majestic, and he swung it at very little cost.

Mr. Simonds overheard a party of guests discussing the native state of a well known film star and they finaly agreed that she was from Texas. This gave him the idea of inviting a typical Texas beauty to be the guest of the hotel and to represent her state at the Cuban carnival in Havana. He threw in an invitation to Miss Dorrace Ferguson, daughter of Texas' woman governor, and that got an official proclamation from the executive.

Twenty of the leading social organizations of Austin each named a representative from its ranks, and each of these was given a screen test, the results being thrown upon the screen during the running of The Golden Bed.

Ballots were cast for the various contestants and the winner selected. During the run each of the contestants was given a box for a theatre party, and the President of Cuba, who was in town, also entertained them.

The result was presswork by the column and page and an enormous immediate business for the theatre.



AN EDUCATIONAL DISPLAY ON THE LEROY THEATRE

This electric light company's window was being used to demonstrate to Pawtucket, R. I., the advantages of better window lighting. Harry Storin did not belong in the window, but he got in and made the finest display of them all.

Paramount Named on Victor Record

Plugger songs have been used on records and piano rolls these many years, but Paramount is the first to get credit on a regular "blue seal" release of a phonograph record, as shown in this label.

A Paramount Release

FOR MONS. BEAUCAIRE

The Red Red Rose composed by Fred Rath, of the advertising department and Mel Shauer, of the ad-sales department, serves as a theme for Monsieur Beaucaire. As record 45481 it appears in the March Victor Catalogue with the underline, "Love theme in the motion picture production Monsieur Beaucaire."

It comes too late to do the exhibitor much good. In that aspect it is not interesting, but Rath and Shauer have broken ground and have left a precedent which they and others may avail themselves of in subsequent productions. Other plays have been mentioned on subsidized records, but this is apparently the first instance of use on a regular record.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

TSCHAIKOWSKY'S "1812" Overture, an especially staged ballet number, a duet from "Cavalleria Rusticana," a lyric soprano solo, and a male pianist made up the musical presentations on the program with "A Thief in Paradise." These musical incidents took up 31 minutes, the Topical Review required its accustomed 8 minutes and the feature photoplay unreeler itself for 1 hour and 21 minutes, bringing the whole show up to the even 2 hours.

The "1812" Overture has been done here before and is one of the best received of the standard compositions. The lighting was as follows: foots and borders of large stage in blue, augmented by one blue Mestrum flood and magenta Mestrum flood on the archestra from the dome; 4 color blend arch spots hitting the pleats of the gold draw-curtains which were closed across the production stage. With the final measure of the overture, all lighting dimmed up to a pure white. Eight minutes for this overture.

The ballet presentation was "Czardas," from L. Grossman's Opera "Der Guist des Wojewodin" (The Spirit of the Duke). The locale is Hungarian, the setting representing a gypsy camp. For this a woodland back drop was used, with a set tree left stage and a gypsy tent tripod and fire on the other side. A cloud machine from the side put a cloud effect on the sky of the back drop. The orchestration was made especially for this theatre, as this was the first time it has been put on in Brooklyn. It was danced by premiere danseuse and members of Mark Strand Ballet Corp. Four minutes for this presentation.

A new idea was used in offering the duet "No, Turriddu," from Mascagni's "Cavalleria Rusticana." Instead of using the orthodox street exterior showing the church, a neutral blue black drop was used, in the centre of which was a huge colored glass church window lighted from behind. Vari-colored lights were used on this window to give the effect of the sun shining through a huge cathedral window. First the orchestra played an interlude from the opera, after which the silver draw-curtains of the production stage were opened, disclosing a soprano and a tenor standing beneath the window. Both were in operatic costume. Open box lamps of blue directed from either side of the stage hit the neutral back drop on either side of the window. Overhead spots of light blue picked out the soloists. The large stage had purple foots and borders and the orchestra was lighted by 2 light blue floods from the dome. This duet required 5 minutes.

Eldora Stanford, lyric soprano, appeared on the apron of the orchestra stage for 2 ballads. The first was "Wake Up," by Phillips, and the second was "Absent," by Metcalfe. The lighting was as follows: Four arch spots of color blend were focused on the silver beaded draw-curtains closed across the small stage; a light pink spot from the dome hit the singer; lights on the large stage were pink foots and borders; 2 medium blue floods from the booth on the musicians. Four minutes for this number.

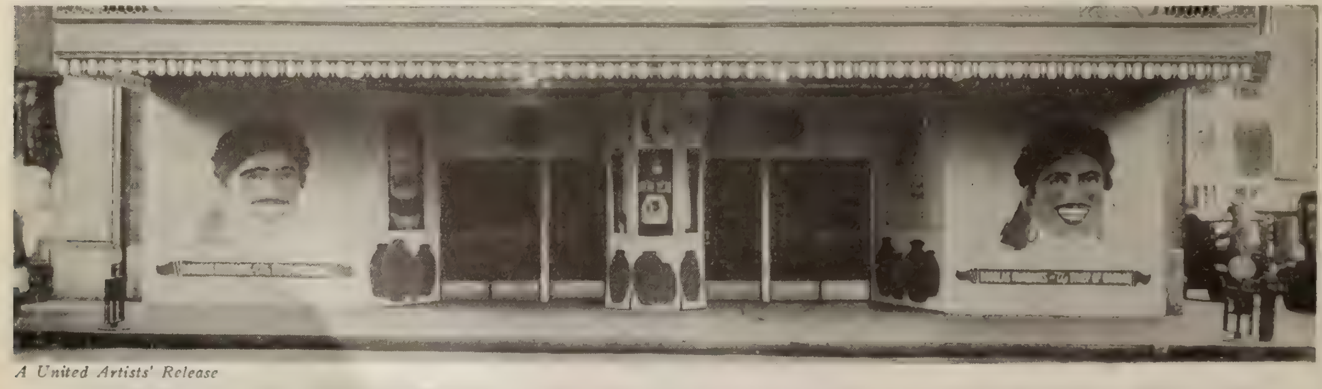
Frank Banta, the well-known recording pianist, appeared for 9 minutes in a piano number on the presentation stage. For a back drop, the big Spanish shawl was used as a transparency, permitting the ballet to take part in one of the piano numbers. At opening Banta played "Preluding on the piano, with apologies to Rachmaninoff." Next came the "Meditation" from "Thais," and as he worked into this, the lights came up behind the Spanish shawl disclosing a staircase, down which came members of the ballet for a dance. They made their exit up the staircase at the finish of the number as the lights on the transparency dimmed out. The third number was a medley of popular musical comedy hits, which Banta has arranged personally. The lights included 2 overhead light amber spots focused on the piano and Banta. The front stage had green foots and borders with spotlights of the same color crossing on the ceiling drapes.

Advertised Bally in the Newspaper

Advertising a ballyhoo, which in itself is an advertisement, is the idea of the Metropolitan Theatre, Morgantown, W. Va. This took the form of a three twos which was headed "Stop! Look! Listen!" and advised the public that "At the corner of High and Walnut streets, today at noon, something unusual is going to occur."

Of course this was sufficient in a place that size to get the crowd. What they saw was two boys in clown dress slapping each other. Every few moments they would stop and hand out heralds and get back to the more important business of explaining "He Who Gets Slapped." They distributed 2,000 heralds, which will give you some idea of the crowd they attracted.

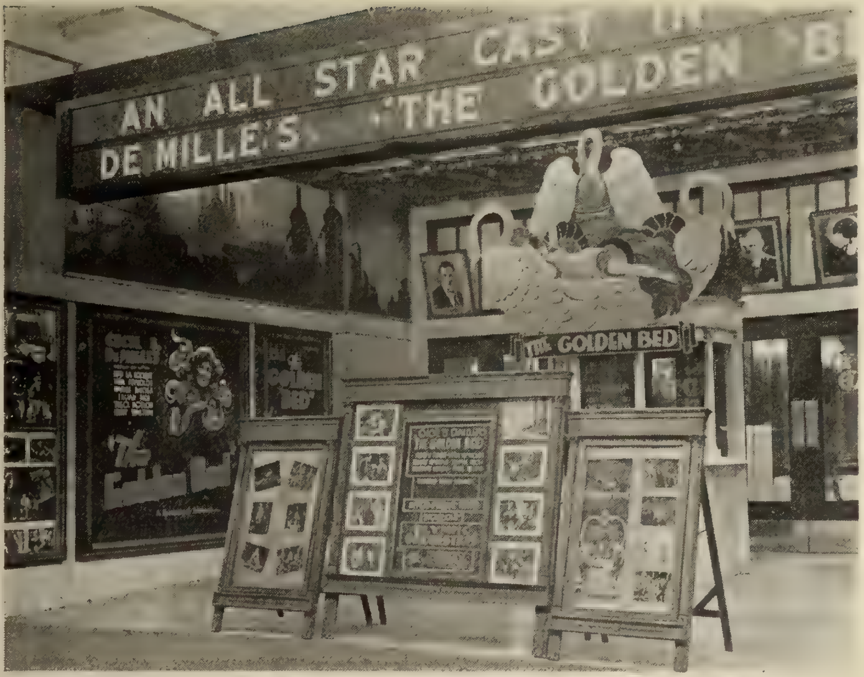
The Metropolitan also used the "memory test" stunt from the press book with good results.



A United Artists' Release

A SIMPLE AND YET VERY EFFECTIVE DISPLAY ON THE THIEF OF BAGDAD FROM LITTLE ROCK, ARK.

R T. Newton masked in the entire front with compo board, with very little painting, the attractors being cutouts from the lithographs. He can use the material again with very little retouching. He employed two perambulators, one straight banner and the other carrying elaborately painted scenes, and a furniture store collaborated with a display of Oriental rugs from Bagdad or thereabouts.



A Paramount Release

A NEW IDEA ON LOBBY DISPLAYS FOR THE GOLDEN BED

Made of a single piece of compo board, the design is partly cut out and raised, then coated with plaster and gilded, getting the effect of modeling without the cost of sculpture. Done by the Olympic Theatre, Pittsburgh, Pa.

Knocking Connie Got Her Business

It takes a man like George Schade to work the stunt he pulled on Constance Talmadge for Her Night of Romance. It takes a manager who is enough of a figure in his home town to be important, and Schade is one of the Sandusky leading lights quite apart from his theatrical connection.

So it was that he gave an interview to one of the newspapers in which he handed Connie some dirty knocks. He told how poor a couple of her pictures had been and regretted the passing of a once popular star.

Got Quick Action

It was a morning paper and he was stopped several times on his way downtown to listen to the kick of some Talmadge adherent, but that was nothing to the telephone calls he had to answer in person after he got to the theatre. Along in the afternoon he commenced to get letters and after school the kids came around to defend their favorite. Schade grinned but he stuck to his story and he let the kettle boil for another day before he came out with a second interview.

In this he frankly admitted that he had been wrong in his belief that Connie was through. He told that he had seen the screening of Her Night of Romance and he was very glad to admit that he was dead wrong, since he had the picture booked.

Of course he might have flopped on the idea, but he felt pretty certain that he was working on the right lines and that an attack would do a lot toward arousing the contrariness of the dear public and pave the way to a strong endorsement of one of the best things Connie has done in a long time. Now she is twice as popular as she was before and he got more money than even he thought he could pull in with the stunt.

Changed His Hour

Midnight was His Hour when the Glyn show came to the Queen theatre, Austin, Texas. R. L. Guyer put it on at midnight and played it up strong, with a newly formed University Orchestra to coax the student trade. He used the clock stunt, too, but the verbal and other advertising of the midnight show was responsible for the bulk of his extra business.

Gets Relief Work From Compo Board

Getting relief work with compo board is a trick shown by the Olympic Theatre, Pittsburgh, in its display on The Golden Bed. The cutout was mounted on compo board and where the modeling of the bed shows strongly the lines indicate where the design has been partly cut out and the portions thrust slightly upward. These sections are then coated with plaster of paris, and very little skill is required to get the effect of relief moulding.

Give Modeled Effect

After the plaster dried it was gilded, throwing the colors of the figure and draperies into high relief.

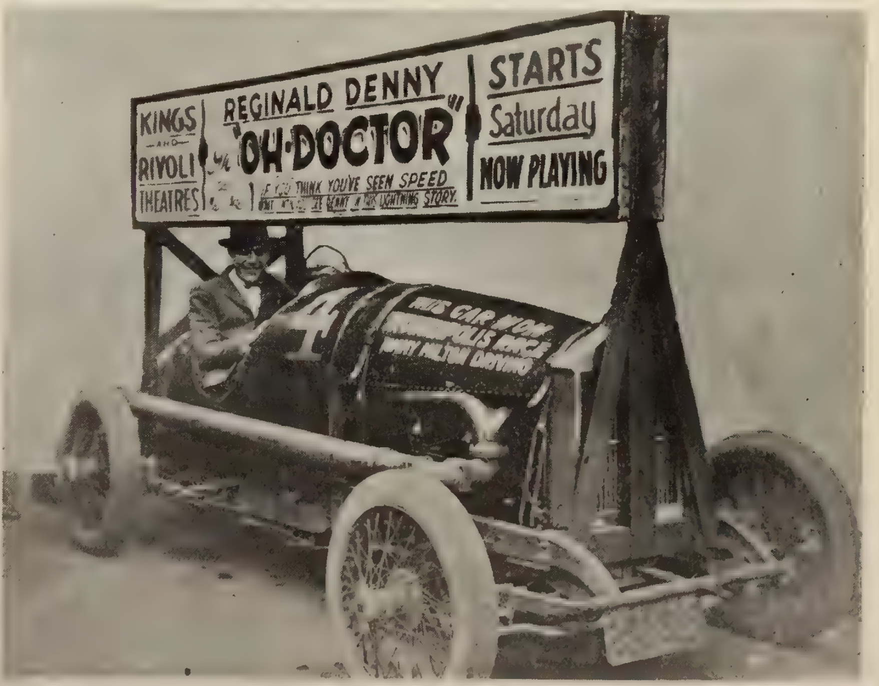
This offers something new in displays, and while it is particularly good on this title, the idea can be adapted for almost any good cutout. A little care in raising the cut portions does the modeling and permits the application of a straight coat, which is more easily applied than where the contours are to be formed with the fast hardening plaster.

Save the Surface

Dave Morrison, of the Rex Theatre, Greely, Col., sends in one of the nicest little self-sellers you can ask for about this time of year. He sold the paint store on a couple of cards for Ramshackle House.

One was a straight window card for the Compson play. The other urged you not to let yours become a ramshackle house for the want of a little paint. Between the two was a miniature house that was very sadly in need of a painting.

All you have to do is talk to the hardware man. He'll be more than glad to co-operate with you. You're doing him a favor.



A Universal Release

USED A RACE WINNER TO SUGGEST THE SPEED OF OH, DOCTOR!

"If you think you've seen speed, wait until you see Denny in this lightning picture," is the way the Universal man hooked the picture to the Kings and Rivoli Theatres, St. Louis. It's not an automobile story, but that doesn't matter. It's fast.

A New Display Idea on The Golden Bed

Most of the managers who have exploited The Golden Bed have used the famous couch which gives the play its title. D. Roscoe Faunce, of the Strand theatre, Birmingham, Ala., got his idea from the candy ball, and made a giant candy cane his signpost.

But he did more than this. He evolved a display box that will show ten stills and repeat, getting the crowd to stick around, which is the best form of appeal.

A Good Display Idea

The photograph is rather dim, but you can see that the box is deep. This houses a bicycle wheel, to the rim of which is attached ten stills. Gearing down, the wheel moves so slowly that each may clearly be seen in its journey past the window. A strong light inside of the box provides the proper illumination. The motor is placed at the bottom of the box.

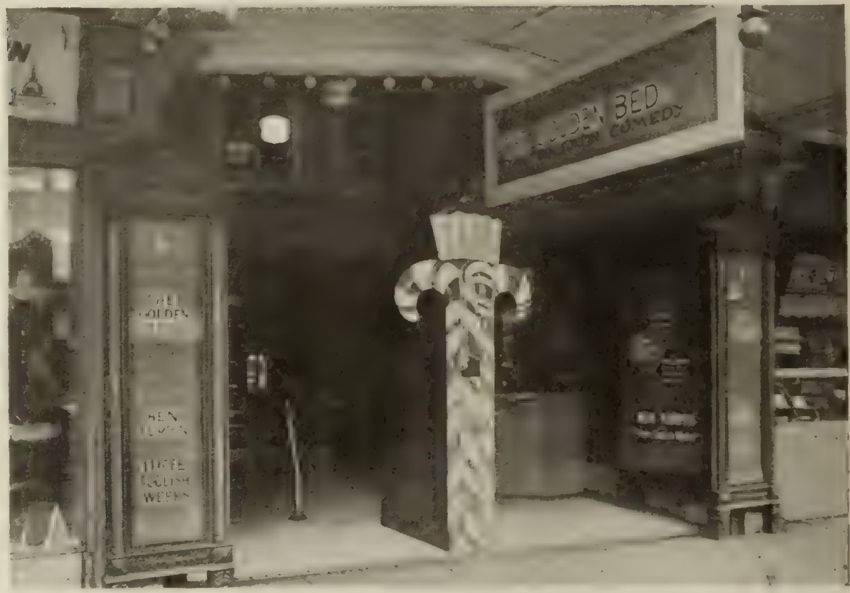
This can be used for the display of stills or a band can be put on the wheel and lettered, along the lines of a creeper leader, where it is desired to make a talk to the patrons.

The main point is that people not only stop but stand around, and this builds up the crowd. Bring two people to a standstill and you'll have a crowd in no time at all, and this will get the necessary first two as soon as the motor is started. Mr. Faunce has made a real contribution.

Candy Stunts

Copying from the picture, Charles E. Sasseen, of the Criterion Theatre, Enid, Okla., persuaded the leading candy store to make a window display for The Golden Bed. This was the bed itself with canopy and dais all made from real candy. The store further cooperated by supplying candy for patrons at a specified matinee.

An old bed, gilded, was placed in the window of a furniture store. The spread carried a cross-word puzzle and prizes were offered the early solvers. This was a real novelty and can be adapted to any title within reason. The bed shows the design with the definitions on cards on either side.



A Paramount Release

THE CANDY CANE IS AS GOOD AS A COUCH FOR THE BED

D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., tied in to the candy kid where most others went in for golden beds. But he made the stunt carry weight through the use of a new display idea for the showing of the stills.

Hooked Carnival Through Election

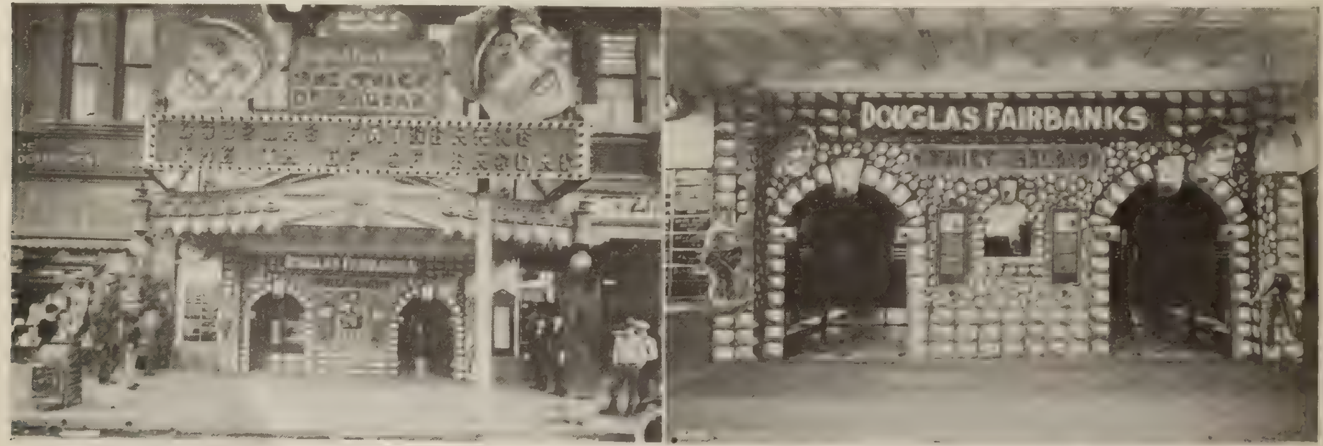
When a midwinter carnival was announced in Augusta, Maine, J. M. Edgar Hart was not taking a nap. Instead he hustled to get in on the stunt through offering the lobby of the Opera House for a polling place, giving one vote with each ticket purchased. Boxes were provided for each of the seven candidates.

On the next move he arranged to have the seven candidates make personal appearances on the stage of the Opera House, two each of the first three nights and the seventh on the fourth night. The first three days one candidate appeared at the first night show and the other at the second. Naturally the adherents of each were out in force at that particular show, the appearances being advertised in the house newspaper space. As this was live local news, the paper also gave considerable mention to these appearances and each morning ran the pictures of the two candidates who were to appear that evening, in addition to giving more than half a column a day to the general story, in which the theatre could not well be left out.

It cost little or nothing, brought large extra sales, and put the Opera House to the front as a place where things of interest happen. It often happens that the best publicity costs the least in money, though not always the least in effort.

Timely

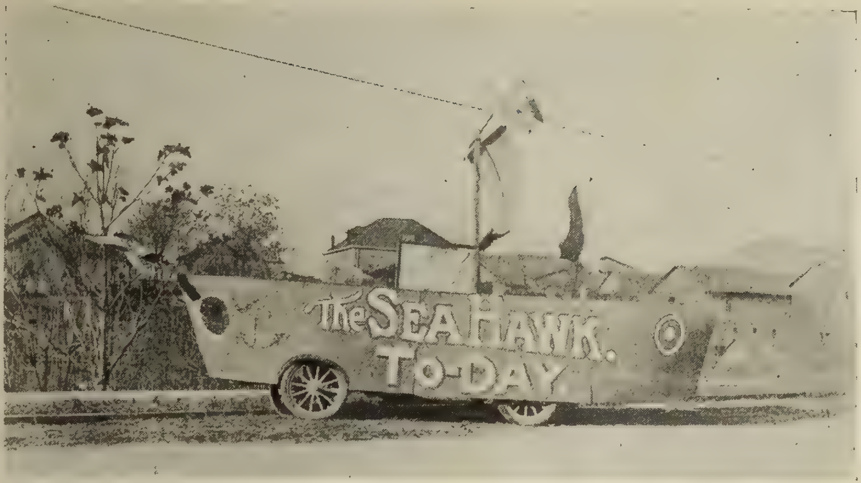
Jack Edwards, a Universal exploiteer, ran across a cartoon showing a man hunched over a radio set and titled "The Hunchback of the Neutrodyne." He put it into the window of a radio shop in Galesburg, Ill., with the suggestion that the hunchback straighten up long enough to go see the real Hunchback at the West Theatre. It worked. Lots of them did.



A United Artists' Release

A LONG-SHOT AND A CLOSE-UP ON THE THIEF OF BAGDAD AT THE QUEEN, HOUSTON

Harry Van Denmark used a compoboard front with Doug scaling the wall with the magic rope on one side and looking up at the princess on the other. On the marquise he used two large head cutouts, but tilting them at different angles made them look like a pair instead of a repeat. Backing this with a big campaign, he put the picture over to second best business.



A First National Release

THIS RURAL GALLEASS FEELS THE EFFECT OF H. FORD

Made by T. E. Jasper, of the Kentucky Theatre, Somerset, Ky., to advertise The Sea Hawk, it is a blend of Michigan and Morocco, but it's a nice piece of enterprise for a town of 8,000 and Mr. Jasper made the extra business he deserved.

Made a New Craft for The Sea Hawk

Somerset, Ky., is only an 8,000 town, but it has a big time manager in T. S. Jasper, Sr., of the Kentucky theatre. He knows that exploitation draws business and he knows that exploitation pays best on the big pictures, so when he had The Sea Hawk he crossed the galleass design with a Ford chassis and evolved something that looks like a submarine chaser at a masquerade party.

He dressed it up with pirate flags and particolored sails and with a driver hidden in the cabin he sent the ship on a cruise all over the surrounding sections. Of course people knew where the driver was, but the effect was odd, and it got attention that helped sell an extra lot of tickets for the Hawk, and people who liked the Hawk came back again sooner than they would have returned on an inferior picture.

That's one of the by-products of good exploitation. If you get them in and please them after they are in, you'll sell them more tickets without having to work so hard.

Put Over Classmates On Four Days' Notice

Because of switched bookings, Jack Rowley, of Laredo, had only four days in which to work on Classmates. He was told on Friday that the picture would open for him Tuesday. It looked as though some tall hustling would be required—so he hustled.

Naturally a slide was the first thought, and that was run at the Friday matinee. Saturday he got the paper and posted that, but meanwhile he had arranged for the cadet corps of a local school to parade on Monday afternoon to tell of the story, selecting the cadets because of their uniforms and because they had a three-piece drum corps.

With boys on either side of the street shooting throwaways, he managed to land most of the town, and the rest read about it in the newspaper. A story was run announcing the parade and another told all about it.

The commandant of Fort McIntosh loaned a bugler and two men for a prologue and Rowley and his leader worked out appropriate music for the stunt. The stage action called for the sounding of reveille while a flag was run up the staff and then, after a musical interlude, the flag was run down again while the national anthem was played and the audience stood at attention. There was nothing very elaborate to the presentation, but it gave atmosphere, and helped to start the picture.

Because of intensive effort, he sold the Barthelmess to better than usual business.

A Sound Effect

Guy Kenimer gave an extra punch to East of Suez with a sound effect. It opens with a scene in the temple in which a huge gong is struck. Kenimer had a metal bar off stage and striking this in time with the pictured action gave a surprisingly good effect. He further helped with a prologue in which a priest knelt before a head of the Buddha while a girl softly sang a Chinese lullaby. The picture was put over before it was shown, and the patrons went out and told others.

A Spare Box Office Makes Show Window

Joseph Hanley, of the Kingsway theatre, Brooklyn, is making regular and effective use of his spare box office as a show window for his midweek attraction.

This box office, which stands upon the side of the lobby usually devoted to exit, is seldom used, so it is possible to make it into a tiny proscenium with lighting effects and a depth of stage not possible in the average shadow box.

A recent display for A Sainted Devil showed a cutout from a one sheet, with a red draping and red lights. It stood out like a beacon and everyone simply had to see it, with a beneficial result at the open window across the lobby when the play came along.

The effect is so good that we believe it would pay to break a hole in the lobby wall where it is practical, to make a special display box where there is no second window.

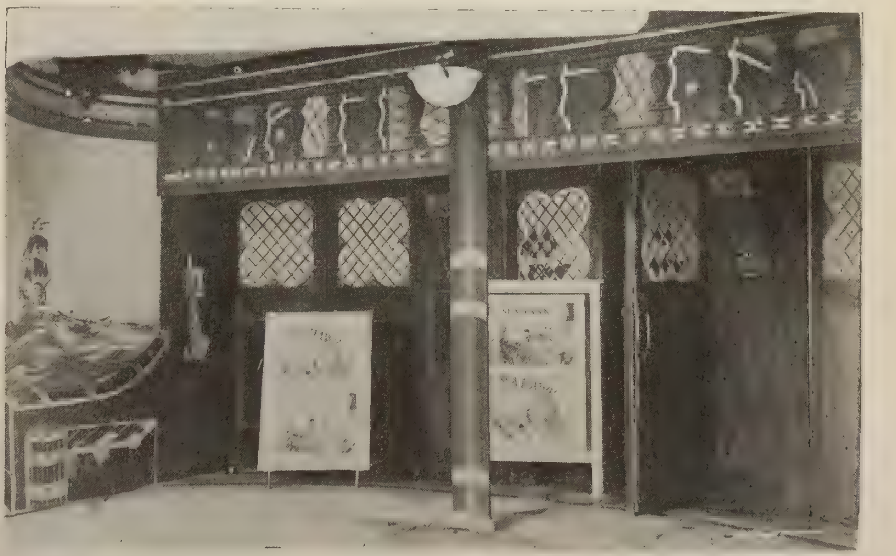
A Sign of Merit

To give some extra distinction to Peter Pan, Bill McWilliams, of the Madison Theatre, Madison, Wis., put up a storm awning, such as they use for weddings. Now he plans to stretch this across the sidewalk each time it is a really big play. And he will not use it any other time. It's something like Hewitt's trick automobile. If you see it, you go.

By the way, what's become of Joe Hewitt?

Double Use

After dressing his lobby with the Hot Water balloons, Harry Hardy took them down and gave them to youngsters under seven who attended a special matinee. He went away over the usual business.



A First National Release

THE ROYAL VICTORIA LOBBY, VICTORIA, ON THE SEA HAWK

The photograph only imperfectly shows the effect, which is that of the bridge and deck of an old-fashioned ship. It is more elaborate than Cliff Denham's usual displays, and it helped to break the Covered Wagon record at this house.

Back Number Rubes Helped Sell So Big

About the best stunt in the campaign on So Big at Loew's Warfield theatre, San Francisco, was the street work of two girls from a musical attraction, who rubed the streets dressed in the fashions of the early period of the play. They did not work as a team, as shown in the picture, but singly, to cover more ground.

They went into stores, where they made small purchases and handed out heralds while waiting for their change, they had a terrible time finding their way about, and questioned the traffic cops at length and generally they acted in a manner to get the most attention in a given time. Chorus girls were selected because it was felt that they would carry off the stunt with greater assurance than girls not used to public appearances, and the success of the idea demonstrated the correctness of the theory.

Trick Twenty-fours

Trick block letter 24-sheets were used for the boards. The first strip, in the centre, carried only the title. A few days later the top strip was posed reading "Edna Ferber's" while six days before the opening the star's name was added at the bottom and a special three sheet was posted at the side.

There were plenty of hook-ups, particularly with the line of toilet articles carrying Colleen Moore's name.

Got a Double

Merely giving the advertising manager of the local paper 24 pair passes got C. I. Curson a double truck on Abraham Lincoln for the Alhambra Theatre, Shelbyville, Ind.

With the passes as an inducement, the advertising man sold off twelve spaces without particular effort, and gave the house the central columns for the house announcement. Each space carried two names and the merchants were given the passes for the persons whose name appeared in their particular space.

The names were taken from the local directory.

A First National Release

TWO SELINAS RUBED THE SAN FRANCISCO STREETS

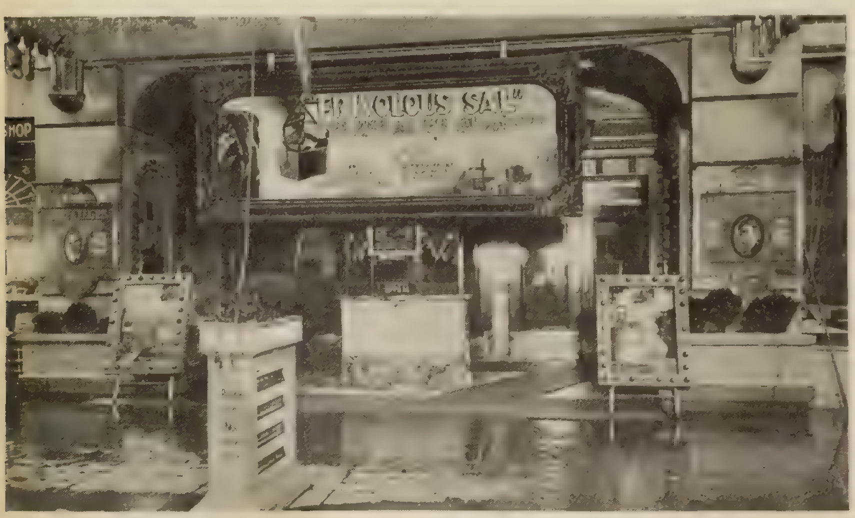
They were chorus girls from a local show and they went on shopping tours, passing out heralds to the other interested shoppers, while they never lost a chance to question traffic cops. They worked separately and not as a duo.

Teaser 24-s

As part of an elaborate campaign on Frivolous Sal at the California theatre, Los Angeles, one hundred 24-sheets were posted carrying merely the title. These rode for the week ahead of the opening and then fifty were stripped with additional data. The other fifty were not altered, and these materially aided in getting attention for the others.

It worked two ways. Some people thought that a mistake had been made in not covering the unchanged boards. Others paid attention to the stripped sheets to see what the others meant. In either case they had the title soaked in.

A purely local stunt was an entry in the Pasadena Rose Festival. A girl rode a high school horse, the latter wearing a floral collar and a blanket of roses into which had been worked the title of the play. The entry won first prize in its class, and that made for extra attention.



A First National Release

AN EFFECTIVE TWO-PLANE POSTER ON FRIVOLOUS SAL

This is from the Liberty Theatre, Portland, Oregon, and while it is not stated that the fighting men in the bucket is animated, we gather that this traveled across the face of the banner, since it stands out from the flat surface.

Telephone Stunt Terrified Town

When he got ready to advertise The Tornado at the Opera House, Augusta, Maine, J. M. Edgar Hart put on an extra girl to ring up the telephone subscribers with "The Tornado will reach Augusta Monday. Be prepared." Then she hung up.

Pretty soon the telephone company got Edgar on the wire and begged him to revise the message, for about half of those called got the chief operator and wanted to know how she knew that the tornado was coming and all about it.

The obliging Edgar—not wishing to lose his phone—changed the idea by having the girl add after a moment's pause: "—to see a good movie at the Opera House." That gave the wires a chance to cool down, and even the Portland papers carried mention of the stunt.

Right after the recent solar eclipse Edgar located a local picture of the eclipse. He sold the Kenebeck Journal on a five column cut of the picture, with a seven inch story starting off with the local picture and winding up with the statement that the Pathe News, to be shown at the Opera House, had a very complete showing of the eclipse.

Another recent stunt was a distribution of 100 copies of the Photoplay mazagine to women patrons at a matinee. The copies were old issues supplied gratis by the publishers. It carried an insert naming the chief films underlined. It helped offset The Thief of Bagdad and a local High School show.

It is not only the "reckless" titles that can use wrecked cars. In Pueblo, Col., Damon G. Moore, assistant manager of the Rialto, had a busted car dragged around by the wrecking wagon with the legend "The driver of this care tried to take Forty Winks while driving."

(This Department Continued on Page 267)

Hal Roach

presents

Charley Chase Comedies

Two Reels

L-a-a-d-e-e-s a-n-d g-e-n-t-l-e-m-e-n!

Meet Mr. Charley Chase, the new two-reel comedy star.

Mit him, people, mit him. You're going to know him a whole lot better.

He's been in the one-reel, Hal Roach Comedies, and has done so well that you folks have wanted him in longer laughter getters.

So here he is, handsome, well dressed, funny.

"Hard Boiled" is the first. See it and you'll know why one-reelers are too short for him.

Ladies and gents—Mr. Charley Chase.

Pathécomedy

TRADE MARK

$1500.00 *in*

On the scintillating

"IDA

with Mahlon Hamilton and

Does a typical American family live in your town?

Pathe offers $500.00 first prize;
250.00 second prize;
100.00 third prize;
50.00 fourth prize;
25.00 each to the five next best;
15.00 each to the ten next best;
10.00 each to the twenty next best;
5.00 each to the twenty-five next best;
for a photo and a letter!

These prizes are to be awarded (1) for the best photos of typical American families; (2) for letters containing not more than 100 words on "Why we like Pathe-serials."

Each family must contain at least a father, mother and two children. No age limit, no number limit other than this. Snapshots will do but they must be clear. All photos to be property of Pathe and not to be returned. Literary merit will not count in the letters. Clearness of thought will.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

The Chicago Draws 140,000 During Its Syncopation Week

The sixth edition of Syncopation Week at the Chicago Theatre brought more than 140,000 patrons to the big house last week and sent that many boosters away for the Balaban & Katz form of entertainment. Many times during the week the announcers in front of the theatre had to tell prospective ticket buyers that no seats were to be had until the next show. The bill was made up of old-time minstrel entertainment, old-time songs and dances and the latest in jazz and syncopation. The same show will be put on at the Tivoli this week and an extra show added to the daily program of that beautiful theatre in an attempt to take care of the crowds that want to see the big bill.

The main offices of Balaban & Katz in the Chicago Theatre Building are being rearranged and several new offices created to take care of the new departments that have been added recently. A department of interior decoration has been added under the management of M. Beverly. The new radio department under the direction of Charles Raymond, a department for the purchasing of general supplies for all the theatres, as well as a construction and maintenance department, are being organized and when all the changes are completed Balaban & Katz will be the last word in theatre efficiency and management.

An attempt to rob Herman Saperstein, manager of the Lexington Theatre at 715 South Crawford avenue, was frustrated when the police came on the attempted hold-up and opening fire wounded one of the robbers and captured Edward Fey, 25 years old and a manual training teacher in the public schools. They charge him with robbery.

Fred Schaefer of the Crystal Theatre, who is making a tour of the world, is in Canada where he postcards his friends the beer is 16 per cent.

The board of directors of the Illinois Motion Picture Theatre Owners met at Ridge Hall, Chicago, on March 4 and passed on many questions of interest.

Maurice Choynski of the Newberry Theatre and William Hirshberg have gone to Hot Springs for a few weeks' vacation.

James Salter is now manager of the Park Theatre at Evanston, Ill.

Work on the S. J. Gregory Company's new theatre at 35th and Archer avenue is progressing rapidly and it is expected to be completed by early fall. This is a 3,000-seat house.

J. R. Moss, former manager of the Logan Square Theatre and last summer at the Orchestra Hall for L. & T., has been made purchasing agent of Lubliner & Trinz.

Simon Simansky, of the Lynch Theatres, Inc., has left for Hot Springs, Ark., for a few weeks' rest.

The Forest Park Amusement Company of Forest Park, Ill., has surrendered its charter and retired from business.

Simon H. Alster, Benjamin Rothbaum and C. R. Golder have organized the Kwality Amusements, Inc., with offices at 29 South LaSalle street and a capital of $20,000 to operate theatres and other amusements.

The Orpheum Theatre Circuit has declared dividends in advance until July of this year, all payable monthly to stockholders of the twentieth of the month preceding the payment of the dividend. The management reports the largest business in the history of the organization.

George Madison, formerly manager of the Kozy Theatre on Clark street, is back in the city after a trip around the circuit. George may get back into the business soon, as the call, he says, is pretty strong.

The first step has been taken in the change of management of the new Diversey Theatre of the Jones, Linick & Schaefer chain. The Diversey Theatre Company has been organized with headquarters at 190 North State by G. Fried, C. Sommer and H. D. Faulkner. The company has a capital stock of 300 shares of no par value and will manage the house for the Orpheum circuit when they take the structure over from builders.

Billy Singer has resigned as house manager of the Orpheum Theatre at Quincy, Ill., and gone to St. Louis to make a new connection.

The Lawyer Theatre has been sold by A. B. Lawyer at Industry, Ill., to W. P. Kniss.

The Liberty Theatre at Waukegan, Ill., has been bought by Stanley O. Blen, formerly of the Rex Theatre, from I. Wiselamn.

Abe Cohen, manager of the Monroe Theatre at 57 West Monroe, was held up last Sunday evening as he was taking the day's receipts to the office of the theatre, two doors away. He was accompanied by the cashier of the house. A couple of detectives pursued the two thieves but they got away with the money despite several shots fired at them.

Guy Wampler could not stay out of the theatre business very long, as he has repurchased the Royal Theatre at Palestine, Ill., from Hawkins and Saulsberry, who recently bought the house from him.

Another new movie theatre will be opened soon at Wheaton, Ill., by Dernbach and Deis, as they have a force of workmen rushing the completion of a 750-seat house for an early spring opening.

(Continued on next page)

His Greatest Thrill *(What Was Yours?)*

Only Four of Town's Population Failed to Attend

Editor, Exhibitors' News and Views:

The Pillsbury Theatre was opening in the Yosemite National Park. The theatre has 360 people in the town to draw from in winter; during the summer we have a tourist draw that runs into thousands, which accounts for the fact that we put in 366 seats instead of just enough for our regulars.

Well, as I say, we were opening the house last January 5.

Clink went the money into the ticket window. Tramp, tramp went the people through the large studio which is the lobby of the theatre.

Then came the thrill!

I counted up—out of our population of 360 we had 356 attending that opening.

Why not a full 100 per cent?

Well, the telephone operator had to stick by the wires; and the night watchman couldn't get away from his job; one lady was having a baby at the time; that also kept the doctor away.

But we did pretty well, at that!

ARTHUR C. PILLSBURY.

Spends $10,000 on Small Town Theatre

FEW towns with less than 900 population boast of a $10,000 theatre. It was with a firm belief that his community would support the project that C. L. Higginbotham built the Colonial Theatre in Seneca, Mo., the theatre having been completed recently.

The theatre is so constructed that it would do justice to a town five or six times the size of Seneca. The seating capacity, which includes a balcony, is 400—almost half the population of the town. The building is 30 by 100 feet, with a stage 16 by 30 feet. The front of the structure is divided into three equal parts, there being storerooms of 10 by 20 feet dimension on either side of a 10-foot lobby. The projection room is equipped with two Simplex Power-Drive machines.

All woodwork, both in the interior and lobby, is of walnut, the walls being plastered and the ceiling of metal. Thus far the theatre has done a good business, the policy being one show each night.

"Spending $10,000 on a theatre in a town of 900 population looked like a foolish venture to many of my friends," Mr. Higginbotham said, "but in my opinion it is the showman who knows his community that succeeds. People in this community want entertainment and always have wanted it, so I am showing the best possible pictures at 25 cents and I am convinced that my investment will prove a good one."

The building proper is constructed of tile and lockbond, the sides being tile and the front lockbond.

EVELYN BRENT

Who has begun work on her starring drama for F. B. O., "The Face on the Air," a radio drama.

Chicago

(Continued from preceding page)

A. H. Woods was in the city last week and the theatre brokers report another theatre is being projected for the Tribune Square on Michigan boulevard. This makes about four houses projected for that district during the past two months.

Milo Harte, one of the foremost of motion picture organists, was engaged by Ascher Brothers for their Frolic Theatre for the week beginning March 9. Mr. Harte created world-wide attention during 1922 and 1923 when he toured Europe as a concert organist, appearing at the big European theatres and before the crowned heads of Europe and South America. It was during this European tour that he was given a contract as the feature organist for Newman's Royal Million Dollar Theatre, Kansas City, where he became very popular with his novel interpretations of musical settings with the motion picture. Mr. Harte will appear both afternoon and evening and will give special attention to musical requests.

Henry Goldson, former manager of the Julian Theatre, has purchased half interest in the Kenwood on East 47th street.

The Tivoli put on the fourth anniversary gala week program and reported capacity business.

The film exchanges of Chicago found out last week that the amendment to the city ordinance granting film permits that had been passed by the city council recently put them to more expense than the old ordinance that charged them $3 a reel for censoring original prints and $1 for every reel thereafter. The new ruling they secured last August. The cost was $3 for each original picture and $1 for copies. Under the new bill the old cost was restored and it will cost the exchanges many thousands of dollars for censorship in the future.

The many friends of Jimmy Coston, president of the Chicago Theatres Corporation, hope that he will be able to get back on the job soon. He recently returned to the hospital.

Louis Brecka, owner of the Homan Theatre on the West Side, will rebuild the house at an early date. The theatre was destroyed by fire last month.

The Calo Theatre Building, under lease to the Ascher circuit, has been sold by Bert Schriver to O. C. Kramer for $350,000, subject to a mortgage of $245,000.

The contract for the construction of the new Marks Theatre, office and apartment building, to be erected at Sheridan and Devon avenue, has been let to the Longacre Engineering Company. The house will seat 3,000.

The many friends of John Siepker, well known theatre manager, are extending congratulations to him and his bride, who was Miss Marian Bickelhaupt of St. Louis, Mo. They were married at Miami and are now on their honeymoon through the South.

Arkansas

The Fitten interests have purchased the Pastime Theatre at Malvern, Ark., and have annexed the property to their chain of houses.

E. O. Smith has purchased the Lyric Theatre at Charleston.

W. W. Grist, Jr., has been named manager of the Capitol Theatre at Little Rock.

Minneapolis

Ball room dancing, which has been successfully carried on in conjunction with pictures at the Lyceum, Minneapolis, has spread to Duluth. Clinton & Meyers, operators of the Lyceum in Minneapolis, have installed a ball room in their theatre at Duluth. The Garrick, Finkelstein & Ruben House, also is giving their Duluth patrons dancing in conjunction with pictures.

W. A. Steffes, president of the Northwest exhibitor unit, has announced March 24 and 25 as the dates for the annual exhibitors' convention here. The free show menace will furnish the chief topic of discussion during the convention.

Spirited competition is on in Minneapolis between the Lyceum, Clinton & Meyers house, and State, Finkelstein & Ruben theatre. It is beginning to show in advertising copy. Just recently the "F-R" house advertised a "Take-a-Chance Week." The Lyceum followed the announcement with "You Never Take a Chance at the Lyceum."

Billy B. Watson, one of the Northwest's veteran showmen, has been named manager of the Colonial at Watertown, S. D. This house is owned by W. A. Steffes of Minneapolis. Watson recently managed the Sherman at St. Cloud, Minn.

"Take-a-Chance Week" proved to be a great box office attraction at the State, Minneapolis, last week. The idea and advertising campaign was carried out by Harold Finkelstein of the Finkelstein-Ruben organization. The name of the picture and other entertainment features were withheld in all advertising. Some clever advertising was done.

Harry Wilkenson, well known in Minneapolis picture circles, has become manager of the Strand at Marshalltown, Iowa. The Strand is an A. H. Blank house.

Two theatre fires occurred in Minneapolis last week. An explosion in the booth of Pantages did slight damage, and the Dewey, a Loop landmark, was damaged by a blaze which destroyed an adjoining building.

Four reels of film were burned in a fire in the booth of the Savoy Theatre at New Prague, Minn. The fire started when the machine jammed. No one was injured.

Finkelstein & Ruben are planning to enter Rochester, Minn., with a 2,000-seat house, according to a rumor. Rochester, home of the Mayo Brothers, is considered a good transient show town.

Now Booking
A. H. Sebastian presents
A George Melford production
"Friendly Enemies"
with
Weber & Fields
Produced by Edward Belasco Productions Inc.
Producers Distributing Corporation

Cincinnati Theatre Territory Notes Many Changes, New Faces

Among the recent activities in the Cincinnati territory are noted the following: L. Peterson has purchased the Savoy Theatre, West Alexandria, from I. A. Myers. The Opera House at Prospect, Ohio, until recently under control of Helen Fleak, has been purchased by Arthur A. Grill, who is taking his first fling at the picture game. McMahon and Todd have opened a new picture house at Willoughby, Ohio, which is known as the McTodd Theatre. The Aris Amusement Company, Mansfield, Ohio, is reported to be considering the erection of a new house in that city, to be ready early in the fall. Tim Roberts, who operates the White Way and Park theatres, is said to be the prime mover in the project. Harry Feigenbaum, Cleveland, is having plans developed for a new theatre to occupy the ground floor of an apartment building; estimated cost, $250,000. A new house to be opened in the downtown district of Akron, Ohio, is under consideration by Knead and Francis. At Lakewood, Ohio, Harry Robbins will erect a theatre and office building, to cost around $250,000.

Recent Ohio incorporations include: The Collins Theatre Company, Toledo, by E. Mandelbaum, Oscar J. Smith and others; the Cherry Hill Amusement Company, Sycamore, by Mildred Kelly, Ida Nason and others; Knickerbocker Amusement Company, Columbus, $100,000, by Max H. Gumble, Edwin F. Hoover, et al.

G. L. Law, manager of the Eastland Theatre, Portsmouth, Ohio, has begun work on a new combination vaudeville and picture house seating 1,000.

Cleveland, Ohio, is henceforth to be on its good behavior, Safety Director Edwin D. Barry having ruled that all theatres must positively close at midnight. The order affects six all-night picture houses.

Fred E. Waters, for some time manager of the new Falls Theatre, Cuyahoga Falls, Ohio, has been promoted to director of publicity of the company, which operates a chain of houses in Cleveland and contiguous territory. E. E. Bair, who managed the State Theatre, Uhrichsville, Ohio, has been appointed to succeed Waters.

George M. Fenberg, for many years manager of the Auditorium Theatre, Newark, Ohio, has leased the Mystic Theatre, Utica, Ohio, and will assume charge at once. The house is to be closed at once for renovation and repairs.

The Union Opera House, New Philadelphia, Ohio, one of the oldest theatres in that section of the state, has been sold to Skirboll Brothers of Cleveland. A. A. Bowers retires as manager, but his son, Forney L. Bowers, will remain as resident manager. The new firm will be known as the Union Opera House, Inc. Plans call for extensive alterations this summer.

With the purchase of the old Seasongood homestead, located at the corner of Gilbert avenue and Beecher street, Walnut Hills, one of the suburbs of Cincinnati, it became known that plans are being drawn for a picture theatre for the site.

Norma Talmadge in "The Lady" at the Walnut Theatre, Cincinnati, has been so successful that Managing Director I. Libson is holding the picture over a second week.

Chris Pfister, manager of the Jewel Theatre, Troy, Ohio, spent a part of his time recently in the Miami Valley Hospital, where he had his tonsils removed.

Montana

Butte has another theatre open on Broadway. The old Liberty has come back in a fresh coat of paint and the interior completely renovated. The doors of this old landmark have been closed for three years, so that its opening is hailed with much pleasure. The Western Amusement Company opened the theatre and placed Mr. Gavin in charge. He needs no introduction to Butte, as he has been associated with W. J. Sullivan in the management of the Rialto for some years, and his appointment to the managerial position assures Butte of a fine class of shows. The programs are to be motion pictures and vaudeville.

Ed Combs has opened a new theatre at Sidney, Montana, under the name of the Isis. This makes two first-class houses for Sidney. Carl Bratten, who has the Princess, has been in Sidney as the only theatre man for a long time. Sidney is enjoying quite a boom these days. It is situated in the heart of the big sugar beet interests and with the $1,500,000 sugar beet factory in Sidney under erection it means prosperity for that section.

Lloyd Burley, at one time a resident of Tacoma, Wash., has arrived in Bainville and opened the theatre under the name of the Bluebird. This was formerly operated by Mr. Baine, sheriff of the town.

Rex Flint, one time manager and owner of the Rex at Terry, has returned to re-enter the theatre game. He has consolidated the Rex with the American Legion Hall and instead of running two houses will confine all his extra time on the new Rex. He reports that he is having record-breaking crowds at every performance.

Sam Dupon is at Glendive, Montana, and has opened the Rex Theatre. He has booked some fine programs for the theatre and is optimistic.

Mary McAllister, who plays the flapper role in "The Boomerang," B. P. Schulberg's picturization of David Belasco's famous stage success.

Pittsburgh

Through the consummation of one of the largest real estate deals ever determined in Greensburg, Pa., M. Manos has come into possession of property upon which he will erect a new 1-884-seat theatre which will house both road shows and photoplays. The entire proposition will approximate $450,000. The property already contains Manos' Strand and Rialto theatres. With the erection of the new theatre, the present Rialto will be eliminated and the Strand with its 1,187 seats will be devoted to photoplays exclusively.

Joseph Price has sold his Atlas Theatre, Perrysville avenue, Northside, Pittsburgh, to F. E. Kane, a newcomer to the theatre business. The new owner plans to shortly remodel and redecorate the house.

M. A. Rosenberg, of the American Theatre, Fifth avenue, uptown Pittsburgh, says he is beating the Lenten slump by putting on a single act every evening in addition to his picture program.

H. A. Seitz, who has been an exhibitor in Freeport, Pa., for twenty years, where he operated the Seitz Theatre, has sold out to John Wiseman, former owner of the Iris at Vandergrift.

After eight months as manager of the Metropolitan Theatre, Morgantown, W. Va., H. A. Shaw has tendered his resignation. He has not as yet made known his future plans.

Al Handel of the Orpheum Theatre, McKees Rocks, has just invested in a brand new Nash sedan.

Texas

Sebe Goodlett is erecting a new theatre at Georgetown, Texas.

Joe Houdek is remodeling and enlarging his Lyric Theatre at Ennie, Texas.

Mrs. J. L. Carr has sold the Temple Theatre at Kingfisher, Okla., to Homer C. Jones of Derman, Texas.

R. E. Griffith and W. J. Moore will erect a new theatre at Fairfax, Okla.

T. C. Jones, manager of the M. P. T. A. of Oklahoma, reports that new members are coming in agreeable numbers on the basis of 1½ per head of the population of the town or city.

J. Levy will erect a new theatre at Amarillo, Texas.

Now Booking
A FRANK WOODS
SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By PETER B. KYNE
Directed by
WILLIAM WORTHINGTON
Released by
- PRODUCERS - DISTRIBUTING - CORPORATION -

At the left, we see Peggy (Bebe Daniels) who, recovering from blindness, learns that her nurse has been Grace Laidlaw (Helen Lee Worthing), and that both love the same man, Billy. A scene from "The Crowded Hour." Produced by E. Mason Hopper for Paramount. To the right is Bebe and Kenneth Harlan.

S. Z. Poli Buys Miami Hotel; Massachusetts Theatre News

Sylvester Z. Poli, head of the noted theatrical circuit that bears his name, has acquired the Savoy Hotel at Miami, Fla. He has become deeply interested in the development of real state in Florida. Mr. Poli's purchase of the Miami hotel is one of the most important ventures he has made outside of his theatrical enterprises. He has bought a lot adjoining the hotel and the structure will be enlarged and converted into a high-class apartment hostelry.

Mrs. Poli, who has been quite ill, now is well on the road to recovery. They are having a most enjoyable sojourn at the Florida resort. The New England theatre owner plays quite as enthusiastically as he works and devotes much of his time to fishing, bathing and golfing.

E. M. Loew, head of the E. M. Loew circuit of theatres, is enjoying a two weeks' sojourn from the problems of booking and other cares of his Boston office.

Now that the Boston City Council has authorized the sale of the Moson street fire headquarters, it will be possible to complete the plans for the erection of a memorial theatre to the late B. F. Keith. This new amusement palace will combine the present Keith's Theatre, Bijou and Boston theatres.

Work is progressing rapidly on the new film theatre and the new Keith house in Boston. The former is due to open during the spring, while the Keith theatre interests look forward to opening their house early in the fall.

Leading theatres in Boston had the following feature pictures the week of March 8: Modern and Beacon, "The Mirage" and "The Man Without a Conscience"; Loew's State, "Cheaper to Marry" and "Contraband"; Boston, "The Price of Pleasure"; Loew's Orpheum, "The Great Divide"; Gordon's Washington Street Olympia, "The Lady"; Fenway, "New Lives for Old"; Gordon's Scollay Square Olympia, "Frivolous Sal."

During the brief earthquake on Saturday night, February 28, the balcony in the Calvin Theatre in Northampton shook slightly, but the audience was not alarmed, according to Manager Fred P. Belmont. In the Academy of Music the patrons were reported as having been made rather nervous. One woman became hysterical during the resultant commotion at the Strand Theatre in Malden. John P. Freeman is manager of the Strand.

Abraham Goodside conducted College Club week at his Capitol Theatre in Springfield the week of March 9. It is an annual event. The theatre management and the College Club of the city co-operate in presenting the program. A percentage of all money received from the sale of tickets by club members is turned over to the scholarship fund. "The Goose Hangs High" and "Learning to Love" comprised the double feature film program. Added attractions included the College Club quartet and a fashion show. Members are given the provilege of selling candy in the lobby and others aid the regular house ushers.

Another new theatrical corporation in Massachusetts is The Merchant, Inc., recently formed with a capital of $25,000. The incorporators are: Charles F. Atkinson, Michael O'Leary, and Gertrude F. O'Leary, all of Brookline.

Max Shoolman, treasurer of the Gordon Olympia Theatres of Boston, is one of the incorporators of the Max Shoolman Corporation, formed with a capital of $50,000. With Mr. Shoolman are Edward D. Levinton of Brookline and Julius Lasker of Winthrop.

Buffalo, N. Y.

Buffalo theatres are planning to observe "Go to the Theatre Week" the last of March when the various houses will co-operate in taking full page ads in the newspapers. The theatres will extend themselves at this time in putting on special programs and will put forth an effort to try and bring back to the theatres those folks who have given up the habit of attending. The houses will put on the biggest features obtainable at this time and both legitimate and motion picture theatres will combine on the proposition. This is the first time that such a stunt has been launched in Buffalo and its results will be watched with interest.

Another new theatre is being planned for North Tonawanda, N. Y. John H. Fennyvessy, manager of the Flash, has announced plans for erecting a new house the site of which has not as yet been selected. It is reported it will be built in the downtown section. Mr. Fennyvessy has long been identified with the theatrical business. With his father and brother he operates four of the largest houses in Rochester and only a few months ago purchased the Flash Theatre in Tonawanda. Webster street business men are behind a plan to erect another theatre on the old Fidelity Trust land in the Lumber Town. This land recently was purchased by a syndicate and the plans have been gone into for the building.

Johnny Osborne, former manager of the Family Theatre in Batavia, has been appointed manager of the Majestic in Hornell, N. Y., the house recently taken over by the Genesee Theatrical Enterprises, Inc., and which formerly was operated by Fred Peters. Fred, by the way, is now enjoying the profits of his decade of operation and appeared on Buffalo streets last week in a Packard Eight sedan. Prices at the Majestic have been changed to 25 and 15 cents.

The Buffalo city council has adopted a resolution authorizing an amendment to the building code to allow a theatre to be built in the rear of a block of stores at 1436 Hertel avenue, the site owned by Sidney Wertheimer and which is only one block from Shea's North Park Theatre. Nearby church interests have opposed the project for some time.

Frank Bovay, manager of the Lyric and Laurel theatres, Binghamton, astonished the knights of the leaping tintypes who invaded his city this week when he appeared all dolled up in a drug store cowboy skirt which was undoubtedly the gayest thing the new season has offered to date.

J. C. Hillman, manager of the Happy Hour and Peoples theatres in Binghamton, is about to become a grandfather. The stork is hovering over the home of his daughter, 'tis said. But J. C. refuses to feel old.

A. B. Cummings has taken over the picture theatre formerly operated by T. Stapleton in Akron, N. Y., near Buffalo.

Now Booking
HARRY CAREY
in
"Beyond the Border"
Directed by Scott Dunlap
A HUNT STROMBERG personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

New York Live Wires

Mary Brian and Esther Ralston, snapped together on board the S.S. Fort Victoria, on their way to Bermuda to film scenes for "The Little French Girl," for Paramount

Judge McCarthy to Stay with Hoosick Falls, N. Y., Theatre

Although Lew Fisher took over the New Theatre in Hoosick Falls last week, it doesn't for a minute mean that Judge Charles McCarthy, who has been running the house for several years, is going out of the business. While there was a report that Judge McCarthy was intending to devote his entire time to his legal practice, it developed later that when Mr. Fisher acquired the house it was with the distinct understanding that he took along the Judge with him. So Judge McCarthy will be just as much a fixture as ever, in the capacity of manager, right on hand to welcome the patrons as in the past and to listen to complaints as well as to praise. By acquiring the Hoosick Falls house Mr. Fisher has added another to his string, which includes Ticonderoga, Chatham, Port Henry and Fort Edward. The first thing that Mr. Fisher did was to have the projection machines thoroughly overhauled and new motors installed.

Betty Feuer, 20-year-old manager of the Crescent in Schenectady, has a remarkable memory and one that stands her in good stead in the business. Before assuming her present position she was for years a movie fan and could rattle off the names of hundreds of actors and actresses. And now Miss Betty is remembering footage, and is able to tell the length of hundreds of pictures which she has played.

April 2 and 3 are marked down as red letter days for the Troy Theatre, as on these dates Thornton W. Burgess, of "Bedtime Stories" fame, will make personal appearances, coming to the Mark Strand for April 4. Uly S. Hill, manager of the two houses, is looking for a record-breaking attendance.

Harry Hellman, the placid owner of the Royal Theatre in Albany, at last has the laugh on a film manager and a film salesman. Mr. Hellman returned last week from Lake Placid and has been busy narrating how he literally walked the legs off of Charles Stombaugh, manager of the local Pathe exchange, and Amis Leonard, a salesman. It seems that the two stopped over to see Friend Harry, who almost immediately suggested a hike around the lake, some four miles or so. Setting the pace, Mr. Hellman led the way and before the first mile had been negotiated the two were fairly begging for mercy while the perspiration dripped from their brows.

Say what you want to and think what you will, Charlie Sesonske of the Grand in Johnstown must be sitting pretty this winter when it comes to business. It's the only explanation for the new Cadillac limousine in which Mr. Sesonske sailed into town the other day.

Exhibitors in Utica received a visit this week from Carolyn Goodman, secretary of the Albany Zone committee, who is planning to spend a day or so at frequent intervals in this or that city, calling on the exhibitors and explaining the purposes of the committee. Schenectady received a visit from Miss Goodman earlier in the week.

According to plans under way, John F. Cooney, owner of the Union Square Theatre in Pittsfield, will enlarge his house this coming summer by about 400 seats, making the front entrance face on Union street. The house was built in 1912.

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

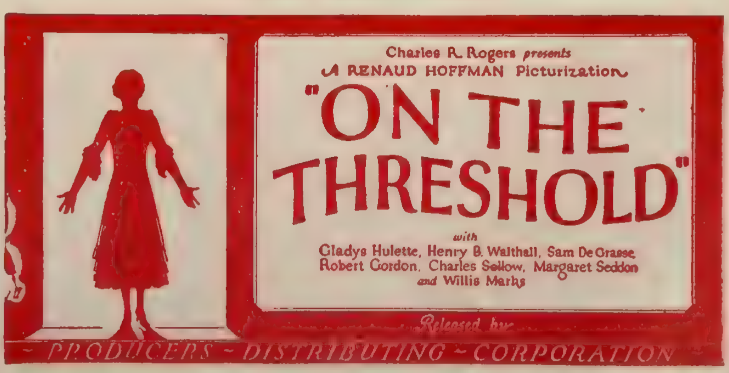
Bill Smalley, you're a wonder! Having organized a five-piece orchestra from musicians around Cooperstown, Mr. Smalley is sending it along with "The Thief of Bagdad" for three days in each of Mr. Smalley's houses, with the exception of the one in Catskill where the opposition has already played the picture. It opened in Walton last week to capacity business, and is now swinging through the circuit, with Hamilton, Sidney and Fort Plain due within the next week or so. Mr. Smalley builds up his business during the Lenten season by playing some of the best pictures he has booked, "New Toys," "The Ragman" and "Idle Tongues" being among those scheduled for early runs. Mr. Smalley was in town during the week. In telling of his experience in the recent earthquake he said that he was sitting in his theatre when it began to weave back and forth. It seems that he had been having some trouble with water in the cellar of the house and his first thought was that it had undermined things and the theatre was about to collapse.

It must have been a great night at the Elks in Schenectady last Saturday, and if you don't believe it, just ask C. V. Fish, owner of the American Theatre there, a chaplain of the lodge and likewise a bowler par excellence. Perhaps the earthquake had something to do with last Saturday night, for the people streamed out of Mr. Fisher's theatre, one woman waiting until she got outside before fainting. Much credit is due Miss Kitty Meinhold, the pianist, who kept banging away on the keys and doing much to reassure the frightened people.

There is one thought uppermost in the minds of exhibitors in this section just now, and that is who will get the State Theatre in Schenectady, which is to be sold under the hammer at once. There are all sorts of rumors, one to the effect that William Shirley is after it, while another credits Paul Alberts of New York, formerly of the Albany Theatre in Schenectady, and in town last week, as a possibility. Mr. Shirley himself was in New York during the week and is said to have been looking for financial

(Continued on next page)

Now Booking



Charles R. Rogers *presents*
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellow, Margaret Seddon *and* Willis Marks
Released by
PRODUCERS ~ DISTRIBUTING ~ CORPORATION

Albany, N. Y.

(Continued from preceding page)

backing in order that he might make a bid. Before any bids can be made the prospective bidder will be required to deposit a check for $5,000 as an evidence of good faith.

Newspapermen are becoming managers of picture theatres in this section. The latest is Alex Sayles, former city editor of one of the Albany afternoon papers, who will look after the Clinton Square Theatre in this city, as well as newspaper copy for the Leland. It was only a few months ago that Tony Veiller, one time with a Schenectady paper, was named as manager of the Lincoln in Troy. Jake Golden, former city editor of the Albany morning paper, is now manager of Harmanus-Bleecker Hall.

H. E. Jordan, who sells phonographs in Unadilla, will from now on give residents of that village an eye-full as well as an ear-full, for he has been selected to manage the picture theatre there that has reopened after having been closed for some little time.

Attorney Tom Shean of Massena sort of doubles in his trips to Albany these days. Last week, for instance, Mr. Shean bought several pictures along Film Row and then spent an hour or so in federal court defending a couple of bootleggers.

Nate Robbins of Utica may not have a great amount of competition in the theatrical line, but in another way he has competitors by the millions. Mr. Robbins, who is as proud as a peacock over his young son, declares whenever the opportunity affords that there is never a boy like him, but then some million other fathers are doing the same. Mr. Robbins has already started breaking his son in the business and plans to have him one of the biggest exhibitors when he reaches manhood. Just now the boy is about a year old.

Admission prices at the Empire in Glens Falls, just taken over by C. H. Buckley, have dropped, with 25 cents prevailing each evening and Sundays, and with matinees at 15 and 25 cents. According to Oscar Perrin, manager of the house, it opened big with "Janice Meredith" last week, and there will be no vaudeville if it keeps on going over as it started. The house will run from 1 p. m. to 11 p. m. and it is planned to spend about $20,000 in improvements, including a new marquee and entrance. A Robert Morton organ is being installed, Mr. Perrin and Mr. Buckley being in Glens Falls on Thursday when it arrived.

Although M. E. Silberstein of the Community Theatre in Catskill also owns and runs the daily paper there, Jack Goodwin, manager of the Smalley Theatre in the village, is reaching the people by form letters that are being mailed to thousands. It appears that Mr. Silberstein has rather set his foot down against "readers" in his newspaper from the opposition house. The theatre is charging 10 and 20 cents for week day nights and matinees, with 10 and 25 cents on Saturday nights.

GEORGE HACKATHORNE
One of the leading players in the B. P. Schulberg special, "Capital Punishment."

The hand of welcome was extended last week to "Pop" Filkins, who is now working for the Gilmore interests in Syracuse and who used to be a well known figure along Film Row. Mr. Filkins is looking hale and hearty, and told everyone he was glad to be back even though for but a few hours.

The desires of Mrs. Morris Silverman of the Happy Hour and Pearl theatres in Schenectady carry at least $100 weight in influence. The other night Mr. Silverman was persuaded by his wife to attend a dance. The next day he complained of feeling tired and declared that he would have given $100 not to have gone. Then someone was unkind enough to ask why he went, to which he replied: "To eliminate argument."

William Shirley, manager of Farash Theatres, Inc., had troubles of his own last week, and they weren't contracts either. It all developed when C. H. Brockmyer, the six-foot doorman of the Strand, resigned to accept a position at the Elks Lodge. The theatre had provided Mr. Brockmyer with an expensive suit and naturally Mr. Sherley had to find not only just the right sort of a person for doorman, but also one that would fill the suit.

Smalley's theatres in Fort Plain and Catskill, as well as Cooperstown, are due for redecoration this spring. E. M. Holden of Gilbertsville has notified the exchanges to cancel bookings, as he is planning to close.

Mrs. Robert Fonda can justly lay claim to two titles, that of mother and that of exhibitor. Not only does Mrs. Fonda look after her small child, but she does the buying for the Star in Schenectady and the Grand in Scotia, and in each she excels. Once a week finds Mrs. Fonda along Film Row.

There was a small fire in the booth of the Griswold in Troy last Saturday night, destroying one reel and badly injuring the machine. Projectionist Ross was not injured.

The biggest business of the winter at the American in Schenectady falls to the credit of "The Sea Hawk," which was played for two days instead of the usual one allotted to all pictures at this theatre.

John Wright of Carthage has been named as manager of the Strand Theatre in Harrisville, the only picture house in that village. L. L. Connors of Cambridge was along Film Row during the week. William Smalley and Meyer Schine were in town during the week serving on the Arbitration Board.

Betty Feuer of Schenectady has been on a vacation, spending it in Utica and Herkimer. And what do you suppose she did? Went to the movies, of course, and then after seeing how well one or two pictures went oved in the two towns, scurried right back home and booked them for her theatre.

John Garry, who was manager of the Clinton Square Theatre in Albany, has been named manager of the Empire in Glens Falls, which now is under the same ownership as the Albany house.

Improvements still continue at the Leland, including a large mirror on the second floor and electrical fixtures, all tending to make it what C. H. Buckley the other night described as a "real cozy house." Other improvements are slated for the months to come.

Exhibitors throughout this entire section are having their projection machines tuned up, realizing the important part which they play in the success of a theatre. Elmer Crowninshield of Albany is rebuilding two machines for the Orpheum of Amsterdam, while Jimmy Rose is having two machines overhauled for the Columbian in Rensselaer and a like number for Gardner's Hall in Troy.

Connecticut

A theatre is to be erected in Winsted by the Strand Theatre Corporation of Winsted. The corporation has not yet been formed.

The Chamber of Commerce of Hartford in a warning against "wildcat" stock offerings says that "beautiful pictures of tracts bought for moving picture promotion often figure in the prospectuses."

New corporations to engage in the amusement business in Connecticut, authorized during the week ending February 28, amounted to $50,000.

An organ to cost $10,000 is being installed in the Lyceum Theatre in New Britain.

Rhode Island

E. M. Loew recently was host to more than 400 newsboys at his Music Hall Theatre in Pawtucket. Manager Chenoweth welcomed the boys in behalf of Mr. Loew.

The Modern Theatre in Providence is without its orchestra. With the expiration of the contract held by William A. Krauth, conductor, Mangaer Sol Braunig, due to general business conditions, realized it was impossible for him to renew it. There were 19 men in the aggregation. Mr. Krauth formerly was at the Mark-Strand Theatre in New York.

Vaudeville folk who appeared on the "Old Home Week" bill at the E. F. Albee Theatre in Providence have presented Manager Harry W. Crull a silver plaque.

Now Booking

AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES - HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
PRODUCERS - DISTRIBUTING - CORPORATION

St. Louis

Steve Chulick has disposed of the Lowell Theatre on North Broadway, St. Louis, to I. Stivak. Stivak in turn has sold his Chouteau Theatre, Jefferson and Chouteau avenues, to P. Kichoff. J. P. Murphy has sold the Idle Hour Theatre, East St. Louis, to J. G. Thomas, who conducts a grocery store in that city.

James M. Drake, manager of the Gem Theatre, St. Louis, is a candidate for the Republican nomination for alderman of the Twenty-third Ward. The primary elections are to be held March 13. He also operates the White Way airdome in Maplewood, Mo., and has plans for a new airdome to be erected on Southwest avenue in Italian Heights.

Al Marks, general manager for William Goldman's theatres, has joined the Papa Club. A pretty blue-eyed Sally of just 8½ pounds arrived February 28.

P. J. Sheible of Sheible & Lannot, new owners of the New Haven Theatre, New Haven, Mo., was in town during the week arranging for pictures. Other visitors of the week included Tom Reed, Duquoin, Ill.; Jim Reilly, Alton, Ill.; John Marlowe, Herrin, Ill.; J. L. Dorris, Haiti, Mo.; Noah Bloomer, Belleville, Ill.; Oscar Wesley, Gillespie, Ill.; S. Roman, Benld, Ill.

Recent reported changes of ownership in theatres in this territory include: Empress Theatre, Haiti, Mo., to J. L. Dorris; Leachville, Ark., Gem from Jimmie Boyd to E. M. Howard; J. Jourdaine sold the Selba Theatre, Central City, Ky., to Gish & Miller and purchased the Pitte Theatre, Greenville, Ky.; E. E. Bailey has purchased the New Theatre, Pangburn, Ark; John Thompson bought Dixie Theatre, New Madrid, Mo.; Royal Theatre, Marvel, Ark., purchased by Cole & Anderson; Little Gem Theatre, Russellville, Ark., sold to W. A. Sinclair; George H. Shouse has taken over the Crescent Theatre, St. Francisville, Ill.; Lyric Amusement Company has purchased the Terry Theatre, Campbell, Mo., from R. S. Medley.

Harry Cinnamon and associates have taken over the Majestic Theatre, Bowling Green, Mo. He formerly was with the Stanley Circuit in Philadelphia and is an experienced showman.

Mrs. J. Kennedy, owner of the Princess Theatre, Kirksville, Mo., buried her father on March 1. The local film colony extends her their heartfelt sympathy.

Nebraska

J. McElderry has sold the Electric Theatre at Cedar Lake, Ia., to Roy Stanfield.

W. T. Haycock has sold the Star at Calloway, Neb., to Mr. Scheringer.

W. L. Pinskar has leased the Star at Fort Dodge, Ia., to Paul Halfpop.

R. H. Mallory has bought the picture show business of W. H. Moore, who has been operating in the I. O. O. F. Hall at Julian, Neb.

The Iowa Theatre Owners' Association announces a banquet to be held at the Savery Hotel at Des Moines on Monday evening, March 17. An entertainment will follow the banquet.

New Hampshire

It is reported that the Keith-Albee circuit will build a vaudeville and picture house in Manchester. At the same time it is said that as a result of the sale in Concord of a bank building, there will be a theatre erected on the site. Property owners in the vicinity report having received offers from various theatrical companies for their holdings.

The Franklin Opera House in Nashua, after having been remodeled and renamed the Capitol, has been opened.

Canada

Ernie Moule, owner of the Temple Theatre, leading theatre of Brantford, Ontario, announced a change of policy for his house starting with the week of March 2 which included the raising of prices a general five cents, the inclusion of three acts of vaudeville along with the regular picture program and the adoption of the plan to change bills twice weekly in place of three times each week as before.

"I am giving the people what they want and they are willing to pay a little more for it," declared Mr. Moule, in announcing the widening of the scope of entertainment at the Temple Theatre. General admission for adults at evening performances now is 45 cents and at the matinees it is 25 cents.

Mr. Moule practically controls the amusement situation in Brantford. He is the owner of the Temple Theatre but operates it under the auspices of the Famous Players Canadian Corp., Toronto, presiding as the Brantford managerial representative of that company in his own theatre.

Little or nothing happened in any picture theatre in Eastern Canada during the recent earthquake. Every theatre was packed to the doors with a Saturday night crowd, but only in Montreal was there any report of near panic in the houses. There was some excitement at the System Theatre. Montreal, when somebody yelled "fire," but the turmoil quickly subsided. At the Palace Theatre, Montreal, Manager George Rotsky found that it paid to have all returned soldiers as ushers, because when the crowd showed uneasiness the veterans passed up and down the aisles to assure everybody that there was no danger. At the Imperial Theatre, Montreal, Manager Howard Conover called to the orchestra to carry on. At the Capitol Theatre, Manager Harry Dahn reported that a few people left the boxes, where the trembling was quite noticeable. Manager B. M. Garfield of the new Rialto Theatre stopped a rush for exits and Manager Abbie Wright of the Princess Theatre kept the show moving in order to occupy the minds of the patrons.

The Rialto Theatre, 101st Street and Jasper avenue, Edmonton, Alberta, has been sold by the Canada Life Assurance Company, which was the owner of the building by virtue of mortgage holdings, to the National Home Furnishers, Ltd., for $60,000.

Anniversary Week was celebrated by the Strand Theatre, Calgary, Alberta, during the week of March 2, under the direction of Manager Pete Egan. The Strand was opened twelve years ago as the Allen Theatre, this being the first of the large exclusive picture palaces in the whole of Canada. It was the first of the large houses to be built by Jule and J. J. Allen, and it was the beginning of the chain of some fifty picture theatres to be built and operated by them.

Just Ask Staab

It's a far cry from movies to baby buggies, but ask Henry Staab, executive secretary of the M. P. T. O. of Wisconsin, about either one and there's little he doesn't know that's worth knowing.

Staab demonstrated his knowledge to the satisfaction of all recently when during a debate in the state legislature, of which he is a member, he took the floor and argued in favor of regulating sales of baby carriages.

Staab, as his main point, drove home the argument that he has known of numerous cases where baby carriages have collapsed after being water soaked.

The walking information bureau—that's Staab.

Michigan

Henry S. Koppin has brought his string of neighborhood theatres up to an even score through the purchase a few days ago of the Courtesy Theatre on Dix avenue, Detroit. The house will be closed for redecorations and repairs. Mr. Koppin left after the conclusion of the deal to spend a month's vacation in California.

Thomas O. Grady, chief traffic inspector of the Detroit police department, was kept busy last week answering complaints about a spook car which Manager Walter Shafer of the Fox-Washington Theatre placed on the streets to advertise "The Speed Spook." It appeared to have no driver, but inasmuch as Shafer had received official sanction from the inspector the stunt went on its way unhampered and attracting wide attention.

A. J. Kleist, proprietor of the Oakland Theatre at Pontiac, was surprised by a trio of bandits one night last week and forced into the box office, where the invaders demanded that he open the safe. As he was complying with their orders a workman upstairs accidentally dropped some material on the floor and the bandits made haste to get away. Several thousand dollars in the safe was saved.

Mr. and Mrs. Charles H. Miles are receiving congratulations on the birth of an 8-pound baby daughter. Mr. Miles owns the Regent, Miles, Orpheum and Ferry Field theatres.

Lester Matt has opened his New State Theatre in Flint and in spite of the bad industrial situation in that city the house is doing very well. It seats about 2,000 and is located in the downtown section.

Now Booking
Florence Vidor in "The GIRL of GOLD"
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . : . . . John Ince
Released by
~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~

Parent-Teachers and the Star Helping Kansas City Showmen

[illegible] Kansas City Star [illegible] Parent-Teachers Association [illegible]

FILMS FOR FAMILY NIGHT
P. T. A. LISTS ATTRACTIONS
FOR FRIDAY AT THEATRES

The Better Film Committee of the Parent-Teachers Association included the following list of pictures to be shown next Friday at the following theatres:

[illegible]

[illegible]

[illegible] permit was issued to T. H. [illegible]

The following sign, which is bearing fruit in many cases, hangs in the headquarters of the M. P. T. O. Kansas and Missouri: "Some folks think they don't need organization until Old Kid Trouble arrives on deck. Don't wait for the Old Kid."

Among the out-of-town exhibitors in the Kansas City market last week were: [illegible]

[illegible]

Having made a [illegible]

[illegible]

[illegible] hundred miles to see them. [illegible]

So long and so frequent are the "jumps" being made in Missouri and Kansas by C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas and Missouri, that he is being touted as a possible entrant in the next Olympic marathon event.

[illegible]

[illegible]

That Thrill!

On the first page of this department of Exhibitors' News and Views Arthur C. Pillsbury describes his greatest thrill as an exhibitor.

What Was Yours?

Let us include yours in those to be published from week to week. Address this department, Moving Picture World, New York City.

Los Angeles

[illegible] depth of 150 feet. It will be three stories high and of artistic Italian design. The first [illegible]

[illegible] at the southwest corner of Figueroa and [illegible] Barbara avenue by the Winter [illegible]

Charlie Toberman, the Hollywood millionaire who built Sid Grauman's Hollywood Egyptian, is going to erect another show house on Hollywood boulevard between Highland avenue and Orchid in the very heart of Hollywood. Toberman will spend [illegible] on the new structure. The theatre will seat [illegible] and contain one balcony. The exterior will be faced with terra cotta and tile. Marble work and ornamental iron will be used in the construction.

Among the many picture theatres going up in Southern California will be the new house [illegible] construction work will start in a week or [illegible] owner of the Cody Theatre.

[illegible]

[illegible]

[illegible]

Milwaukee

[illegible] seating 1,500 it will house offices and five [illegible]

[illegible]

Stradley Opens New Theatre on Queen Anne Hill, Seattle

L. R. Stradley, who opened his beautiful new 750-seat Cheerio Theatre on Queen Anne Hill, February 28, had a most auspicious beginning, playing to three capacity houses and receiving many expressions of pleasure and congratulations from the patrons. Mr. Stradley, who has been in the printing and publishing business for twenty-seven years, knows his stuff. He is carrying a small ad in the leading newspapers, along with the first-run showmen. This has already resulted in a number of telephone calls of inquiry and patronage from all over the city, where folks missed the feature picture when it had its downtown first run. Mr. Stradley has issued a series of clever bright colored cards, with snappy messages and verses, which are handed to patrons with a good night message as they leave the theatre. He also has distributed cards, punched to hang up, with his complete program for the coming month. Not only the feature is listed, but the comedy, news reel, scenic, etc.

Manager Robert Bender of the Columbia Theatre, Seattle, this week started the first of his three unit programs. It was composed of "The Mad Whirl," a Harold Lloyd reissue, "Now or Never," and a "Jazz Week Musical Concoction." Considerable success attended the initial triple-header.

Definite date of April 4 has been set for the opening of the new Columbia Theatre, Longview, Wash. It is reported that a party of officials of the Long Bell Lumber Company will come on from Kansas City for the opening and that all boxes and loges are already sold out for the opening performance.

J. C. Thomas, manager of the Burien Theatre, Burien, Wash., has issued a 9x12 card ruled off into twenty-seven squares, each one dated, and listing his feature attraction. As he only operates four nights a week, the dark nights are filled in with pithy sayings, such as: "Stay home and save money for a good laugh Friday"; "Don't make any dates for Saturday, for you must see "Tornado"; "Come down Friday for a sack of groceries from our Country Store."

With the affiliation of George Sauriol of the Orpheum Theatre, Tacoma, with the M. P. T. O., Tacoma becomes 100 per cent united with the exhibitor organization.

Claude S. Jensen has booked the "Midnight Express" for his Liberty and Highway theatres in Portland, also for Astoria, Oregon, from Greater Features, Inc.

Jensen & Von Herberg have booked "Our Gang," Harry Langdon, Spatt, Hal Roach one and two reel, Ben Turpin, Mack Sennett and Arthur Stone comedies from Pathe.

Dad Abbott has purchased a new organ for his Dream Theatre, Sedro Woolley, Wash.

Mike Newman plans to open the Grand Theatre, Bellingham, Wash., about March 10 as a first-run house.

It is reported that Pantages in Seattle contemplates closing for a week or ten days, during which time it will be completely renovated and redecorated. E. C. Bostick is manager.

Following the termination of the present contract of the musical show at the Palace Hip, Seattle, which will end in about a month's time, that house will once more return to a policy of feature pictures and Ackerman & Harris vaudeville. Starting March 7, the picture program will go into effect with "The Battling Fool" as the opener, in addition to the musical show. The full change back to vaudeville will be about April 4. This makes a new outlet for first-run pictures in Seattle.

San Francisco

The Hawaiian Amusement Company, Ltd., has been organized to take over the interests of the Consolidated Amusement Company, Ltd., and the New Princess Theatre Company, both of Honolulu. The officers of the new concern are Joel C. Cohen, president; Louis R. Greenfield, vice-president; A. S. Davis, vice-president; W. H. McInerny, vice-president; A. Wylie Mather, secretary, and E. I. Parker, treasurer. The directors consist of the officers, with the addition of A. L. Castle, A. N. Campbell, C. S. Davis, G. G. Fuller, J .H. Worrall and Fred Hons. President Joel C. Cohen returned to San Francisco recently with Louis R. Greenfield, who spent a month in the Islands in connection with the consolidation, and offices have been opened at 109 Golden Gate avenue, where the Louis R. Greenfield Theatres maintain headquarters.

J. A. Partington, general manager of the Herbert L. Rothchild Entertainment, Inc., San Francisco, is making a trip to Chicago and New York to see what is being done there in the line of stage presentation. An automatic stage of his invention is being presented at the Granada Theatre and is proving of great interest.

Among the exhibitors who have visited San Francisco's Film Row of late have been E. W. Fischer, of the Rialto Theatre, Oakdale; Paul R. Sprague, of the Quincy Theatre, Quincy; Charles Fraler, of the Grand Theatre, Tracy; J. L. Seiter, of the Lyric Theatre, Manteca; W. H. Laughead, of the Westwood Theatre, Westwood; H. Heber, of the Majestic and Sequoia theatres, Sacramento; G. H. Wilson, of the Liberty Theatre, St. Helena, and Robert Hazel, of the T. & D. Jr. Theatre at Tulare.

A new theatre will be opened shortly at Fortuna, Cal., by Charles Westcott. The house will seat about 500.

LILLIAN RICH
Featured in Paramount pictures

Dr. J. A. McNear, Jr., is redecorating the Mystic Theatre at Petaluma, Cal., and is installing 585 new seats. A marquee is also being added.

New seats are being installed in the Starland Theatre at Sebastopol, Cal., by Albert Huntley, and the installation of a hand-played pipe organ is under consideration.

Byron Byard, of the Hart Theatre, Arcata, Cal., found use for a portable generating set during the storm which recently swept the north coast. He had this at the theatre in readiness to transport it to a nearby town which is without electric current, when power in Arcata was cut off. It required but a few minutes' work to put the miniature plant in operation and the show continued while the rest of the town was in darkness.

The Argonaut Theatres, Inc., has been organized at Sacramento, Cal., by union labor interests and the erection of a semi-community theatre is planned. A. C. Sullivan is president of the theatrical concern and J. L. R. Marsh is vice-president.

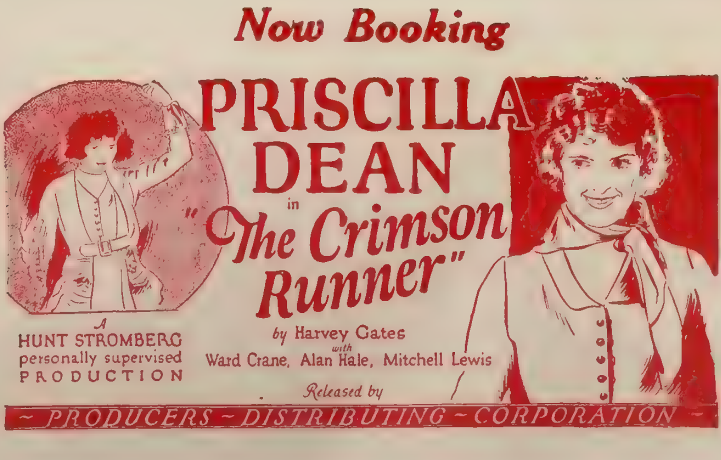
William Stierley, who recently disposed of the Opal Theatre, San Francisco, to James W. Barlow of Stockton, plans to make an extended eastern trip before engaging in business again.

J. M. McClure, a former resident of Greater San Francisco but who has been away for several years, has returned and has been made manager of the New Franklin Theatre at Oakland, recently rebuilt and reopened by Ackerman & Harris. Since leaving this city Mr. McClure has had charge of theatres in St. Paul, Minneapolis and in Winnipeg, Canada.

Maine

Hollis H. Caswell, projectionist of the Bungalow Playhouse in Harrison, knows how to help his boss get the good-will of the community. Mr. Caswell gave his services free of charge at a recent benefit show.

During the earthquake Saturday night, February 28, the shock in Augusta was most noticeable in the Colonial Theatre, where the projection machines were rocked.



Now Booking
PRISCILLA DEAN
in
"The Crimson Runner"
A HUNT STROMBERG personally supervised PRODUCTION
by Harvey Gates
with Ward Crane, Alan Hale, Mitchell Lewis
Released by
~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

GOING UP. (5,886 feet). Star, Douglas MacLean. Very good picture. Pleased all. Tone good. Sunday, yes. Good audience appeal. Rural and town class, town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Very good comedy drama; pleased all who saw it. Tone good. Sunday, yes. Good audience appeal. Rural and town class, town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. This is quite a disappointment after the success of "Going Up." It is a good picture but the previous picture was exceptional and you can't satisfy people with ordinary pictures following the knockouts. Tone good. Sunday, yes. Special, no. Appeals to younger people. Intelligent Americans, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

F. B. O.

BROKEN LAWS. Star, Mrs. Wallace Reid. This is a good picture, with a splendid moral. The star, Mrs. Wallace Reid, did capable work and this time it was her work that put the picture over and not a sensational story reflecting the name of the star's husband. "Broken Laws" is a picture everyone should see, young and old, married or single. High class, city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Not so good as some of his but will please the majority. Silver King is a star himself. Tone good. Sunday, no. Special, no. Audience appeal ninety per cent. Farmers and laborers, town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. A good western which drew a bigger house than the Paramount special, "Peter Pan," at a much lower rental, and judging by the comments it pleased more. So there you are. Small towns are tough propositions. Tone okay. Sunday, yes. Special, no. Good audience appeal. Town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

The Index to Reports for the complete period from January to March 21st is coming in the next issue. Watch for it! Save it! With it you can locate all reports on a given picture quickly and handily.

MAILMAN. (7,150 feet). Star, Ralph Lewis. Very good picture; scenes on sea are great. Pleased one hundred per cent. Admission 10-25. Tone good. Sunday, yes. Audience appeal one hundred per cent. Rural and town class, town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

NEGLECTED WOMEN. Star, Seena Owen. This picture was made in England with several American stars and proved to be a fair program picture; nothing else. Better look before you book. Sunday, yes. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NO GUN MAN. (4,522 feet). Star, Lefty Flynn. Here is a coming western star. This one pleased the western fans, and if he makes as many friends with his future pictures as he did with this one he will prove a sure money getter. Tone good. Sunday, no. Special, no. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A good program offering. Plenty of action. The horse does splendid work. Tone good. Sunday, yes. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THERE'S MILLIONS IN IT. (6 reels). Star, Catharine Calvert. This one is a lemon and very bitter at that. Better pay for it and not run it. Print in good shape. Special, no. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Old, but a picture that all classes enthuse over. I consider it an ideal picture for a Saturday audience. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. The usual blood and thunder western and will go over where they like them. Tone okay. Sunday, no. Special, no. Fair appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. Bob is putting out a picture with lots of action, good story, fine directing, a pretty good picture. Tone good. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Farm class, town of 100. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

YOUTH AND ADVENTURE. Star, Richard Talmadge. This is a pip. Keep him in stories like this and he will sure bring home the bacon and you will be able to hear the coin in the old box office. Tone good. Sunday, yes. Special, no. Audience appeal ninety-eight per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

First National

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Oh, boy, what a picture this is! We had the biggest opening on this picture of any picture we have ever played except "The Hunchback of Notre Dame." We opened at 10 a. m. and by 1 p. m. we had them standing, and for the first four days stood them all day long. Everything about "Classmates" is tip top. The story, the scenery, the acting and the star were all highly enjoyed by our patrons. We had a record week. Don't miss this bet. High class, city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

GALLOPING FISH. (6 reels). Star cast. This picture drew well at the box office and kept the house in an uproar throughout its length. They said they liked it as they went out and made it a point to say so afterwards. Should have shown it two nights. Audience appeal excellent. Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (300 seats), Wellington, Ohio.

LOVE'S WILDERNESS. (7,037 feet). Star, Corinne Griffith. Pleased all and had many favorable comments. Corinne popular here. Good crowds. This picture is worth boosting. Film rental a little high, however, for small town. Admission 15-25. R. L. Newell, Idlehour Theatre, Monroe, Georgia.

Now Booking

MINNIE. Star, Matt Moore. I certainly advise all exhibitors to lay off this one. How this picture got by the censors is more than we can figure out. It is no good, and the moral is very bad. No tone. Sunday, no. Special, no. No appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

SANDRA. (7,905 feet). Star, Barbara La Marr. Flopped on this one. Can't understand it as I personally thought it very good. Barbara is popular but just couldn't get them out. Acting good. Must have been that I didn't raise price. General class, town of 4,000. Admission 15-25. R. L. Newell, Idlehour Theatre, Monroe, Georgia.

SUNDOWN. (9,000 feet). Star, Bessie Love. Good picture. Some liked it as well as "Covered Wagon," but isn't worth anywhere near the money they ask. Tone okay. Sunday, yes. Audience appeal ninety per cent. General class, town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. This First National production is a knockout. We had a good week's business and the picture was highly satisfactory. Mr. Ince's efforts in presenting a moral seems to me to have been cleverly brought out and the picture carried a terrific wallop. We recommend "Those Who Dance" for any kind of theatre, anywhere. High class, city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

THUNDERGATE. (6,505 feet). Star, Owen Moore. This is a very good picture. Some of our patrons said it was best we have had in long while. It is different from ordinary run and therefore interesting. Good audience appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Had very favorable comments on this picture, and while it only did an average business it was received with very complimentary comments throughout the circuit. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WANDERING DAUGHTERS. (5,471 feet). Star cast. Just average program production. Not awful poor but nothing extra. Special, no. Fair audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WITHIN THE LAW. (8,074 feet). Star, Norma Talmadge. The best Talmadge I've seen for some time. It didn't run away with the house record but satisfactory. Sunday, yes. Special, yes. Good audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WITHIN THE LAW. (8,074 feet). Star, Norma Talmadge. A splendid production that, in the hands of a lesser director than Frank Lloyd, would have missed the mark. Norma does the best acting of her career in this one and the audience was loud in its praise. Splendid photography and excellent film made this 1923 release as good as any more recent photoplay and the cast consisted of players who really lived their parts. Should be a good drawing card in any house. Tone good. Audience appeal 90 per cent. Suitable for Sunday or as special. Draw general class, town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WOMAN ON THE JURY. (7,231 feet). Star cast. This is a powerful drama for an audience that likes fine acting, and the all-star cast doesn't mean maybe; it sure is a great cast and a great picture. Tone okay. Sunday, yes. Special, yes. Fine audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Fox

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. Very good program picture. Tone good. Sunday, yes. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Between Ourselves

A get-together place where we can talk things over

Asking for tips on points of showmanship is one of your privileges.

Answering these inquiries is one of the helps that you can give.

Showing appreciation of this help is a little thing that some folks sometimes forget.

But not friend Prescott!

He asks for something—gets it —and then—

Does the square thing!

See his letter.

VAN.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Exceptionally good picture that went over to a record breaking business. Tone okay. Special, yes. Good audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. A little below her average in this one. The star acted her part. But don't see why they don't put her in a better and larger picture. Good tone. Sunday, no. Special, no. Audience appeal sixty per cent. Farmers and laborers, town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

MAN WHO CAME BACK. (8,272 feet). Star, George O'Brien. Picture well liked by everyone. O'Brien is getting popular. Dorothy Mackaill is an excellent actress but is not popular for some reason. Tone okay. Sunday, okay. Good audience appeal. Special, yes. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

OH YOU TONY. (6,302 feet). Star, Tom Mix. Good, as usual. Tone okay. Special, no. Audience appeal good. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Didn't do much business but the picture was well received by those who saw it. Comments were good. Tone slightly off color. Fair audience appeal. Special, no. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

PLUNDERER. (5,812 feet). Star, Frank Mayo. Good mining story, with action throughout. Seemed to please and hold interest. Tone okay. Sunday, no. Special, no. Good audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Went over fairly well and while not a big picture pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TEETH. (6,190 feet). Star, Tom Mix. A sure-fire box office bet. Outdrew everything else in town three to one. The dog is great in this and Mix manages to keep up his fast pace. Where they like Mix this goes immense. Tone good. Sunday, yes. Special for us. Big audience appeal. General class, city of 16,000. Admission forty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THAT FRENCH LADY. (5,426 feet). Star, Shirley Mason. This is a crackerjack for program class. Beat some specials at the box office. Special, no. Good audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TOWN THAT FORGOT GOD. All star cast. I do not see how this one was overlooked in selecting the screen's best last year. We never had a picture here that took such a hold on the audience; it was the talk of the town for days. The work of the little boy in this picture is, to our mind, unrivalled; even little Coogan does not reach it. Yes, it is sad—very sad—but its happy ending will help that where anyone cannot stand a few tears of human sympathy. Proper music is essential to the proper presentation of this picture. B. A. Aughinbaugh, Public School Theatre, Lewistown, Ohio.

WESTERN LUCK. (5,020 feet). Star, Buck Jones. A good Jones picture. Jones does not draw for us lately, and we are sorry of this fact because he is a better actor than is found in many westerns. Good tone. Appeal eighty per cent. No for Sunday or as special. Draw rural and town of 1,078. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. A good little program picture that will please. Photography and water scenes fine. Tone good. Sunday, no. Special, no. Audience appeal seventy-five per cent. Farmers and laborers, town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Nothing in this picture to recommend just one of those blanks that we run into occasionally. Weak story, poor acting by supporting cast. Tone okay. Sunday, no. Special, no. No audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

WINNER TAKE ALL. (5,949 feet). Star,

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The novelty sensation of the year

GILBERT HEYFRON presents

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Appreciation!

" 'Gosh a' mighty!' what a ripping good letter brother Davis contributed in regard to my inquiry on holding pictures for the extra day." (That was the article, "How One Small Town Does It," which L. O. Davis sent when friend Prescott asked how best to get good from the word-of-mouth advertising that a good picture brought.)

"There's real coin in his experience, which would cost many of us good coin to learn. Thanks to him it's a service that can be measured by real money.

"His straight-to-the-point letter brought out many fine points to be considered, and I know his views came from on the 'inside' —and that is what counts.

"Many thanks to you, brother Davis."—E. N. Prescott, Prescott Circuit, Union, Maine.

Buck Jones. A very good picture that will please everyone a little different from most of Jones' pictures. Tone, good. Sunday, yes. Special, no. Excellent audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Fair program picture. Not received favorably by patrons. Business average for Jones. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WOLF MAN. (5,145 feet). Star, John Gilbert. Poorest picture I ever ran of this star. The ending was very sudden and they asked me if the picture was all there. No tone. Sunday, no. Special, no. Audience appeal fifty per cent. Farmers and laborers, town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

Metro-Goldwyn

HELD TO ANSWER. (5,601 feet). Star, House Peters. Nothing weak or wrong with this one. An exceptionally fine picture, with excellent photography and well acted and directed. You can be safe in playing to any audience. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Family and transsient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

HIS HOUR (6,300 feet). Star, Aileen Pringle. Despite many adverse reports, I think this is a very good picture for a small town. It is clean all the way through and does not have a bit of suggestiveness in it. Miss Pringle fine in title role. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

RED LILY. (6,975 feet). Star, Ramon Navarro. Absolutely nothing to it. If you have it bought don't make the mistake I did and play it two nights. You might get by one night but not two. Splendid cast but no story. No tone. Sunday, no. Audience appeal, none. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

REVELATION. (8,732 feet). Star, Viola Dana. This picture pleased one hundred per cent. Played it two days with good comedy and had a full house both nights. Sunday, yes. Special, yes. Town of 5,000. Potchin Paissell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. Good comedy; went over good but did not draw very good. Tone good. Special, no. Good audience appeal. Town of 800. Admission 15-25. John Russell, Russell Theatre (200 seats), Matherville, Illinois.

THROUGH THE DARK. (7,999 feet). Star cast. Accepted here as a very good picture and it went over nicely. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

UNSEEING EYES. (8,300 feet). Star cast. The majority was very well pleased with this picture and it went over rather well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD ORANGES. (7 reels). Star cast. Was considered an exceptional picture and praise of it was universal. It didn't do the business it should but then the weather was very inclement. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star cast. A great picture. Story of the Cape Cod folks, depicting the life and hazards of the fishermen also trials and heart aches of their women. Should please any audience. Fine tone and appeal. Yes for Sunday. As special, no. Draw transient and family trade, city 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. Good picture: Meighan out of his standard in this. Good tone and appeal. Sunday yes. Special, no. Draw rural class, town 250. J. J. Halley, San Anselmo Theatre, San Anselmo, California.

ALASKAN. (6,758 feet). Star, Thomas Meighan. This is a fine picture. It is not as good as some of Meighan's but is much better than that general average and it has a good box office drawing power. It is a nice compromise between a western and a Thomas Meighan comedy drama and I believe pleased most of both classes of movie fans. Tone good. Sunday, yes. Special, yes. Universal audience appeal. Intelligent Americans, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Very good feature. Fine acting. Good story. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CHANGING HUSBANDS. (6,799 feet). Star cast. Was well liked by the majority and would no doubt have proven a good bet at the box office but for an unprecedented snowstorm. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHEAT. (6,325 feet). Star, Pola Negri. This is the best Negri we have had. Jack Holt also added much to the picture. Snowstorm kept many away, but all who ventured out were well repaid. Good appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Not as good a story as Meighan has been having as he is made to look like a cad in the first part and does little to defend himself. A story of the coal mines and a lot of running and fighting over a big tipple. Seemed to please the Meighan crowd. Sunday, okay. Good audience appeal. General class, city of 16,000. Admission forty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

COVERED WAGON. (9,407 feet). Star cast. One guy stopped me on the street a couple of days before I ran it and said: "Don't make so much noise about 'The Covered Wagon,' I saw it, it's just a western picture." I am a peaceable man and not favorably impressed with electrocution as a mode of death so I let the fellow go without killing him, just naturally classing him as a dumbell. I had seen the picture myself and had my own ideas about it and when I did run it the majority agreed with me that it was a real picture, one that in the years to come will be appreciated as much or more than it is today. I broke no records. In five out of the ten days I ran it we had some of the worst weather in years. But you can't blame the picture for that, so as long as I could borrow money enough to pay the film rental I feel happy that I ran it. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. You can't go wrong on this one. It's good, good all the way through. Good story, good acting, and very good directing. Bebe Daniels is better than ever before and Tom Moore does fully as good work as he did in "Manhandled." By all means get this one. It's good. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

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AGNES AYRES in The AWFUL TRUTH
An Elmer Harris Prod.
Directed by Paul Powell
from Ina Claire's great starring success by Arthur Richman
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THOMAS MEIGHAN

Still keeping up his high average in Paramount pictures

DEVIL'S CARGO. (7,080 feet). Star, Pauline Stark, A very entertaining picture; good for any class theatre. Pauline Stark is beautiful, looking a great deal like Gloria Swanson, and is a real little actress. Wallace Beery does the best acting he has ever done. Played the picture entire week to splendid business. Tone okay. Sunday, yes. Special, no. Audience appeal good. All classes, city of 91,000. Admission 40-50. Guy O. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Well liked by all who came, but somehow it did not take, why it was I don't know as it was good. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Rotten, as usual. No appeal. Special, no. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. A very good feature. Fine story and splendid acting. Elaborate sets. Tone good. Sunday, yes. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Considered a wonderful picture as far as direction and photography was considered while the story itself wasn't so convincing. Still the majority went out pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Will suit the better classes if not opposed to a picture. A little racy. It was good and pleased a half house two nights. Tone, okay. Sunday, no. Special, yes. Appeals to educated class. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexander, Minnesota.

FEET OF CLAY. (9,746 feet). Star cast. A very good picture from every angle. Tone, okay. Sunday, okay. Not a big one. Audience appeal, ninety eight per cent. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Better than last two Negri pictures, but did not take in enough to pay film rental. Town of 9,237. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. No worse than most of hers. I don't like her and I don't know a single person who does. An artist perhaps but why make a real American audience watch her when they would greatly prefer seeing some human being of their own race and color play heroine. If Paramount could trade her for Gladys Walton or other retired actresses and then keep her there it would strengthen their line-up in my estimation. Intelligent Americans, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

GARDEN OF WEEDS. (6,800 feet). Star, Betty Compson. Fair picture but was not considered up to Betty's standard. Tone questionable. Appeal okay. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. Not fit to be shown in a theatre catering to family trade. And yet Paramount states "if you want our bigger ones you must run others as well." How long are we small town exhibitors going to prostitute our theatres by showing such dirt? Tone terrible. Not suitable for Sunday nor any other day. Suitable to keep in can only. No appeal. Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (300 seats), Wellington, Ohio.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. Not much to this, James Cruze took a set back with us when we showed this. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

GARDEN OF WEEDS. (6,250 feet). Star cast. A very good picture whose drawing power is spoiled by a rotten name. They will lay off but if once in will be pleased. Tone, fair. Sunday, no. Special, no. Good audience appeal. City of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GUILTY ONE. (5,625 feet). Star, Agnes Ayres. Good mystery story. Had the audience guessing up to the last end of the feature. Everybody liked it. Not big but satisfying. Well produced and directed. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

HERITAGE OF THE DESERT. (5,785 feet). Stars, Bebe Daniels, Ernest Torrence. Played two days to poor business: it did not draw well the first night and the poor print killed it for the second night. This print was terrible. Some scenes were so dark you practically couldn't see them on the screen. The last thirty feet of the last reel was absolutely unfit for projection purposes. There was a time when all Paramount pictures we received were in excellent shape but it looks as if "them days are gone forever." They should have paid us to run this show. Good tone, fair appeal. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Nobody knows better than the exhibitor who uses these dependable tips, just how much service they are doing.

I'd like to have more of the boys who use the tips send them in.

Many are volunteering. We want more. "Our Gang" is the finest, most generous group of exhibitors you'll find.

If you're not "in on it"—
SEND TIPS NOW!

HER LOVE STORY. (6,736 feet). Star cast. A very poor picture from a box office angle, none worse. Tone, okay. Sunday, yes. Town of 2,700. Admission 10-30. A. C. Gordon, Star Theatre, Weisner, Idaho.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Much better than expected from panning given in previous reports. It made a good program picture. Small patronage. Tone, okay. Doubtful for Sunday. Special, no. General audience appeal. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Not much to this. Just a fair program picture and not at all suitable for small town patronage. Sunday, no. Special, no. Poor audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison. Kansas.

MAKING A MAN. (6 reels). Star, Jack Holt. Not much to this one. Old and jumpy and had several unfavorable comments. Tone, good. Sunday, yes. Special, no. Poor audience appeal. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Very good. Gloria is glorious in this. Good tone, fine appeal. Yes for Sunday. Special, no. Draw rural class, town 250. J. J. Halley, San Anselmo Theatre, San Anselmo, California.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Gloria's best so far. Subway scene good. Don't be afraid to boost. Getting along fine so far with first Famous Forty. Hope it keeps up. General class, town of 4,000. Admission 15-25. R. L. Newell, Idlehour Theatre (210 seats), Monroe, Georgia.

MANHATTAN. (6,415 feet). Star, Richard Dix. This is a good program picture, sold on a program price, and satisfied a fair crowd. The star is not yet made at the box office but is coming and the crowd is satisfied with this picture. Tone good. Sunday, yes. Special, no. Universal audience appeal. Intelligent Americans, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

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HARRY CAREY
in
"Silent Sanderson"
Directed by Scott R Dunlap
A Hunt Stromberg
personally supervised production
Released by
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TWO PRIZE BEAUTIES

Claire Windsor as Virginia, and Dixie himself in "The Dixie Handicap," a Reginald Barker production for Metro-Goldwyn-Mayer.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. A fairly good picture in the estimation of the majority but not a great box office attraction. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. A clever story but apt to go over the heads of some. Good acting and very interesting. Tone good. Sunday, yes. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PETER PAN. (9,593 feet). Star, Betty Bronson. Great for the kiddies but has no drawing power for adults in small towns. It is really an unusually good picture and the kids certainly enjoyed it. Just about broke even with it. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PETER PAN. (9,593 feet). Star, Betty Bronson. Good business for three days. The first time a fairy story ever held up for three days. Tone fine. Sunday, yes. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

Pathe

DYNAMITE SMITH. (5 reels). Star, Charles Ray. Just fair. Picture drew well but many women complained it was too brutal. W. J. Powell, Lonet Theatre (300 seats), Wellington, Ohio.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. This is a great picture. Best Lloyd we have ever run. Our patrons were well pleased with it and that's what counts. Tone good. Special, yes. Audience appeal one hundred per cent. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. One of the finest comedies ever made. It seemed to please universally. I used it for second run and though I guess my town is too small to stand a second run I had a fair business from those who came to bring a friend as they had seen it. Tone fine. Sunday, yes. Special, yes. Universal appeal. Intelligent Americans, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

WHY WORRY? (6 reels). Star, Harold Lloyd. Very good comedy. Use plenty of advertising and put it over big. Sunday, yes. Special, yes. Good audience appeal. Town of 800. Admission 15-25. John Russell, Russell Theatre (200 seats), Matherville, Illinois.

Preferred

BREATH OF SCANDAL. (6,940 feet). Star cast. Business only fair and so were the comments. The advertising accessories, especially the paper, was bad. Special, no. No audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WHITE MAN. (6,370 feet). Star, Alice Joyce. African adventure story. Went over nicely at the box office. My people liked it. Tone okay. Special, no. Fair audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Principal

CAPTAIN JANUARY. Star, Baby Peggy. (6,194 feet). An interesting story of the sea with a fine cast. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DAUGHTERS OF PLEASURE. Star, Monte Blue. These two stars make a good team. The picture went over nicely against extra strong opposition. Second days business was much better than the first which only occurs on very popular pictures. This one was well liked by all. Tone, okay. Sunday, okay. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MINE WITH THE IRON DOOR. (7,800 feet). Star cast. Fairly good picture but was disappointing. Did not do the business done by "When A Man's A Man" and is not as good a picture. I advertised heavily, stressing the name of Harold Bell Wright. The paper on this picture is extra good. Tone, okay. May be suitable for special. Fair audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

"LEFTY" FLYNN

in "Breed of the Border" an F. B. O. release

MINE WITH THE IRON DOOR. Star cast. Very good production. Should please any audience. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers' Dist. Corp.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Just a fair western picture. Will please, however. Carey well liked here so the picture don't really have to be so much to please them. Tone, none. Sunday, no. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats). Aberdeen, Mississippi.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Mighty good western. Tone, good. Audience appeal, eighty per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. Betty Compson goes strong always with Dallas movie fans regardless of what picture she is in, or what theatre it is played. "Ramshackle House" is a keen mystery story of the Florida everglades. Betty looked lovely and the picture had a strong audience appeal. We had a splendid week. This is a picture that will please all theatre goers of any age or sex. Buy it, book it. High class city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. This is one of the most beautiful pictures we have ever played. To my mind it is far more interesting than "Blood and Sand," but it was not a drawing card in our theatre. Priscilla Dean is not popular with Capitol audiences. Inferior vehicles have killed her as a box office attraction and it will take some time to "bring her back." We did an average week with this one. High class city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

SOFT SHOES. Star, Harry Carey. Good picture above program type. Tone good. Sunday, yes. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CAROL DEMPSTER

One of the featured players in D. W. Griffith's "Isn't Life Wonderful?" a United Artists release.

United Artists

AMERICA. (14,000 feet). This is a fine picture. An ideal tie up with the Daughters of the American Revolution or any other patriotic society. It is too long to be run like the ordinary program but good enough to be handled as a one show a night proposition. Will build up good will for any house and is a great lesson in patriotism. Tone, fine. Sunday, yes. Special, yes. Audience appeal, patriotic. Intelligent Americans town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

ONE EXCITING NIGHT. (11,000 feet). Star cast. Very good comedy drama. Pleased one hundred per cent. Tone, good. Sunday, yes. Good audience appeal. Rural and town class town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

SHRIEK OF ARABY. (4,158 feet). Star, Ben Turpin. Here's a shriek sure enough boys and your patrons are bound to like sheik Ben in a role that fits his peculiar antics to a T. As a burlesque on the sheik it's a hummer and Mack Sennett provides a lot of pretty girls in the cast with Kathryn McGuire as leading lady in attractive and striking costumes. It's a farce comedy and full of laughs. County and city class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

THREE MUST GET THERES. Star, Max Linder. Good burlesque on the "Three Musketeers," but didn't go over very big. Sunday, no. Special, no. Fair audience appeal. Town of 800. Admission 15-25. John Russell, Russell Theatre (200 seats), Matherville, Illinois.

Universal

JACK O' CLUBS. (4,717 feet). Star cast. A good program picture. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OH DOCTOR. Star, Reginald Denny. Universal has hit it again with this Denny picture. Each Denny production is better than the last, and each week's receipts beat the preceding week's run of the star in another production. "Oh Doctor" is a fast moving comedy, just packed with laughs that kept our audiences laughing all the while. It is a sure cure for the blues. Buy this by all means. Play it anytime, anywhere. High class, city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. One of the best railroad dramas of the season. If your audience enjoys action and thrills give them this one and you will not have to worry about pleasing them. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. They liked this one immensely. They consider Denny as Wallace Reid's logical successor in my town. It won't take many pictures like this one to make him a foremost headliner. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Small town and rural class 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (300 seats), Wellington, Ohio.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Very good comedy drama. You can't go wrong in boosting this one. Tone, good. Sunday, yes. Good audience appeal. Rural and town class town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

TORNADO. (6,575 feet). Star, House Peters. This is a very good melodrama but did not break any records for us, as our ladies patronage does not care for melddrama, nor House Peters but the production as a whole was most satisfactory. High class city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

TRIFLING WITH HONOR. (8,785 feet). Star cast. Very good baseball picture. Pleased ninety per cent. Tone, good. Sunday, yes. Good appeal. Rural and town class town of 1,400. Admission 10-20. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star, Irene Rich. "Behold This Woman" is highly entertaining production and no more charming star appears on the screen than Irene Rich. We did a nice week's business, nothing to rave about, but all who saw the picture liked it immensely. We recommend it. High class city of 250,000. Admission 10-15-30-50. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

BELOVED BRUTE. (6,710 feet). Star cast. Very good action picture which is a little different from the ordinary run with a good plot and a rattling good wrestling match. This is a picture which will please everyone. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

CODE OF THE WILDERNESS. (7,000 feet). Star cast. Bet your last dollar on this due being good. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

LAURA LA PLANTE

Whose magnetic personality has attracted exhibitor attention in her Universal pictures.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. This picture is full of action. Drew well for us and we feel safe in recommending it to any exhibitor who wants action picture. Good appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

PIONEER TRAILS. (6,920 feet). Star cast. This is a good picture for any theatre. It is a western but Vitagraph makes them different. Run it if you can get it and advertise. Tone good. Sunday, no. Appeal, ninety-five per cent. Farmers and laborers town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

SILVER CAR. Star, Earle Williams. A Vitagraph re-issue which is just fair. We did not give much and gave plenty. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Warner Bros.

BABBITT. (8 reels). Star, Willard Louis. This is a good comedy-drama; the star is at his best. Good tone. Appeal 90 per cent. Sunday, yes. Special, no. Draw small town and country class, town of 450. Admission 10-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

CORNERED. (7,500 feet). Star, Marie Prevost. A dandy little society crook story that pleased all who came out. Miss Prevost very popular here. Tone, fair. Sunday, yes. Good audience appeal. Neighborhood class

The time you spend writing these reports is a contribution to the fund of exhibitor good-will, helping exhibitors to give their audiences shows to their liking.

In return, these exhibitors, slowly but surely, are getting the habit of reciprocating—to your benefit!

SEND TIPS!

town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LUCRETIA LOMBARD. (7,500 feet). Star, Monte Blue. A very good society drama that pleased the majority. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

THREE WOMEN. (8,000 feet). Star cast. Fine. Good story and perfect acting. We would have done splendid business on this one, but opposition knocked us out both nights. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Comedies

AIR POCKETS. (Educational). This picture is a great laugh producer. Has a large number of good stunts. Created more favorable comments among my patrons than the feature which was one of Fox's giants. Tone, okay. Sunday, yes. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

CHAMPEEN. (Pathe). "Our Gang." This is an average "Our Gang" comedy. Nothing particularly striking about it. There are a few laughs and it is a good subject, but not a comedy knockout by any means. Tone, good. Sunday, yes. Mitchell Conery, Conoat Projection Service, Menands, New York.

HIS NEW MAMA. (Pathe). Star, Harry Langdon. Barring none, here's one of the greatest two reel comedies I have ever seen. Plenty of action, pretty girls and everything. Pep from start to finish. Tone, none. Sunday, yes. Audience appeal, one hundred percent. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HOLLYWOOD KID. (Pathe). Star cast. Mack Sennett is in this one and he sure does remember how to work before a camera. This comedy is a lot of nonsense around a studio and is very good. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LIZZIES OF THE FIELDS. (Pathe). Star, Charles Murray. First class comedy with a lot of new gags these Sennett comedies are all good. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Maxico.

RUNNING WILD. (Educational). Star, Lige Conley. This two reel comedy is a perfect scream. Conley is a fine comedian in my estimation and my audience enjoys him. All the Educational comedies are coming along in good shape. None better. Town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SAFE AND SANE. (Educational). Not much to this one. Very poor indeed. However it does get a few laughs towards the end. No tone. Sunday, yes. No appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Short Subjects

GO-GETTER SERIES. (F. B. O.) This is the best two reel series on the market, bar none, am running the last one this week and am sorry to see them end. Tone, good. Sunday, yes. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

KING OF THE RAILS. (General Electric). This picture is a dandy educational picture. It is much better than lots of pictures presented by large distributing companies. It is in three reels. When this can be obtained. Use it by all means. Tone, good. Sunday, yes. Mitchell Conery, Conoat Projection Service, Menands, New York.

TELEPHONE GIRL NO. 9. (F. B. O.) Chapter nine was about the best one yet the name is "Bee's Knees," all the people like them. Sunday, yes. Special, no. Town of 5,000. Potchin Paissell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

Independent

BLACK LIGHTNING. (State Right). Star, Thunder, the dog. Everybody was pleased with this picture, had good crowd for two nights. Town of 5,000. Potchin Paissell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

DANGER. (Elfelt). Star, J. B. Warner. Not much of a picture. Poor. Audience appeal, fifty per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

FALSE TRAILS. (Independent). Star, Pete Morrison. Just a fair western picture not enough action for star, supporting cast fair. Print new. Tone, okay. Sunday, no. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FIGHT FOR HONOR. (C. B. C.) Star, Eva Novak. Good action picture for those that want something doing every minute just what they want. There sure is plenty of thrills and fights. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Ralph Graves is "Bashful Jim" in the Mack Sennett comedy of that name for Pathe release

FIGHTING FOR JUSTICE. (State Right). Star, Art Acord. Another one of the ordinary westerns neither good nor bad. Tone, good. Sunday, no. Appeals to some. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING THROUGH. (State Right). Star Bill Patton. Fair western which pleased a Saturday attendance star has made better pictures than this one. Tone, okay. Sunday, no. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RECKLESS SPEED. (State Right). Star, Frank Merrill. Lots of action in this one. Played on Saturday had good crowd. Sunday, no. Town of 5,000. Potchin Paissell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. This is an old one but will fill your house and satisfy if they like comedy. Tone, good. Sunday, no. Special, no. Audience appeal, ninety per cent. Farmers and laborers town of 500. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

TEXAS. (State Right). Star, Franklyn Farnum. Just another western. Will get by where they like westerns. Tone, good. Sunday, no. Good audience appeal. Small town class town of 300. Admission 10-25. Roy E Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THAT WILD WEST. (Phil Goldstone). Star, William Fairbanks. A keen western full of action, romance and adventure. William Fairbanks is a fine type for these westerns. First class in every way. Masses city of 300,000. Admission 10-20. Ed Dubinsky, Regent Theatre (1,000 seats), Kansas City, Missouri.

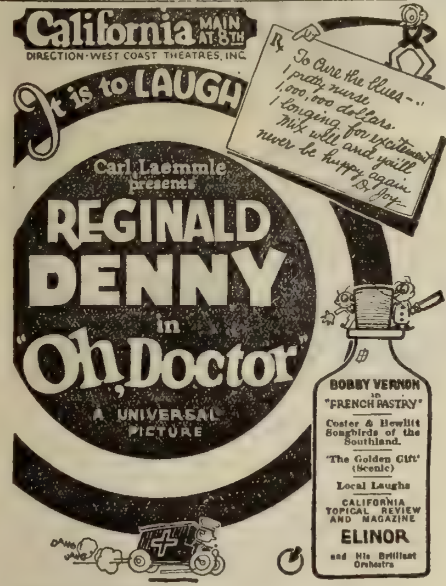
TRUTH ABOUT WOMEN. (Banner). Star cast. A very good picture and title will draw them in. Tone, good. Sunday, yes. Special, no. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

VALLEY OF VANISHING MEN. (State Right). Star, Neal Hart. This is the best Neal Hart of the series. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Now Booking
Harry Carey in "The Bad Lands"
A Super Thriller with Thousands of Real Indians
A Hunt Stromberg personally supervised production
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

The Circle Design Is Always Effective

Here is a very nice double five from the California Theatre, Los Angeles. It uses the circle idea, but instead of one circle there are three rings and the white of the middle circle is not the least effective of the trio. Off to the right are a prescription and a medicine bottle, to match with the title, Oh, Doctor! Most of the small stuff is set in a small six point, and yet there is ample display. The entire space is a nice example of compact effectiveness. Of course two fives does not mean that they are selling space by the inch in Los, but two fives is easier to visualize than 70 by 2, which is the same thing. Although this is a reverse, the color is so black that the lines, some of which are as small as a twelve point.


California MAIN AT 8TH
DIRECTION-WEST COAST THEATRES, INC.
It is to LAUGH
Carl Laemmle presents
REGINALD DENNY
in
"Oh, Doctor"
A UNIVERSAL PICTURE

℞ To cure the blues—:
1 pretty nurse
1,000,000 dollars.
1 longing for excitement
Mix well and you'll never be happy again
Dr. Joy

BOBBY VERNON
in
"FRENCH PASTRY"
Coster & Hewlitt
Songbirds of the Southland.
'The Golden Gift' (Scenic)
Local Laughs
CALIFORNIA TOPICAL REVIEW AND MAGAZINE
ELINOR
and His Brilliant Orchestra

A Universal Release

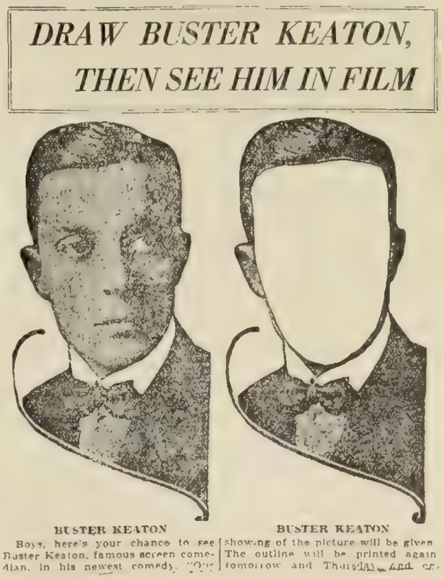
THE CIRCLE SELLS

Offset Delays with a Teaser Campaign

When Leo A. Garner first announced that he was bringing Scaramouche to the Columbia Theatre, Bristol, Tenn., it was an op'ry house show, with a traveling orchestra and everything. But before the contract date arrived the roadshowings were discontinued, so he booked it on a rental basis and announced it again. Circumstances required two or three disappointments, and the possibility of Scaramouche coming to Bristol became a local joke. When Mr. Garner finally was assured that he could have the picture on a certain date, he had cried "Wolf" so often that something was necessary to offset the effect of the repeated postponements. He decided to start off with a teaser and he began with a single inch, one column, which read merely "It won't be long now." When that had run for several days, he changed the copy to read: "It won't be long now, Scaramouche." You will find one of these singles in the lower left hand corner of the cut on this page. Following this up with a campaign running single fours and fives and breaking into double fives, he ran the slogan on every advertisement he used on this picture; and he used more than one a day, using plan book copy as well as his own ideas. The same cut shows a single and a double, each with the slogan. For a final kick he came out with a hook-up page in which even the tombstone works collaborated without any effort to hook into the play. He ran two shows a night, putting in a special orchestra to play the score, and he offset the effect of the disappointments, running three days to sustained business. He adds that many persons who had seen it in other cities came again "and liked it just as well the second time." It's one of the few pictures we ever wanted to see repeated. We saw it three times. That slogan was worth a great many ticket sales to Mr. Garner. It will be worth as many to you on a play you have had a hitch on.

Here's a New Idea Drawing Contest

The latest in drawing contests comes from the Playhouse, Wilmington, Del., and the cut speaks for itself. This is done in cooperation with a local paper, which offered 25 passes daily to the boys who filled in the outline most completely and neatly. The beauty of the idea is that you can get many more interested than will come in on a contest where the entire picture has to be drawn. With this much already done, the rest looks easy, and as a result lots of boys will fill in who would not bother to do the complete head. And the stunt is beautifully simple. All you need is a mat of the star. From this two casts are made. One is printed straight and the other has the features routed out. The same thing can be done with a scene cut by routing out the metal inside the figure outlines or by making holes in various parts of the cut which must be reconstructed from the original. In the case of a halftone there is a wide latitude in judging, for the reconstruction may range all the way from the features to the full fill in for flesh tints. In the case of Keaton it might be good idea to offer a prize for the best smiling face. This would advertise his trademarked solemnity and add a little punch to the idea. But whatever way you want to work it, you have the foundation for a good new idea and one that will interest several times as many as a straight drawing contest.

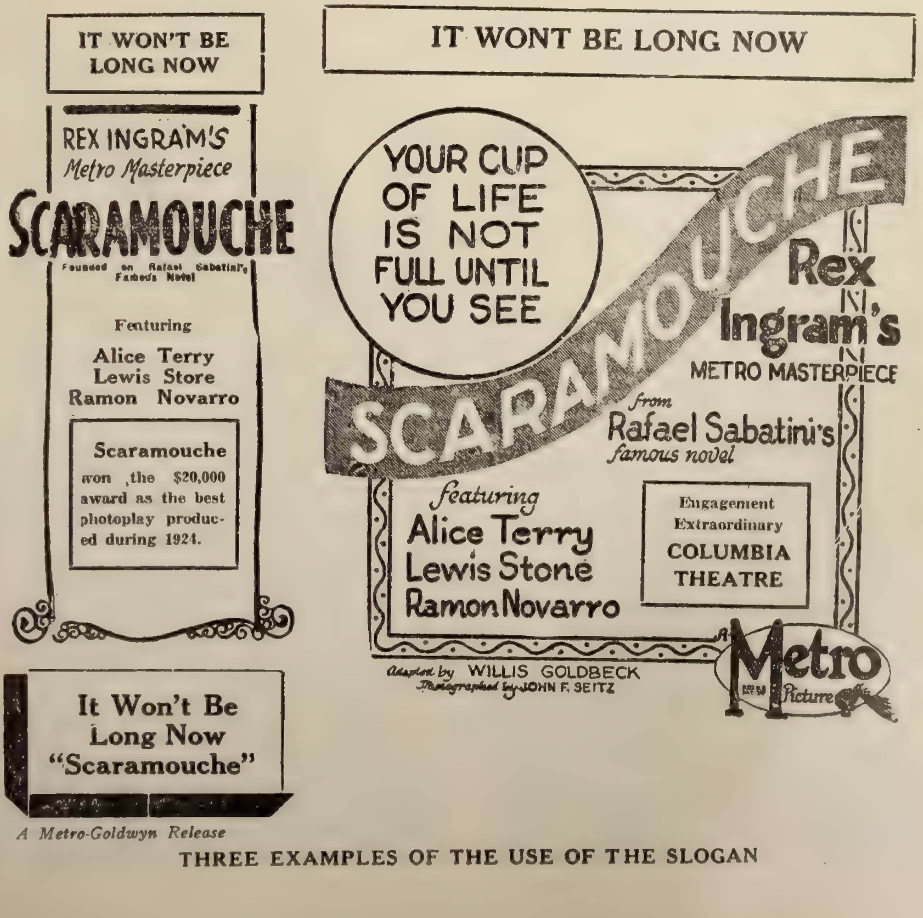

DRAW BUSTER KEATON, THEN SEE HIM IN FILM

BUSTER KEATON
BUSTER KEATON

Boys, here's your chance to see Buster Keaton, famous screen comedian, in his newest comedy, "Our ... showing of the picture will be given The outline will be printed again tomorrow and Thursday, and ...

A Metro-Goldwyn Release

THE NEWEST CONTEST


IT WON'T BE LONG NOW

REX INGRAM'S
Metro Masterpiece
SCARAMOUCHE
Founded on Rafael Sabatini's Famous Novel
Featuring
Alice Terry
Lewis Store
Ramon Novarro

Scaramouche won the $20,000 award as the best photoplay produced during 1924.

It Won't Be Long Now "Scaramouche"

IT WONT BE LONG NOW

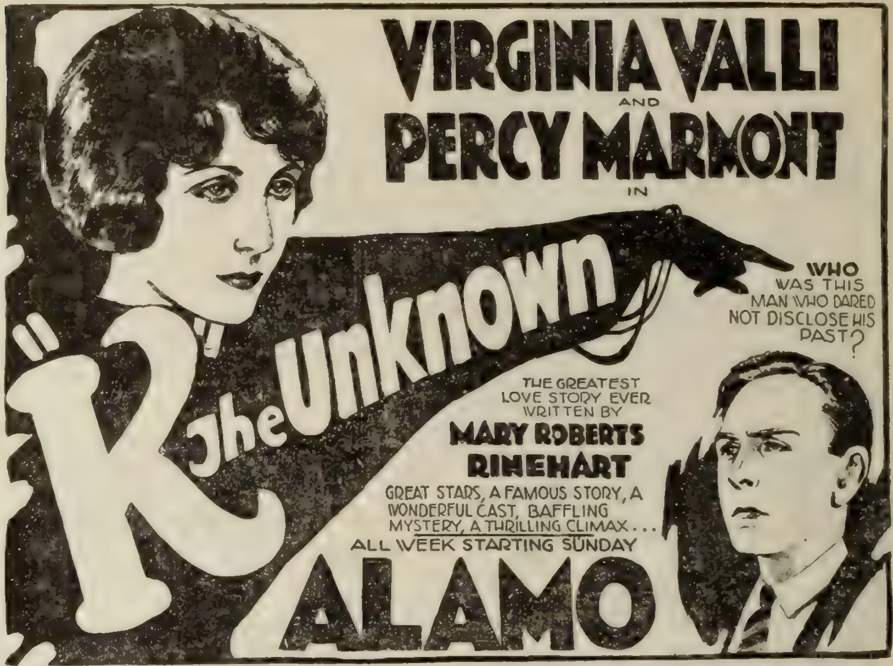
YOUR CUP OF LIFE IS NOT FULL UNTIL YOU SEE
SCARAMOUCHE
Rex Ingram's
METRO MASTERPIECE
from Rafael Sabatini's famous novel
featuring
Alice Terry
Lewis Stone
Ramon Novarro
Engagement Extraordinary
COLUMBIA THEATRE
Adapted by WILLIS GOLDBECK
Photographed by JOHN F. SEITZ
Metro Pictures

A Metro-Goldwyn Release

THREE EXAMPLES OF THE USE OF THE SLOGAN

All Hand Design Is Not Best Technique

"Drawn by Eugenia Johnson" is written on a number of samples of work from the Alamo Theatre, Louisville, Ky., and that is the chief trouble with them. They are entirely hand work. The design we reproduce is about the only one where there is a partial excuse for all hand work. With a clumsy compositor the lettering might suffer in this display. Most of the others are so framed that type not only could be used, but used to greater advantage than the drawn letter. In all of the drawing the work is well done; better done than usual. Miss Johnson is an artist and not merely an "inker in." There is strength, even vigor to her portraits and she does well with mass colors. If she would stop with that and let the printer perform his natural function she would produce a better than usual design. But, like so many artists, she seems to resent the presence of type within her space. She wants to do it all, and so she letters the entire space, to the detriment of the display. If hand work were better than a more regular cutting, it would be no time at all before the typefounders produced a series of faces in this style, but the Pen Print, of limited use, is about the only regular font, outside of the conventional scripts, because straight cut letters are more desirable. To throw away the advantage of legibility for the very doubtful "artistic" atmosphere is to waste some, often much, of the money paid for space. The only excuse for hand lettering is to get the exact display in a space so small that even a six point cannot be handled well. In a space one or two inches deep and one or two columns wide, especially where there is considerable drawn design to interfere with the setting in of the type, a hand lettering is permissible. But these spaces are all of them large. The sample shown in a five eights and other sizes run around a three nines or tens. Here it is possible to use type mortises, and in some of the designs about half of the engraver's bill could be saved, while the effect would be materially increased. Generally the comeback is that the printer does not have a sufficiently ornamental letter. We got that from three Pittsburgh press agents before Milt Crandall came on the Rowland and Clark Circuit. Now most of Milt's displays carry type. He bought a few fonts, and he gets a good result with from a quarter to a tenth of the other Pittsburgh spaces. He has paid the relatively small cost of the type many times over—and he still has the type. We think that if Miss Johnson will letter in the title and stars and let the printer get a chance at the rest, her very good art work will show to better advantage, and she will be helping the house to better sales. She has good ideas of display, and she can get these worked out in type if she will stand over the printer a couple of times.

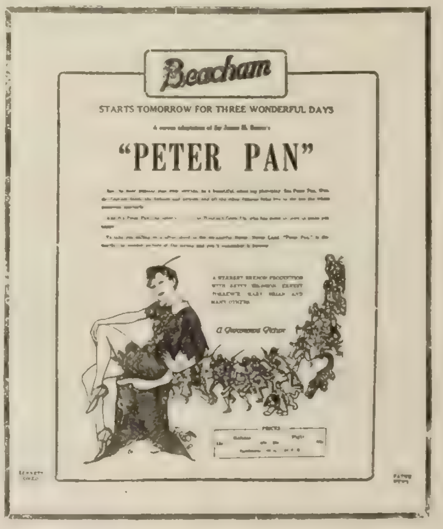

VIRGINIA VALLI
AND
PERCY MARMONT
IN
"K" The Unknown
WHO WAS THIS MAN WHO DARED NOT DISCLOSE HIS PAST?
THE GREATEST LOVE STORY EVER WRITTEN BY
MARY ROBERTS RINEHART
GREAT STARS, A FAMOUS STORY, A WONDERFUL CAST, BAFFLING MYSTERY, A THRILLING CLIMAX . . .
ALL WEEK STARTING SUNDAY
ALAMO

A Universal Release

GOOD DRAWING, BUT RATHER WEAK LETTERING

Two Displays of Unusual Interest

Two advertisements from Frank H. Burns, of the Beacham Theatre, Orlando, Fla., very markedly show the advantage of a big attractor over a group cut. Both displays are good, but the attention value of the large figure is greatly in excess of the smaller one, though this is only about an inch and a half deeper than the other, and of the same width—a six column. Mr. Burns, who is publicity manager for H. B. Vincent, has developed the white border almost into a trade mark. Generally he uses this device to save space, but for Peter Pan an extra space was taken. The cut is the press book four column size. It made a nice display, and of course it was backed up by a lot of press work. But the second day announcement is so much better in its attention-getting quality that there is scarcely any comparison. This cut was planned for a full page advertisement, but it does as well; perhaps better, as a six sixteens, because here it fills the space and is more dominant. In a general way it is a poor idea to permit a cut to take up so much space. Were this more than a single figure, the rule would hold good here, but since the cut shows only the figure of Peter, it is disposed of at a glance and the eye seeks the copy. That is what makes the overlarge cut (in proportion to the space,) dangerous. The eye and the mind are so busy looking at the cut details that they overlook the text. With only the single figure this does not hold true, and the idea of Peter dominates the mind while the copy is being read. Precisely the same cut area showing a lot of people or many happenings would defeat the advertising aim, but the single bold figure helps. This is one of the prettiest displays that Mr. Burns has ever sent in, and the reason it is sightly is that he has not overcrowded the white space with a lot of talk. He still holds to the value of white space and does not cloud the cut by bedding it in type. The essential copy is that in the upper left hand corner. Below it is a repeat and extension of the opening.



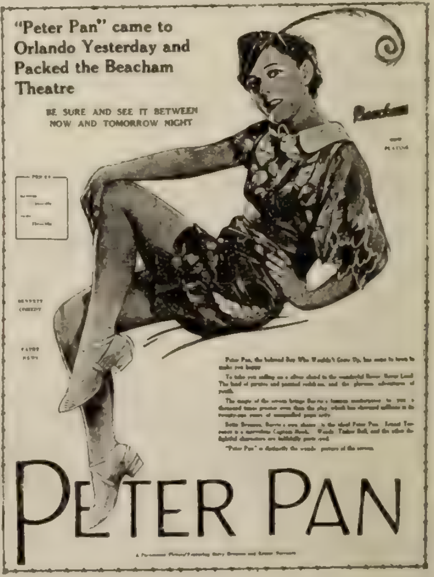
Beacham

STARTS TOMORROW FOR THREE WONDERFUL DAYS

"PETER PAN"

A Paramount Release

A SIX FIFTEENS



"Peter Pan" came to Orlando Yesterday and Packed the Beacham Theatre

BE SURE AND SEE IT BETWEEN NOW AND TOMORROW NIGHT

PETER PAN

A Paramount Release

ONE INCH LONGER

"Heart of a Siren"

Barbara LaMarr in One of Best Vamp Roles of Her Career, with Conway Tearle and Good Cast

Reviewed by Tom Waller

Barbara LaMarr may be considered to do the finest work of her screen career in "Heart of a Siren." As the temptress, to whose wiles all men encountering her succumb sooner or later, Miss LaMarr has a languishing and gorgeously costumed role and the picture proves she is unhesitant in manifesting an acute knowledge of these points. Her long lashes, limpid eyes and swaying form occupy the center of the camera's focus.

Playing opposite her is Conway Tearle. His essay of the part of the young Englishman whose coldness transforms by degrees into a passionate and sincere love for the siren is quite convincing.

A touch of excellent comedy—the kind that is genuine and thus mirth-provoking—is afforded at well timed intervals by William Ricciardi and Clifton Webb, ex-toreador now "bull thrower," and valet to the siren, respectively.

The story, although like one of many of its kind, is secondary in view of Barbara's fine performance, a good cast under splendid direction, and lavish sets of a Southern Europe atmosphere.

As far as moral tone goes, we would say that the picture is suitable for any theatre, showing on any of the seven days a week.

This production is being distributed by First National.

Cast

Isabella Echevaria	**Barbara LaMarr**
Gerald Rexford	**Conway Tearle**
John Strong	**Harry Morey**
Mario	**Paul Doucet**
Maxim	**Clifton Webb**
Emelio	**William Ricciardi**

Adapted from the William Hurlburt play by Frederic and Fanny Hatton.

Directed by Phil Rosen.

Length, 6,700 feet.

Story

Isabella with her retinue of servants arrives at a fashionable French hotel where she encounters many of her cast-off admirers. She determines to bring Gerald, a young Englishman stopping at the hostelry, to his knees because of his coldness towards her. She follows Gerald and his mother to Paris and there, through an artist friend, arranges an accidental meeting. Gerald proclaims his love and Isabella admits affection has supplanted her desire for vengeance. Isabella and Gerald are enraptured when Gerald's mother succeeds in persuading the siren to break with the Englishman. It is not until after his engagement is announced to another woman that Gerald learns of this from his artist friend. He reaches Isabella and proclaims his desire to marry her just after she has taken a potion from a bottle labled poison. The fluid turns out to be harmless and happiness is the close.

"On Thin Ice"

Warner Brothers Offer Crook-Mystery Romance with Tom Moore and Edith Roberts as the Stars

Reviewed by C. S. Sewell

With Tom Moore and Edith Roberts as the stars, Warner Brothers are offering a crook-mystery story, "On Thin Ice," which tells the tale of a gang who believe that a girl who has been railroaded to jail knows the whereabouts of stolen money and endeavor to make her tell where the loot is by gaining her confidence. Her innocence is finally proven, the mystery cleared and the girl marries one of the crooks who is influenced by her to reform.

The story follows largely along conventional lines of pictures of this type and moves along easily. There is not very much action, although the theme is melodramatic, the appeal being based on sympathy for the girl, the mystery element and the romantic angle, much dependence being placed on characterization to aid in holding the audience interest.

Edith Roberts gives a sincere and praiseworthy performance throughout and is a good selection as to type. Tom Moore is well cast as the crook who, while posing as the girl's long lost brother, falls in love with her and gives up his criminal career. William Russell is good as the leader of the gang, who also turns one "straight" trick before he dies. Theodore Von Eltz is capable as a young doctor in love with the girl, but these scenes tend to confuse the love angle and do not advance the plot as he is dropped just as the girl is shown becoming quite interested in him. The types selected for the members of the gang are excellent and the atmospheric touches are good.

"On Thin Ice," while not a striking production of its type, should prove of average entertainment value for patrons who like stories of the underworld in which there is a mystery angle and a romance between the innocent girl and a criminal who reforms.

Cast

Chuck White	**Tom Moore**
Rose Lore	**Edith Roberts**
Dapper Crawford	**William Russell**
Mr. Jackson	**Theodore Von Eltz**
Harrison Breen	**Wilfred North**
Female Crook	**Gertrude Robinson**
Gangster	**The Texas Kid**
Gangster	**Jimmie Quinn**

Based on novel, "The Dear Pretender," by Alice Ross Colver.

Adaptation by Daryl Frances Zanuck.

Directed by Mal St. Clair.

Length, 7,046 feet.

Story

A bank is robbed and Breen, the vice president demands the crooks be brought to justice. Rose Lore comes in with a satchel and tells a hard luck tale about a lost brother and that her father has just died, and returns the satchel, which she claims was thrown over a fence and landed at her feet. When opened it contains only washers and newspapers. Rose is convicted but freed on parole and detectives try to follow her to get a line on the loot. Dapper Crawford who engineered the robbery, believes Rose knows where it is, so he gets a henchman, Chuck to pose as her long lost brother. The three go away to the country but can get no information from Rose, and finally give up but not until Chuck has fallen in love with her and determined to go straight, and Dapper has disclosed the fact he is not Rose's brother. Dapper traces the washers and sends for the real criminal and also for Rose, intending to use her to blackmail him. Chuck hears of this and comes to Rose's rescue. The detectives break in as Dapper and Chuck are fighting, and one of the gangsters shoots Dapper. He persuades the police to give him a chance to clear up the mystery, and it proves that the bank vice president is the real crook. Rose is vindicated and marries Chuck who becomes a traffic cop.

"The Boomerang"

B. P. Schulberg Offers Entertaining Romantic Comedy Adapted From David Belasco Stage Play

Reviewed by C. S. Sewell

One of David Belasco's long list of stage successes "The Boomerang" written by the popular playwrights Winchell Smith and Victor Mapes, is now being offered on the screen by B. P. Schulberg as a Gasnier production with Bert Lytell and Anita Stewart.

There is a clever underlying theme to this picture which concerns a doctor who unable to make a success as a physician, styles himself a psycho-analist opens a sanitarium, specializing in "heart troubles" and is flooded with patients. Among these is a lady clairvoyant who to find out how he gets away with his scheme, gets a job as one of his nurses. The doctor scoffs at love and the title comes from the fact that his theories all prove a boomerang and he falls madly in love with this nurse.

The picture starts out as a straight romantic comedy drama with quite a bit of satire and some sophisticated and epigrammatic subtitles that are witty and amusing. As it progresses, however, the comedy gets broader and finally there are several farce comedy situations such as two conspirators hiding in the girl's bedroom, and three sets of strong arm men successively kidnapping her from each other.

The picture has some clever and effective situations and should provide good entertainment for the average patron, for the romantic side is worked out in a pleasing way and there are a number of amusing moments that will get laughs; it would seem, however, that the full comedy possibilities particularly in the farcial situations have not been realized.

Anita Stewart does excellent work and is unusually attractive as the heroine, and Bert Lytell gives a good portrayal of the doctor who gets hit by his own boomerang. The remainder of the cast is in capable hands. Ned Sparks scores in an unusual type of comedy role as a chap who is always on hand to prevent suicide and send the patient to the sanitarium. A clever and amusing angle to the story is the manner in which the doctor-hero uses the same remedy, jealousy, to cure all of his patients, and the way the girl usese this treatment to advantage in her own case.

Cast

Virginia Zelva	**Anita Stewart**
Dr. Sumner	**Bert Lytell**
Budd	**Donald Keith**
Grace Tyler	**Mary McAllister**
Bert Hanks	**Ned A. Sparks**
Poulet	**Arthur Edmund Carewe**
DeWitt	**Philo McCullough**
Gordon	**Winter Hall**

Based on play by Winchell Smith and Victor Mapes.

Adapted by John Goodrich.

Directed by Gasnier.

Length, 6,714 feet.

Story

Finding that no patients were coming his way, Dr. Sumner opened a sanitarium, called himself a psycho-analyst and specialized in affairs of the heart, his principal remedy being to arouse jealousy. About this time, Virginia Zelva, raised as a clairvoyant by a foreigner, Poulet, decided that as business was slow she would find out how Dr. Sumner got away with his line of stuff, so she entered his establishment as a nurse. One of her first cases was that of Budd, a young chap, and Dr. Sumner who made fun of love, calling it a sordid game, found himself interested. DeWitt, an unscrupulous lawyer learned that Virginia was the niece of a wealthy man, and made love to her even trying to kidnap her, to further his own ends. Poulet also sought to have her pose as this heiress. Both enter the sanitarium stealthily and Dr. Sumner finds them. Suddenly he discovers his treatment has been a boomerang and he is madly in love, so he plans to kidnap Virginia. At a costume ball, DeWitt's men grab her, the doctor's men take her away from them, and two others get her and place her in a car with the doctor. Finally, the car stops and the masked men make them kiss each other, when it develops one of them is Virginia's uncle, who says he has known all along though she is too good for the doctor, he can have her as his wife.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Don't Worry"

(Universal—Comedy—Two Reels)

In this Century two-reel comedy distributed by Universal Wanda Wiley appears as a country girl in outlandish clothes who comes to live with a rich uncle, a cough drop manufacturer, and succeeds in capturing several rival manufacturers who try to steal the formula. The picture is filled with slapstick action and rough and tumble stuff, including a scene in which the star has a hard time to keep from falling on a highly polished floor. There is the familiar lot of running around and knockabout action, use of trap doors, etc. Miss Wiley's work is up to its usual high standard and there are a lot of situations that will appeal to the slapstick fan and get the laughs. Altogether it is an average number of this series.—C. S. S.

"Dynamite Doggie"

(Educational—Comedy—Two Reels)

Al St. John in this Tuxedo Comedy provides entertainment that, because the humor is not forced and because every slightest move isn't supposed to be funny, gets across with a punch each time that a real gag is put over. It chiefly concerns a youth in love with a girl and in fear of her bulldog and of her father. Father supplies his bit of comedy by sicking the dog on the youth; then the action has to do with St. John and the dog. He succeeds in making a friend of it by feeding it, but having included a time bomb in the dog's food, he tries desperately—and fails—to give it the slip. At last, on shipboard, the youth and girl think they are safe and the dog left behind. It appears as the zero hour comes, but the bomb explodes in the water when the dog is taken sea-sick. This animal is very clever and the work of the players is excellent. The subject ought to please almost every type of audience.—S. S.

"The Storm"

(Red Seal—Cartoon—One Reel)

This is one of the best of the recent Out of the Inkwell cartoons drawn by Max Fleisher and distributed by Red Seal. It shows the familiar little clown disobeying the cartoonist's warning that a storm is approaching and refusing to return to the ink bottle, saying he must exercise the baby. He gets caught in a severe storm and separated from the child. The storm is a regular hurricane and before it is over baby and clown have an awful time. There is good comedy, plenty of pep and a lot of clever imaginative touches in this cartoon and it should prove good entertainment for any type of audience.—C. S. S.

"Excuse My Glove"

(Pathe—Comedy—Two Reels)

In this, the Spat family stages a society prize fight in their home, hoping to thus get in thick or thicker with the elite. Ambrose, the brother, is scheduled to put on the gloves with a tough egg of a pugilist, but sees the "pug" work out in his gymnasium and fakes a broken arm. Tewksbury Spat then is forced to substitute in the ring and immediately his troubles multiply. He is knocked out several times but saved from a losing count by his wife, who is timekeeper. The pug's wife objects to this and a free-for-all fight starts. The butler turns off the light. When they go on again, Mrs. Spat stands triumphant over the prostrate bodies of everyone else. It is excellent fun, with plenty of atmosphere and color, and Frank Butler, Sidney D'Albrook and Laura Roessing do fine work.—S. S.

"Shorts" Reviewed In This Issue

Both Barrels (Universal)
Cowpuncher's Comeback, The (Universal)
Captain Kidd (F. B. O.)
Do You Remember (Red Seal)
Don't Worry (Universal)
Dynamite Doggie (Educational)
Excuse My Glove (Pathe)
Giddap (Pathe)
Girl Problem, The (Universal)
House of Flickers (Fox)
Judge's Crossword Puzzle (Educational)
Merrymakers (Educational)
Pathe Review No. 10 (Pathe)
Pathe Review No. 11 (Pathe)
Pie Man, The (Pathe)
Storm, The (Red Seal)
Storm King (Universal)
Traps and Troubles (Pathe)
Zowie (Pathe)

"The Cowpuncher's Comeback"

(Universal—Western—Two Reels)

One of Universal's series of westerns released under the Mustang brand, with horses and the activities of horse thieves taking the place of herds and cattle rustlers. Art Acord, the hero, appears as a chap who is erroneously convicted of horse stealing and returns and clears his name by rounding up the gang. Acord does not show to especial advantage in this film, in which the continuity is jumpy and at times hard to follow. There is the usual amount of familiar type of action here for the western fans, but altogether it is hardly up to the average of pictures of this class.—C. S. S.

The House of FEATURETTES

announces that

"IF MATCHES STRUCK" one of Red Seal's "GEMS OF THE SCREEN" is playing Stanley's Victoria, Philadelphia.

"KO-KO THE BARBER" (Out-of-the-Inkwell) playing Rialto Theatre, N. Y., this week. Second week on Broadway.

"STRATFORD ON AVON" for celebration of Shakespeare's birthday, week of April 20th, is now ready for booking.

Red Seal has a specialty release for all occasions.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

"Giddap"

(Pathe—Comedy—Two Reels)

Billy Bevan, Helen Mehrmann, Yorke Sherwood, Kathryn McGuire and Andy Clyde head the cast of this Mack Sennett comedy about a polo match gone wrong. The fun is fast and furious, the gags many and good and the burlesque characterizations by the different players excellent. Sennett certainly is a genius at crazy characterizations as well as gags. Most of the action is the chase of the polo players after the runaway ball. This lights in all sorts of players—ash cans, wagons, women's hats—and destruction follows fast in its wake. Much of the stuff is familiar, but, treated from a slightly different angle, it scores. Del Lord directed from the story by Felix Adler and Jefferson Moffitt. Adler and A. H. Giebler provided clever titles.—S. S.

"Do You Remember"

(Red Seal—Novelty—One Reel)

The most striking feature about this Cranfield and Clark subject released by Red Seal is the novel manner in which the views are introduced, the film being in reality a series of scenic shots of beautiful spots in England. A couple is shown having a little disagreement. The husband gets an album of snapshots and shows his wife scenes of many places they visited together, and she soon forgets her anger. As the pages of the album are turned, each picture dissolves from a still into a moving picture of the same subject, with flowers and leaves waving and the animals and birds in motion. In some instances the camera is allowed to panoram over the surrounding scenery. The change from still to motion photography is done with unusual smoothness. It is an entertaining novelty that should please the average patron.—C. S. S.

Pathe Review No. 10

(Pathe—Magazine—One Reel)

The chief feature of Pathe Review No. 10 is the second installment of "The Origin of Man," pictures showing the Roy Chapman Andrews expedition into Mongolia. It was during their search for fossils that the explorers chanced upon the desert dwellers who are brought to America in film form. Other subjects in the reel are "Making Friends With Birds" and views of Seattle in Pathecolor. This last is one of the "Visiting Our Own America" series.—S. S.

"The House of Flickers"

(Fox—Comedy—Two Reels)

This Imperial Comedy is immensely entertaining and it ought to tickle exhibitors because it deals with their problems. Now that a comedy about an exhibitor's troubles has been done, we wonder why nobody thought of it before. It contains a lot of fun for the general public and it offers an exhibitor an alibi for an occasional slip in putting on a show. In this case the trouble starts because of the projectionist. A monkey aids in the confusion until, finally, hurried splices are made in the film and scenes appear on the screen upside down, sidewise and without relation to each other. This comedy is a peach for diplomatically advising the public as to a theatre owner's difficulties, and will atone in an audience's mind for many feet of rainy film and breakages. Every bit of it is funny and some parts are screamingly so.—S. S.

"Storm King"

(Universal—Western—Two Reels)

Universal's series of two-reelers issued under the Mustang brand are westerns in which horses take the place of the familiar cattle, with the activities of horse thieves replacing those of cattle rustlers. In this one the action centers around the hero, who thwarts the plan of the villain to not only clean out a drove of horses but to steal "Storm King," a very valuable stallion. To do this the villain makes love to the girl and persuades her to elope, but the hero comes to the rescue. There is considerable action and a lot of good riding in this film, in which Edmund Cobb appears as the hero. It is of average entertainment value.—C. S. S.

"Judge's Crossword Puzzles"

(Educational—Novelty—One Reel)

This is the second of the series of animated cross-word puzzles offered by Educational. A guide definition is given and the patron has a few seconds in which to guess the answer, which is then filled in. The definitions are in a comic vein and are followed by amusing comments. It should prove interesting where cross-word puzzles are the vogue.—C. S. S.

"Traps and Troubles"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight, produced under the direction of John Hawkins, follows along the lines of previous Sportlights dealing with the subjects of golf and is interestingly done, with plenty of human interest as well as exhibitors of technique on the part of star golfers. The duffer and the fanatic playing in the snow are shown, as well as such professional players as Walter Hagen and Sarazen.—S. S.

"The Pie Man"

(Pathe—Cartoon—One Reel)

In this Aesop Film Fable, Paul Terry has his funny characters rob a pie man's cart and render his life miserable. Again the cartoon shows a wealth of imaginative humor and is replete with excellent drawings.—S. S.

Pathe Review No. 11

(Pathe—Magazine—One Reel)

"The Life Story of the Cabbage White Butterfly," one of "The Secrets of Nature" series and produced with the co-operation of the Natural History Museum of London, is the principal feature of this reel. It shows interestingly how an ugly caterpillar becomes a beautiful winged creature. Other subjects are views of New Orleans in the "Visiting Our Own America" series and "Assorted Steps," the inside story of a dancing diversion.—S. S.

"Zowie!"

(Pathe—Novelty—One Reel)

This is the first of a series of Stereoscopiks to be issued by Pathe. Cardboard spectacles, with one gelatine lense of red and one of green, are provided. The subject is hugely interesting. The first examples of characters apparently stepping out of the screen and coming toward you are decided novelties, but the best is reserved for the last, when a lariat and a baseball and a bug on the end of a stick come whirling into your very face, it seems. The illusion is perfect.—S. S.

"Both Barrels"

(Universal—Drama—Two Reels)

Jack Perrin is featured in this two-reel Mustang Picture. It is a typical western story dealing with the purchase of a salted mine, the discovery of a vein of real gold, a gun fight to retain control of it, a race to file the claim first and a love affair. The characters are the sucker purchaser, a mine shark and swindler, a girl who runs a restaurant and her invalid mother and a Chinese cook. All of them are well played. This subject possesses merit for those who do not recognize it as having a time-worn plot.—S. S.

"The Girl Problem"

(Universal—Comedy—One Reel)

This is one of the Sweet Sixteen Comedies. Betty leaves Art's car when he's gone for gas and drives off with Ed, a rival. Art suspects foul play, as there are tramps nearby, but the "foul" turns out to be a fowl the tramps have stolen. Later, Art's father tries to solve his son's algebra problem while the latter visits Betty. Six hours later Art is shooed home by Betty's dad and finds his father still struggling with the problem—and the wrong lesson, at that. This subject shows a good understanding of youth and contains some effective comedy.—S. S.

"Merrymakers"

(Educational—Comedy—One Reel)

The characters in this Cameo Comedy, played by Cliff Bowes and Virginia Vance, are sweethearts about to undergo the perils of matrimony, though a loud-snoring father doesn't approve and a mischievous brother makes life miserable for all about him. Therefore, home proving an impossible place for billing and cooing, the two visit the Blue Mouse Cafe. Here an ex-sweetheart of the girl provides slapstick humor. This subject largely consists of gags, none of them particularly new but all effectively done. It has average merit.—S. S.

"Captain Kidd"

(F. B. O.—Cartoon—One Reel)

The cartoonist gives his version of Captain Kidd in this Bray Studio cartoon, released through F. B. O., of the same title. It is interesting to note how the artist is able to intermingle with the creatures of his pen. This cartoon should prove itself an entertainer in any theatre.—T. W.

Mary Brian (left) and Esther Ralston in a scene from Paramount's "The Little French Girl."

Bachmann Sets Release Date on Schulberg Films

J. G. BACHMANN, vice-president and general manager of distribution for B. P. Schulberg Productions, has set the release dates of the remainder of the company's program for this year.

With James P. Hogan's "The Mansion of Aching Hearts," now ready for first runs, the release on the Schulberg schedule will be "The Boomerang," a screen version of the famous David Belasco's stage play. This is the second Schulberg special offered this year, the first being "Capital Punishment." Gasnier directed "The Boomerang," which is a comedy drama featuring Anita Stewart, Bert Lytell and Donald Keith.

The last week in April, Gasnier's next production, "Faint Perfume," will be ready for exhibition dates. This novel by Zona Gale was one of the three best sellers of 1922, and is soon to be dramatized on the New York stage by Brock Pemberton. It is now being made with an all star cast which includes Alyce Mills, a recent Schulberg find who has been signed to a long contract.

"My Lady's Lips," by John Goodrich, will follow "Faint Perfume" on May 15. James P. Hogan is directing this society story.

On June first the last B. P. Schulberg Production for this season will be ready. This is "When a Woman Reaches Forty," a story which has caused much interest because its author, Royal A. Baker, is motion picture censor for the city of Detroit. Production on this story will begin as soon as Gasnier completes "Faint Perfume."

The Schulberg lot in Hollywood is working at full speed. In addition to completing this year's releases, preliminary work on the first four pictures for next fall is under way.

ANTONIO MORENO

Now working in Rex Ingram's production, "Mare Nostrum," for Metro-Goldwyn. Alice Terry is playing opposite Antonio.

Six from Abramson

In about a month Ivan Abramson will begin working on the first of a series of six productions he intends making in the next twelve months. They are to be fashioned after "Lying Wives," the production that Abramson has just finished shooting on, and is now editing and titling. That is, Mr. Abramson intends giving each one of the six a powerful and moral-teaching story and an all-star cast.

New Tuxedo Comedy

"Dynamite Doggie" has been selected as the title of the next Educational-Tuxedo Comedy. It will present Al St. John and the Tuxedo cast in one of the comedies made before this star joined the Mermaid forces.

Sally O'Neil, New to Screen, Has Lead in Neilan's "Patsy"

A GIRL by the name of Sally O'Neil, who has had no previous experience in pictures, was selected by Marshall Neilan for the leading feminine role in his next Metro-Goldwyn-Mayer production of "Patsy," which has already been started.

William Haines is playing opposite her, it was announced this week, and Charlie Murray, Ford Sterling and Hank Mann are also in the cast of "Patsy."

"Patsy" is of Neilan's own authorship, and although the director is "shooting from his cuff," studio officials are not perturbed, since Neilan worked without a scenario on several of his most notable successes.

The story of Sally O'Neil's sudden rise to the fame which this will mean to her, is a real Cinderella tale of the movies. Neilan and his wife, Blanche Sweet, who has the leading role in her husband's new Metro-Goldwyn-Mayer production, "The Sporting Venus," saw Miss O'Neil for the first time among the guests on the dance floor atop a Los Angeles hotel. They were so impressed by her beauty that an interview was arranged, and a screen test given Miss O'Neil. The result of the test was that she was chosen for the lead in Neilan's new production.

Robert Z. Leonard directing Paulette Duval and Lewis Stone in a scene from Metro-Goldwyn-Mayer's "Cheaper to Marry."

Malcolm McGregor Signed

Becomes Thirty-Ninth Member of Metro-Goldwyn Stock Company

Malcolm McGregor was made a featured Metro-Goldwyn-Mayer contract player last week, it was announced by Harry Rapf, studio executive. He is the thirty-ninth member of the stock company, Pauline Starke also having just been signed.

McGregor has the leading role opposite Norma Shearer in Monta Bell's "Lady of the Night." It was his work in this film that brought him the Metro-Goldwyn-Mayer contract.

He is now appearing opposite Eleanor Boardman in Frank Borzage's production of "The Circle," Somerset Maugham's stage success adapted by Kenneth Clarke.

"Seven Chances" at the Capitol

Buster Keaton's long awaited feature comedy, "Seven Chances," will have its world premiere at the Capitol Theatre the week of March 15th.

GEORGE FITZMAURICE

Director of Samuel Goldwyn's pictures, for First National release.

Sawyer-Lubin Exploitation on "Heart of a Siren"

THE Associated Pictures Corporation, producers of Sawyer-Lubin features starring Barbara La Marr, appreciates the value of publicity and believes in giving its product all the exploitation possible. It is the contention of Mr. Herbert Lubin, secretary of the corporation and an executive of wide experience in motion pictures, that the policy of "letting George do it," in this case the distributor, is unfair both to exhibitor and producer.

"An active publicity department and a liberal exploitation appropriation is an absolute necessity for every producing organization that is in the industry to stay and is planning for future growth," said. Mr. Lubin recently. "The publicity that can be obtained during the months it takes to prepare and film a picture, has direct box office value for the exhibitor and the wise producer sees that his name is identified with all his productions, by staging an effective advertising campaign before his picture is turned over to the distributor.

"In pursuance of our established policy a vigorous publicity and advertising campaign is being waged on behalf of 'Heart of a Siren,' in which Conway Tearle, Harry Morey, Clifton Webb, Arnold Daly, Ida Darling and others appear in support of Barbara La Marr. This includes a series of page advertisements in the leading trade journals, which will appear weekly until the picture is released, mailing reprints of these advertisements to exchanges, franchise holders and first run theatres, along with photographs of Barbara La Marr in character. An attractive booklet stressing the strong box office appeal of this La Marr picture is being prepared for mailing to exchanges, franchise holders and first run exhibitors. A personal letter from Miss La Marr on one sheet board, with photos of the most striking situations in the picture, will be prepared for exhibitors, and an especially prepared insert is being sent to many thousand movie-goers throughout the country, who have requested fan photos of Barbara La Marr since 1922, when the policy of keeping these names and addresses on file was instituted.

"Newspapers throughout the United States and Canada have been publishing publicity material on 'Heart of a Siren' for months back and pictures of the players and production have been supplied rotogravure editors for reproduction in their pages.

"All the foregoing is by way of advance publicity and will, of course, be supplemented by the splendid exploitation given their releases by First National Pictures, Inc.

Rayart Salesmen in New York for Conference on Fall Program

W. RAY JOHNSTON, of the Rayart Pictures Corporation, announces that a conference has been called at the New York offices of that organization for all executives connected with the sales and advertising departments for next week to lay out the advertising and sales plans for the fall program of Rayart Pictures.

Wally Jackson, Eastern representative, and Tom Curran, Midwestern representative, have both reached New York to take part in laying out the fall program and to discuss with Mr. Johnston the type of product required in the various territories.

The Rayart program, with a few production plans to be completed, are practically set for the fall market.

Harry J. Brown will make a series of eight Reed Howes' specials to be released at intervals of one every six weeks. These will be directed by Al Rogell. The first four pictures of the new group will be "The Crack of Dawn," an auto racing story; "Racing Romance," a race horse story; "The Devil's Double," a Central American revolution picture; and "The Gallant Fool," a fast action comedy-drama.

Brown will also produce a series of eight five-reel comedy-drama fight pictures featuring Billy Sullivan, who starred in the fourth series of Leather Pushers. The first picture will be "The Fear Fighter," by Grover Jones.

Harry Webb will produce a second series of eight Whirlwind Westerns starring Jack Perrin—first release in September.

There will be four specials on the Rayart program, the first of which will be "The Beloved Pawn," from Harold Titus' novel of the same name. Comedies and serials will complete the Rayart program for 1925-6.

Art Department for Chadwick

Further evidence of the increased activities of Chadwick Pictures Corporation is the installing of an art department under the direction of Howard Simon, former staff artist of the New York Tribune, who has recently returned to New York after a protracted stay in Europe.

Within the past week Chadwick has also opened offices in Los Angeles, where I. E. Chadwick, president of the corporation is personally supervising production of four new pictures. E. Lanning Masters has been engaged to take charge of the West coast publicity staff.

Clifton Webb performing one of the innumerable duties required of her secretary by Barbara LaMarr in her role of Isabelle Echevaria, whose beauty brings all men to her feet in "Heart of a Siren," a Sawyer-Lubin production, to be released by First National.

Belasco Prod's. Get Rights to Stage Play, "Three Faces East"

A. H. SEBASTIAN, general manager of Belasco Productions, Inc., releasing through Producers Distributing Corporation, has just issued an announcement revealing the closing of negotiations for the motion picture rights of "Three Faces East," universally recognized as the most successful play of spy intrigue ever presented on the American stage.

"Three Faces East" was written by the well known dramatist and scenarist, Anthony Paul Kelly, and as a stage play it enjoyed enormous popularity, running for almost two years in New York City.

The big feature of "Three Faces East" is its element of suspense and the uncertainty of its denouement. The audience not only suspect the wrong persons; they suspect practically every character in the play; and the tension is relieved only at the last moment. The story is laid in Central Europe in war time, and a terrific air raid by the enemy is included in the melodramatic action.

"In securing the film rights to 'Three Faces East,'" says Mr. Sebastian's statement, "we feel that Belasco Productions, Inc., has obtained one of the most valuable pieces of theatrical property in America, and a fitting successor to 'Friendly Enemies,' starring Weber and Fields, which we have just completed. The fact that we have secured this remarkable play indicates our determination to adhere to the production of the finest plays and books it is possible to obtain. As in the case of our previous pictures, the present production will be distributed by the Producers Distributing Corporation.

"The dramatic quality of 'Three Faces East' is tremendous. There are wheels within wheels, and one character after another is subtly revealed as a participant in the great counterplots of espionage. But there is never a possibility of deciding on which side any person is operating, and the audience is worked up to a pitch of excitement such as I have seldom seen in a theatre.

"Preliminary preparations for film production are now being undertaken, and a further announcement of our plans will be issued within a short time. I can promise, however, that cast and director will be thoroughly in keeping with the importance of the play itself.

Working on "Faint Perfume"

Gasnier has terminated his annual vacation in New York and has returned to the coast where he is already at work on the screen version of Zona Gale's novel, "Faint Perfume." Alyce Mills, new Schulberg player, has a prominent role in this feature which will be a spring release on the schedule of B. P. Schulberg Productions.

Edmund Lowe and Barbara Bedford in "Once in a Lifetime," a William Fox presentation.

Duncan Sees 1925 Biggest Year in Vitagraph's History

JOHN M. DUNCAN, personal representative of John B. Rock, General Manager of Vitagraph, spent last week in New York conferring with Mr. Rock on the distribution plans of Vitagraph's coming 1925-1926 pictures. These productions are now being made ready, scenarios are being assigned to writers and directors are being selected. They will be made from standard works of the most popular writers of the day—novelists and playwrights whose output has ridden at the top in human interest, dramatic action and punch; and everyone will have passed the test Albert E. Smith, President, puts to all Vitagraph pictures, the test of clean, wholesome entertainment values.

Johnny Duncan brought great news to Johnny Rock from the outlands. The Vitagraph series pictures are being snapped up by exhibitors.

"They want Vitagraph product and Vitagraph helps," Mr. Duncan reported. "Vitagraph spells service for the exhibitor—it is the exhibitor's friend, one prominent theatre owner in Ohio told me on this last trip. He took our whole strip right up to and including 'Baree, Son of Kazan.'

"The best sales talk Vitagraph men have had while I've been with the organization, and, that's just a little less than ten years, has been service for the exhibitor, good prints, excellent posters and advertising units and—fair play.

"Exhibitors are praising Vitagraph's leadership in providing tax-free music cue sheets. They tell me that they knew when they sent in their plea for relief in this that Vitagraph would be the first to come to their aid and provide these tax-free cue sheets. 'Vitagraph is always away ahead of any other company in working for the benefit of the exhibitors,' one theatre owner told me.

"I have recently toured Ohio, Kentucky, West Virginia and Indiana. I find a steady development in theatre building, a wholesome growth in the market for excellent pictures. The exhibitors are beginning to mobilize their play dates, as suggested by Sydney S. Cohen in a recent statement. They see the writing on the wall—if they do not protect themselves against the distributors-producers-theatre-owning combines they know they will see the day when their own walls will tumble about them before the competition of these combines. That's why they are booking Vitagraph pictures—they know Vitagraph is independent, owns no theatres, and plays fair."

Marjorie Daw and Will Nigh in a scene from "Fear-Bound," a Nigh-Smith production for Vitagraph release.

"Red Pepper"

"Red Pepper" will be the first Educational-Mermaid Comedy in which Al St. John, formerly with Tuxedo Comedies, will appear. He will be supported by Judy King and Babe London.

"Lefty" Flynn and his charming leading lady in "O. U. West," an F. B. O. western special.

Film Booking Offices Buy Laura Jean Libby Stories

THE works of Laura Jean Libby, who died several months ago, are at last to reach the screen.

J. I. Schnitzer, vice-president of Film Booking Offices of America, Inc., announces that contracts have been signed which give to that organization the right to produce and distribute throughout the world four of Miss Libby's most famous novels, with an option of an additional forty. This will bring before another generation the novels of an authoress who was unquestionably the leading exponent of the romantic school of writing in America, if not in the world.

The works of Laura Jean Libby, which have still a very considerable sale in this country, were perhaps more widely disseminated in her heyday than those of any other living writer. In addition to the sale of her novels, which was tremendous, newspaper syndicates took up the distribution of her stories. Their author was the first writer, in fact, to have her novels thus distributed on such a vast scale.

Through several generations of American readers, Mrs. Libby ranked as the popular interpreter of the romance, the dreams, and the Castles in Spain, which come alike to the shop-girl and the debutante, however divergent may be the building of those castles. She first successfully spanned in literature the chasm of class distinction and married off the "poor little match girl" type to the proud English nobleman; or brought together in unclouded wedlock the delivery boy and the aristocratic daughter of Fifth Avenue. That such a proceeding interests the mass of the reading public is eloquently attested in the sales of Laura Jean Libby's novels and her name is still as well known in American homes as that of Lincoln.

The Libby stories to be made by F. B. O. on their own lot in Hollywood are: "When His Love Grew Cold," "The Abandoned Bride," "Iola's Sin," and "In a Moment of Temptation." The first of the novels to be filmed will be "When His Love Grew Cold," which thrilled many a youthful feminine heart a decade or more ago when the name of the author was a household word. "When His Love Grew Cold" was the late author's favorite novel, and had the widest circulation of all her books.

Work on "When His Love Grew Cold" will be started in a few weeks. A famous star of the screen and stage is now being considered for the leading role, and one of the finest scenario writers in Hollywood will make the adaptations of Miss Libby's stories. The name of the director, one long and prominently associated with the screen, is being temporarily withheld.

In commenting on the purchase of the Laura Jean Libby stories, Mr. Schnitzer said:

"I cannot understand why the works of Laura Jean Libby, which provide excellent material for the screen, have been negl and that Miss Libby could not have the joy of seeing her work transferred to the silver sheet while she was alive. Every story she wrote is jammed full of motion picture material. Love, hate, mental conflict and physical punch—all are there, waiting between the pages these well known books to reach the millions of Miss Libby's readers who are movie fans."

Famous Players-Lasky to Produce "The Wanderer"

THE story of the Prodigal Son is to be put on the screen.

"The Wanderer," one of the most famous of all Biblical stage-plays, is soon to go into production at the Paramount West Coast studio, according to an announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production. Its filming is to be done on a scale of lavishness seldom before equalled in screen history.

Raoul Walsh, who is responsible for the direction of "The Thief of Bagdad," has been selected to produce the play. Assisting Mr. Walsh is a large staff of architects and artists, several of whom aided him in the production of the Fairbanks picture.

More than two months have now been spent by these men preparing a score of massive sets in the Paramount studio, and on numerous locations. Plans have been completed for one of the most elaborate cities ever conceived for motion picture production.

"The filming of 'The Wanderer' has been approached with greatest caution," says Jesse L. Lasky. "We waited many months until we felt we had found a man whose directorial genius was capable of accomplishing the difficult task of producing the picture. Just as 'The Covered Wagon,' 'The Ten Commandments' and 'Peter Pan' each advanced a step in the progress of motion pictures, so we hope to make another stride with 'The Wanderer.'"

While casting on the picture has not yet begun, an announcement has been made that more than a score of nationally prominent players will be included among those taking part. Seven most important Biblical characters to be filled are Jether, Jesse, Gaal, Naomi, Tola, Tisha and Pharis. The entire cast will be selected with extreme care, according to Mr. Walsh. The thousands taking part in mob scenes will be chosen individually with a view chiefly to their spiritual features. Thirty screen tests have been made by Paramount in an effort to select the boy to play the title role. These tests have ranged from unknown persons to players of wide importance.

To date no selection has been made. Adaptation of "The Wanderer," written as a stage-play by Maurice V. Samuels, is being made by J. T. O'Donahue.

Fox Signs Schertzinger

Victor L. Schertzinger has been signed by Fox to direct a number of the productions it will release during the 1925-26 season. He is a member of the M. P. D. A.

Pauline Starke, as "Anne Bissell," in the William Fox production, "As Never Man Has Loved," registers the entire gamut of emotions from belle to silver-haired old lady.

Laura LaPlante and Eugene O'Brien in scenes from Universal's "Dangerous Innocence."

Irving Lesser Discusses the Harold Bell Wright Books

IN a statement regarding the Harold Bell Wright novels, three of which have been brought to the screen by Principal Pictures, Irving Lesser, vice-president of this company, says in part :

"When an author has an audience of well past 56,000,000 readers, and that author's works are brought to the screen, the exhibitor is receiving a commodity that outclasses the radio lure from every conceivable standpoint. Such an author is a much-looked-for—and a seldomly-found—boon to the exhibitors of the world. And I say this advisedly, for there are few authors whose books enter 10,000,000 homes, making the customary circuit of five or six other readers. Such a record is Harold Bell Wright's, author of the newest Principal Picture, 'The Re-creation of Brian Kent.'

"It is common knowledge that throughout the wide world, civilized and semi-civilized, the Bible is the greatest of all 'best-sellers.' And it is also common knowledge that the second greatest 'best-sellers' of the world are those written by Harold Bell Wright The Literary Digest, in a recent issue, commented on E. E. Wilson's article in Farm and Fireside, in which Mr. Wilson says 'that in eight years the sale of Harold Bell Wright's, second to the Bible as a best-seller, has reached 10,000,000 books, a total of 56,000,000 readers.' These books include some of the other Wright stories Principal has given to the theatreowners, such as 'When a Man's a Man,' 'The Mine With the Iron Door' and the present release, 'The Re-creation of Brian Kent.' It also includes 'The Winning of Barbara Worth' and others my brother Sol and our associate, Mike Rosenberg and I are planning to produce this year.

"When you take in consideration the fact that Harold Bell Wright's books, such as 'The Re-creation of Brian Kent,' our latest screen-book, and the others by the same author we have already made, reach into the most lowly of homes, into the smallest and largest cities and towns, into the highways and byways, you can see before you a vast army of readers who want to become movie goers. Into the homes where books are seldom read and bought go his books. Into homes, peopled by those from every walk of life, more than ten million of his books have found a haven. There are something like 110,000,000 persons in the United States, yet only about 90,000,000 read anything at all, including newspapers that are printed in the English language. It hardly sounds possible, yet it is the gospel of truth, that Harold Bell Wright reaches alone through the use of his solitary pen nearly three-quarters of the number who read. Of his great following, according to Hildegarde Hawthorne, the biographer of the greatest living writers of our day, hundreds of thousands buy only a single book a year, and that one is invariably one by Harold Bell Wright.

"D. Hiltman, vice-president of D. Appleton and Company, publishers of all of Wright's books, as well as some of our other leading authors' works, it may be interesting to know has this to say of such books as 'When a Man's a Man, 'The Mine With the Iron Door' and 'The Re-creation of Brian Kent': Harold Bell Wright's books are practically the only ones sold in the smaller cities and towns even before they are placed on the market. Forthcoming announcements of Mr. Wright's latest book bring forth a deluge of orders from our booksellers all over the country. Once the first printing is exhausted, it is not long before the second and third and so on, sometimes up to the fifteenth printing, follows. In the instance of 'When a Man's a Man,' nearly one million and a half copies were sold. More than a million of 'The Mine With the Iron Door' were consumed in a short time. The record of 'The Re-creation of Brian Kent' is one million and a quarter and still selling rapidly. Excluding the bible, it can be safely said that Harold Bell Wright is the 'best-seller' of the age, and I cannot visualize anyone during this century surpassing this great writer's popularity."

Scenes from the Schulberg-Preferred picture, "The Boomerang."

Samuel Goldwyn, independent producer for First National, poses with Lia de Putti, Germany's most popular screen star.

Second Half of Huge F. B. O. Programme Now Under Way

THE second half of F. B. O.'s $5,500,000 program of production got under way with a bang at the company's Hollywood plant this week.

Not only were all F. B. O. units at work, but announcements of additions to the coming season's schedule provided a note of interest.

Contracts were signed by J. I. Schnitzer, vice-president of F. B. O., and representatives of the estates of Gene Stratton Porter and Laura Jean Libby which give to F. B. O. exclusive film rights to the works of those world-famous authors, both of whom have died within the past year.

"Her Father's Daughter" will be the first of the Porter novels to be filmed. It will be directed by Leo Meehan, son-in-law of Mrs. Porter, who produced "A Girl of the Limberlost" for F. B. O. with such high success. Casting will begin at once and work start about April first.

"When His Love Grew Cold" will be the first of the Libby books produced. It is as yet undetermined who will direct or what players will be featured in this widely read novel.

Of especial interest to exhibitors and public, however, is the fact that at last the works of these famous writers are to reach the screen under fitting auspices. Together Mrs. Porter and Mrs. Libby probably had more readers than any two other authors in the world.

Under the supervision of B. P. Fineman, Evelyn Brent and Lefty Flynn launched new series for which high hopes are held. Miss Brent has a group of crook melodramas similar to "Silk Stocking Sal" and "Midnight Molly," and Flynn a new series of comedy-dramas along the Wallie Reid lines. Harry Garson will produce the Flynn productions.

Fred Thomson added another week's work to "That Devil Quemado!" which marks his return to the screen after several weeks' absence due to a fractured thigh. Del Andrews is directing. Gloria Hope is opposite the star, and his horse, "Silver King," is much in evidence.

Dick Talmadge completed "Tearing Through," a Chinatown melodrama. Hakima Canutt and Bob Custer, F. B. O.'s Western stars, are hard at work on "Empty Corrals" and "Go Easy, Young Fellow."

A note of interest was supplied by the announcement that Emory Johnson will resume work in a few weeks, filming a melodrama which, as he says, "will pay a tribute to the profession of journalism."

In the short subject field, F. B. O. is active with "The Pacemakers," by H. C. Witwer, co-starring Alberta Vaughn and George O'Hara.

Virginia Lee Corbin, who has been prominently associated with F. B. O. pictures. Her work in "Broken Laws" brought her the unanimous acclaim of the critics, and it is expected she will make a reputation for herself in "Lilies of the Street," F. B. O.'s special for 1925.

Fox Film Corporation to Screen the Kyne Stories

BECAUSE Fox Film Corporation has a reputation for successfully transferring virile, outdoor stories to the screen, the announcement that Peter B. Kyne, one of America's favorite authors of red-blooded fiction, has, for a period covered by contact, given that company the exclusive screen rights to his multitudinous works, attracts more than passing interest.

A deal such as this between a writer of the standing of Mr. Kyne and a production organization like the Fox company is fraught with potentialities and should result in making splendid motion picture history.

Evidence of this can be readily seen by examination of the terms of the agreement. This contract, in itself, sets a precedent that is very likely to serve as a model for all other producers in their dealings with writers of fiction suitable for the screen.

In addition to having the exclusive privilege of adapting to motion pictures the Kyne stories, the contract contains the stipulation, made at the author's own suggestion, that he will assist in preparing the screen treatment of each of his stories to be picturized, cooperate in the writing of the continuity and titles, aid in the actual direction of the filming, and supervise the final cutting of the film.

Although setting a precedent as far as contracts between producing organizations and authors go, the contract between the Fox Film Corporation and Mr. Kyne is in line with the announced policy of that organization to secure closer cooperation between the writers of screen stories and its production units.

The idea behind this departure from the old way of doing business is to make the completed picture, when it is thrown on the screen, as much the author's own brainchild as the original story from his pen.

It is also expected to make obsolete the oft repeated phrase, "Oh, it wasn't anything like the book," heard so often when the picture commented on happened to be an adaptation from some widely circulation piece of literature. With the author following his story from one production unit to another, until it is the completed film, there is no reason why it cannot be brought to the screen as he conceived it.

Mr. Kyne has long advocated this. In a sensational speech a few years ago denouncing the arbitrary attitude of certain producers in this connection, he made it plain that he would not allow a single story of his to be picturized unless he was allowed to cooperate in its production to the fullest.

In an interview following the announcement that he had signed with the Fox company, Mr. Kyne said that the Fox company was the first to come to him and agree to this method. He said he was delighted with the spirit of cooperation shown by the Fox executives and their willingness to meet him half way. He stakes his reputation that the result will be a pleasant surprise to everybody concerned.

Mr. Kyne is no stranger to exhibitor or fan, and his name has box-office value on a par with those other two writers of outdoor fiction, Zane Grey and James Oliver Curwood. By the same token the exhibitor and fan are intimately known by Mr. Kyne, and he is a keen student of what will satisfy the one while entertaining the other.

Mr. Kyne disclaims all attempts to classify him as one of the "literary great."

"What the public wants is to be entertained," says Mr. Kyne, "and that is my principal thought when I sit down to my typewriter. That will be the thought I will bear in mind when writing for the movies."

While only tentative plans have been made regarding the use of Mr. Kyne's stories by the Fox company, it is safe to assume that Tom Mix will be starred in at least one of them. The others will also be special productions and announcements regarding them will be orthcoming as soon as their disposition is finally agreed on.

Scenes from Producers Distributing Corporation's Agnes Ayres feature, "Her Market Value."

"After Business Hours" Started

Columbia Pictures Corp. announces that actual filming of their latest Columbia special has been started. This is the picture adapted from Ethel Watts Mumford's story, "Everything Money Can Buy." It will be released under the title of "After Business Hours."

The cast will be headed by Elaine Hammerstein. Lou Tellegen will play opposite Miss Hammerstein. It will be his first appearance under the Columbia Trademark.

To support these two are Phyllis Haver, John Patrick, Otto Hoffman, William Scott and Lee Moran.

Red Seal Pictures on Broadway

Dr. Hugo Riesenfeld selected Red Seal's latest Max Fleischer Inkwell release entitled "Ko-Ko the Barber" to play for Rivoli's anniversary week together with the "Thundering Herd."

Red Seal's "Do You Remember," one of its Gems of the Screen series is playing its pre-release run at the Rialto Theatre, Broadway, this week thus giving Red Seal double Broadway representation this week with one of its featurettes at the Rivoli and one at the Rialto.

Bebe Begins "The Manicure Girl"

Bebe Daniels has started work on "The Manicure Girl," it was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

The picture, which is being produced at the Paramount Long Island studio, was adapted for the screen by Townsend Martin from the original story by Frederick and Fanny Hatton. It is being directed by Frank Tuttle.

Warner Brothers Open Broadcasting Station

Radio broadcasting station KFWB, Hollywood, Cal.—the first broadcasting station to be put in operation by a motion picture producing and distributing company and the last radio broadcasting station on the major wave lengths available for any operating company in the state of California—went on the air for the first time Wednesday evening, March 4th.

The station has been established and is being operated by Warner Bros. and is located at their big West Coast studios on Sunset Blvd., Hollywood.

With S. L. Warner on the Coast on general business connected with the company, three of the four Warner boys were present at the opening of the station; H. M. and Jack Warner spend most of their time at the studios.

Technically, KFWB is a 500 Watt Western Electric equipped broadcasting station working on a wave length of 252 meters. The plan is to have it on the air every evening from 6 o'clock until 11, Standard time. This means that the station will be working from 9 o'clock Eastern Standard time until 2 A. M., enabling such people in the East as are able to pick up Los Angeles to get the program after the big eastern stations have finished broadcasting.

"Daddy's Gone A-Hunting"

"Daddy's Gone A-Hunting" has opened on the Coast at Loew's Theatre in Los Angeles, where its reception by both critics and public equals the enthusiasm displayed when this new Metro-Goldwyn-Mayer triumph played at the Capitol Theatre in New York. Frank Borzage directed this picture from the Zoe Akins stage success, adapted to the screen by Kenneth B. Clarke. Percy Marmont and Alice Joyce have the leading roles.

Patsy Ruth Miller Signed

Patsy Ruth Miller has been signed by Warner Bros. Word that Miss Miller had signed a long term contract was received from the West Coast studios a day or two ago. It was also announced that Miss Miller's first Warner Bros. picture will be "Rose of the World" from the novel by Kathleen Norris which is being put into production now for release as a part of next season's product.

New Picture for Rex

F. Richard Jones, supervising director of the Roach Studios, is now busily engaged helping Director Jackman in the work of assembling the final editorial version of the multiple-reel feature recently completed with Rex, the king of wild horses. The human cast of the production carries such names as Guinn Williams, Kathleen Collins and Christian J. Frank in the leading roles.

"Don't Pinch"

The title of the Bobby Vernon Comedy, "Brass Buttons" has been changed to "Don't Pinch." It will be an April release.

Scenes from "His Marriage Wow," in which Harry Langdon is starred by Mack Sennett for Pathe release.

Scenes from William DeMille's recently completed Paramount production, "Men and Women," featuring Richard Dix, Neil Hamilton, Claire Adams and Robert Edeson.

Off for the Orient

To add two more years to seven already spent in the Orient in the interest of popularizing the American film, Horace T. Clarke, Far Eastern representative of First National Pictures, and his newly acquired assistant, Clarence V. Hake, left March 10th for San Francisco, where they will depart aboard the S. S. President Cleveland, March 21st, bound for Kobe, Japan. Immediately upon arrival in Kobe, Clarke will establish permanent headquarters for the distribution of the First National product throughout the land of Nippon.

Colleen Moore in "Sally"

"Sally," the new Colleen Moore starring vehicle for First National, made from the Ziegfield musical comedy hit of the same name, has been finally completed and the negative rushed to the Rothacker Laboratories in Chicago where the release prints are to be made and finished by March 29th, the date on which "Sally" is scheduled to be released.

Hunt Selected to Play Lead

One of the richest prizes drawn by a screen actor in many years now attracts public attention to the venerable Jay Hunt, who has been jointly selected by William Fox, John Golden and John Ford to play the role of "Bill Jones" in the Fox screen production of the play "Lightnin'"; made forever renowned by the late Frank Bacon.

French Fashion Artist's Exhibit

Erte, one of the leading fashion designers of the world, held an exhibition of his drawings at the Hotel Madison, New York City, on Sunday, Monday, Tuesday and Wednesday of this week.

Following his exhibition, Erte left for the Metro-Goldwyn-Mayer studios at Culver City, Cal., where he will direct the costume department, and design gowns for the Metro-Goldwyn-Mayer stars.

Erte's exhibition at the Madison attracted wide attention in New York art circles and among society. Erte's drawings and designs composed a large part of the exhibition. Internationally famous as one of the foremost designers of French fashions, Erte's drawings appeared on the covers of such magazines as Harper's Bazar.

New York newspapers were remarkably lavish in the space they devoted to the celebrated artist, a Russian by birth but French by adoption, whose studio at Monte Carlo will be reproduced at the Metro-Goldwyn-Mayer plant during the artist's sojourn in this country.

"The Snob Buster" Arrives

Rayart Pictures received from the Harry Brown units on the Coast the latest Reed Howes Production, "The Snob Buster." The picture was screened by the entire staff of Rayart, and of Richmount Pictures, Rayart's foreign distributors, and by the managerial and sales force of Merit Film Corporation, Rayart's New York distributors. All were loud in their praise of the new production which in the opinion of all of the executives surpassed the recent Howes Pictures "Super Speed" which has proved a decided hit.

"William Tell" at Cameo

"William Tell," which Emil Harder, the American director, produced in Switzerland with the co-operation of the Swiss Government, will open an indefinite engagement at the B. S. Moss Cameo Theatre in March, according to announcements from the producer this week. The feature is an adaptation of Frederick Von Schiller's historical drama. Max Conrad, the Swiss composer and musical director of the Stadt Theatre of Zurich, prepared the music score, basing it on the Rossini opera.

Ocean Voyage Off

Irene Rich has had another disappointment. Miss Rich was "all set" for a European vacation of two months when Warner Bros. gave her the star role in two important novels, one of them "The Wife Who Wasn't Wanted."

Scenes from Warner Brothers production, "On Thin Ice," with Edith Roberts, Tom Moore and William Russell. This feature had its premiere at the New York Piccadilly on March 7.

Henry Ginsberg Organizes His Own Distributing Co.

FOLLOWING the recent announcement of the incorporation of the Henry Ginsberg Distributing Corporation, there has been such speculative comments as to the objects of the newly formed company.

As the name implies, the Henry Ginsberg Distributing Corporation will function purely as a sales and distribution medium, backing up its product with a progressive campaign of publicity and exploitation more pretentious than any that has heretofore been offered in the independent market.

Twelve productions will constitute the program of the corporation for the first year.

The outstanding features of the new company are the personality and executive ability of Henry Ginsberg, the ambitious scheme of exploitation, publicity and advertising of the product, the guaranteed excellence of the pictures and a highly specialized organization whose efforts will be devoted exclusively to efficiency in distribution and sales.

"While the notice of the incorporation was somewhat in advance of what my associates and myself intended," said Mr. Ginsberg, "inasmuch as one or two minor matters are still pending, our plans are complete and within the next two weeks we will announce to the trade the personnel of our organization and a detailed statement of our plans and product.

"The corporation will be solely a distributing company backed by the strongest campaign of exploitation and advertising that has ever been offered in the independent field. Our program for the year will consist of twelve productions, the first six being made by a unit well known for the excellence of its product of the past season, and the second six to be put out under a trade name that has not yet been definitely decided upon but a product that will be of uniform excellence.

"I am assured and carry that same assurance to the independent market as to the quality of these pictures by the stories, the titles, the selection of principals and cast, and the amount to be expended on each individual production, all these details having been submitted and approved by our company.

HENRY GINSBERG

"With this type of product and my sole efforts as an organization confined to efficient distribution and exploitation in the market, we are confident of success. My knowledge o fthe foreign and domestic field coupled with what we have to offer, has assured me of the undivided support of the principal exchanges throughout the world.

"In connection with the exploitation and advertising, we have engaged the services of a staff of exploitation and publicity men under the direction of Ray H. Leason. Our campaign will be a complete carry-on and carry through policy, embracing a national poster service in addition to many novelties for each and every picture. Our complete organization, the titles of our productions and other details will be announced very shortly.

"The independent market has become a highly specialized field and today is commercially sound. Heretofore production and sale has been coupled, this together with the incident worries of financing, has piled up additional costs and unsatisfactory distribution. With the formation of my company we hope to eliminate a great amount of this waste and overhead, and devoting our efforts solely to distribution of a carefully selected product on a quality rather than quantity basis, enable the independent market to benefit by this saving and specialization.

"We hope to have a highly specialized organization of selling representatives, backing up their efforts with effective exploitation aids. This force will thoroughly cover the entire country and at this early date we have been assured of our pictures being handled by the best independent exchanges, giving us a maximum distribution.

"Incidentally we are willing to finance any sound proposition that comes within the scope of our company, and which we feel would have a beneficial effect upon the industry.

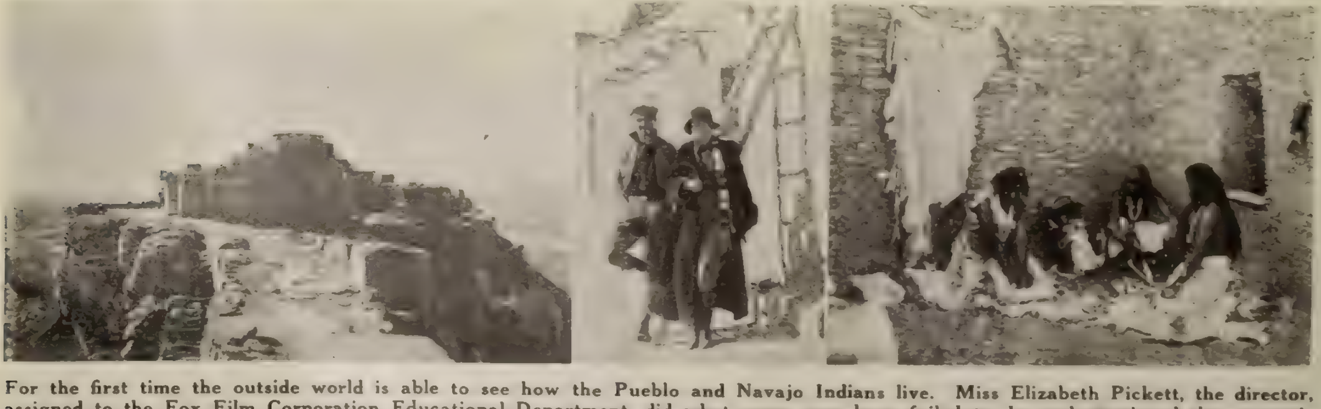
"The vitally important fact is that our organization will be enabled to guarantee to the independent market an exceptional and uniform quality of product with rock bottom distribution costs, the first really efficient distribution and exploitation."

Henry Ginsberg, head of the new organization, is a well known figure in the industry, his record with several of the largest organizations being especially brilliant. For the last eight months he has confined his efforts solely to the perfection of his own organization plans, so that with the opening of the new season the company will be ready to operate on a sound and thoroughly organized basis.

C. B. C. Buys Alaskan Picture

The C. B. C. Film Sales Corporation is now functioning as a state-right distributor of independent pictures not made by itself.

It has purchased the Alaskan picture "Justice of the Far North," and will distribute it as the first picture of a number to be announced in the future. The picture was made in the northernmost reaches of Alaska and shows life up in the frozen regions in its true aspects.



For the first time the outside world is able to see how the Pueblo and Navajo Indians live. Miss Elizabeth Pickett, the director, assigned to the Fox Film Corporation Educational Department, did what many men have failed to do, and convinced the superstitious residents of New Mexico that no harm would come to them if they allowed her to photograph their dwellings. Miss Pickett with G. O. Post, her cameraman, and scenes that will be included in the two Fox Educational releases she made in "the land of the living past" are shown here

DISTRICT MANAGERS WHO WON FIRST NATIONAL-ESCHMANN MONTH PRIZES
Left to right—Joseph Skirboll, western district; H. A. Bandy, central district; R. C. Seery, midwest district.

First National Announces Eschmann Month Sales Winners

THE winners in the Eschmann Month Sales contest held last October by First National Pictures, Inc., was announced this week by W. J. Morgan, Stanley Hatch, A. W. Smith, Jr., and Charles M. Steele, assistants to Mr. Eschmann in the distribution department who originated and promoted the contest as a fitting recognition of the successful administration of their chief.

Cash prizes were offered to the three branches standing highest in the new business written during the period and played before February 1, 1925. Also to the three district managers standing highest. The entire personnel of the branch offices winning the prizes were to share in the awards.

The winners of the district prizes are: First prize, Joseph Skirboll, manager of the Western district; second prize, H. A. Bandy, manager of Central district; third prize, R. C. Seery, manager of Midwest district.

The prize winning branch offices are: First, Charles H. Muehlman, manager of the San Francisco branch; second, R. S. Wehrle, manager of the Pittsburg branch. There was a tie for third place in the branches—Thomas B. Spry, manager of the Boston branch, and Robert Smeltzer, manager of the Washington branch, having the same percentage of increase.

A fixed cash prize was offered to the assistant manager, the salesmen, the booker and the cashier of each branch coming within the prize money. In addition, other employes in the winning branches shared in the prize money, those in the branch standing first being given an additional weeks' salary; those in the branch second, 75 per cent. of a week's salary; and those in the branch standing third, 50 per cent. of a week's salary.

Marie Prevost in Big Roles

Marie Prevost has just plucked two choice roles from the novels purchased by Warner Bros. to be made into next year's Screen Classics. Just as soon as she has completed her work as the naughty wife in Ernst Lubitsch's newest Warner Bros.' comedy, she will move her makeup box over to Harry Beaumont's set, there to enact the role of Rose Kirby, the central figure in Kathleen Norris' romantic tale, "Rose of the World."

Upon completion of this role Miss Prevost is scheduled to play Connamara, the effervescent and modern girl in "Bobbed Hair," the novel by twenty famous authors which was written by an arrangement between Warner Bros. and G. P. Putnam Sons, who are bringing out the book after it has just finished running serially in Collier's Weekly.

Norma Talmadge in "The Lady"

Volume of Business Exceeds "Secrets," First National Reports

Reports being received by First National from first run exhibitors who have shown the new Norma Talmadge picture, "The Lady," reveal that this production is bringing more money into the box office than did Miss Talmadge's previous most successful picture, "Secrets."

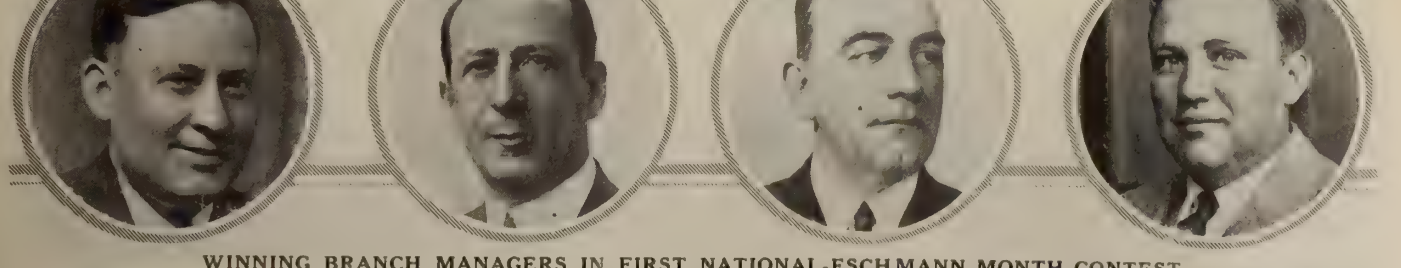
"The Lady" is highly praised by the exhibitors as well as by the newspaper critics in all of the cities where it has been shown and the public is attesting its enthusiasm by the money they are paying at the box office to see it.

From all present indications "The Lady" will gross more than "Secrets" and that production was one of last season's biggest bookers and is still going at a fast clip.

Letters and telegrams received by First National from first run exhibitors who have already shown the picture agree that it is the best thing Miss Talmadge has done for the screen.

"Heart of a Siren"

A print of Sawyer-Lubin's new Barbara La Marr picture, in which Conway Tearle is co-starred with her, "Heart of a Siren," was shown for First National officials last week. It is declared by those who saw it to be Miss La Marr's best picture. It was adapted from William J. Hurlburt's stage play, "Hail and Farewell." Phil Rosen, who directed "Abraham Lincoln" for Al and Ray Rockett, directed "Heart of a Siren," and has made an excellent job of it.



WINNING BRANCH MANAGERS IN FIRST NATIONAL-ESCHMANN MONTH CONTEST
Left to right—R. S. Wehrle, Pittsburgh; Robert Smeltzer, Washington; Thomas B. Spry, Boston; Charles Muehlman, San Francisco

"The Man Without a Country" Now "As No Man Has Loved"

THE title of the New William Fox production "The Man Without a Country" has been changed to "As No Man Has Loved."

The change became effective March 9 at the Central Theatre, New York, where the picture is entering its second month.

A statement from the Fox Film Corporation explains that the title was changed to avoid confusion arising from the fact that the title "The Man Without a Country" had been used before on productions filmed many years ago.

The new film is one of Mr. Fox's most ambitious productions and its popularity in New York has occasioned an attempt to bring the old versions out as reissues. Although the new film is based on Edward Everett Hale's story, it is really a glorification of the famous work.

In announcing the title change, it was pointed out that the decision was made "in fairness to the theatre going public and to meet the demands of exhibitors throughout the country."

"By giving the production a new title," declared Fox officials, "we have avoided any confusion that may arise, thus offering our picture to the public as the big, distinctive production that it is."

First announcement of the title change was made in the New York newspapers in order that the movie-goers of that city would be properly informed. The new title made its first appearance at the Central Theatre on Monday and by Wednesday it was firmly established.

Before making the title change newspaper critics in New York, who have been so lavish in their praise of the picture, and exhibitors throughout the country, were consulted.

"The vast array of literary classics which contain material for motion pictures of the highest grade, not only enthralling but cultural in their character, present a problem to producers," according to Fred McIsaac, writing in the New York Evening Bulletin, "that is now faced by William Fox who has changed the title of "The Man Without a Country" to "As No Man Has Loved."

The classics are unprotected by copyright laws, which only cover a period of from forty to fifty years. A great work may lie unread and forgotten until some enterprising producer determines to risk a fortune in putting it upon the screen. Then from all quarters come those who wish to profit upon what others have made profitable.

In the case of D. W. Griffith there was the celebrated photoplay of the French Revolution which he called, "Orphans of the Storm." He had chosen the "Two Orphans" and as soon as it was known films of "Two Orphans" came rolling in from all sides.

It happened that there were two forgotten films of "The Man Without a Country."

This is the problem of any producer who wishes to film the works of any of the celebrated writers of the past. They have no legal protection and their efforts will result in other and inferior productions flooding the market to profit by their exploitation.

Victor Schertzinger who recently has accepted a Fox contract to direct

Warners to Launch National Advertising Campaign Soon

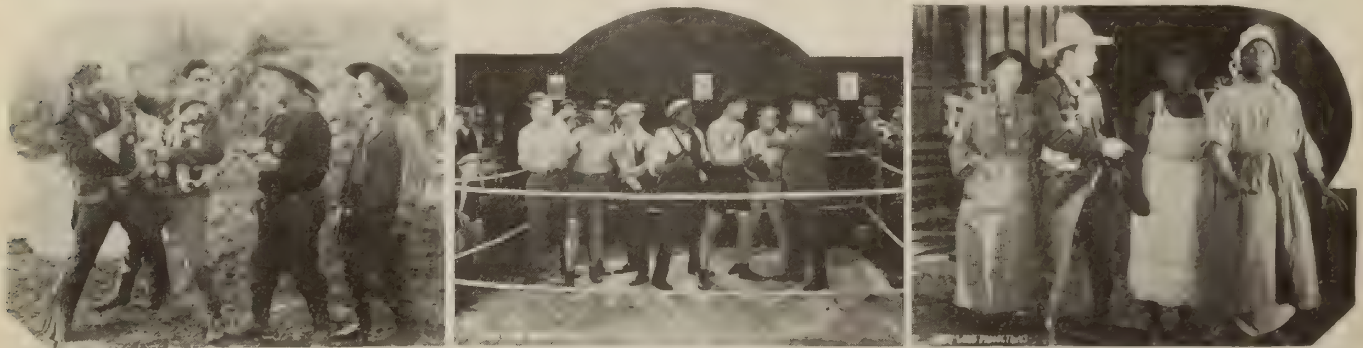
WARNER BROTHERS are about to launch an extensive national advertising campaign. The latest and most significant development on the ninth floor of 1600 Broadway, New York, is the arrival there of Myer Lesser, president of the Blaine-Tompson advertising agency, with headquarters in Cincinnati.

Mr. Lesser is the man who plotted, planned and conducted the extensive national advertising campaign for the Warner Brothers a year or two ago when their copy "broke" in a spectacular way in a thousand of the leading newspapers and magazines throughout the country. He has taken off his coat in his own offices in the Warner suite of 1600 Broadway and is now engaged in preparing another national advertising campaign for the company.

That the Warner Brothers are about to tell their 1925-26 story in a bigger and more elaborate way than ever before admits of but one logical conclusion, namely, that the story they have in mind is a bigger and more important story than they have previously had to tell.

In the announcements which they have made during the past few weeks Warner Brothers have indicated that their future activities are to be particularly important. Lowell Sherman, among the most prominent of Broadway stage stars and an actor whose value in motion pictures has been found tremendous, has been definitely signed to be starred in a number of "Classics of the Screen." Matt Moore, Clive Brook, Huntly Gordon and Kenneth Harlan are other players which have been placed under long term contracts under the new Warner Brothers plan to make their roster of players always available for their pictures the best on the Pacific Coast. And there is another well authenticated rumor that the same company is about to announce the acquisition of one of the biggest bets in the acting profession.

It has been announced that the Warners are to make about twenty-six pictures for 1925-26. "Bobbed Hair," now running serially in Collier's and attracting international attention because of its novelty in that it has been written by no less than twenty of the best known living authors, is perhaps the biggest story which the company has yet announced for next year. That some of the other books purchased are by authors like Kathleen Norris, E. Phillips Oppenheim and Arthur Somers Roche justifies the strongest kind of advertising.



Scenes from "The Knockout Kid," first of a series of six westerns starring Jack Perrin, produced by Harry Webb and released through Rayart Pictures.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Safe and Sane	Jimmie Adams	Apr. 12	2,000
There He Goes	Mermaid comedy	Apr. 19	2,000
Heart Throbs	"Sing Them Again"	Apr. 19	1,000
Realm of Sport	Hodge-Podge	Apr. 19	1,000
Fold Up	Cameo comedy	Apr. 19	1,000
Going East	Lloyd Hamilton	Apr. 26	2,000
The Fun Shop	Humor reel	Apr. 26	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26	1,000
The Lady-Bird	Instructive	Apr. 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug. 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 23	1,000
Wild Game	Mermaid comedy	Aug. 30	2,000
Don't Fail	Cameo comedy	Aug. 30	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6	1,000
Rough and Ready	Lige Conley	Sep. 13	2,000
Cheer Up	Cliff Bowes	Sep. 13	1,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 20	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Sep. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4	1,000
Fast and Furious (Conley)	Comedy	Oct. 11	2,000
No Foolin' (Bowes)	Comedy	Oct. 11	1,000
Sawmill Four	Hurd cartoon	Oct. 18	1,000
Why Hurry? (Adams)	Comedy	Oct. 18	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	2,000
Empty Heads (Bowes)	Comedy	Oct. 25	1,000
High Gear (Vernon)	Comedy	Nov. 1	2,000
The Mosquito	Instructive	Nov. 1	1,000
Artist's Model	Hurd cartoon	Nov. 15	1,000
Poor Butterfly	Mermaid comedy	Nov. 15	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15	1,000
Easy Pickin's	Christie com.	Nov. 22	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6	2,000
Little People of the Garden	Instructive	Dec. 6	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	1,000
Goat Getters	Juvenile com.	Dec. 13	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	2,000
Broadcasting	Hurd cartoon	Dec. 20	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	2,000
Hi-Fliers	Hodge-Podge	Jan. 3	1,000
Hooked (Hamilton)	Comedy	Jan. 17	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17	1,000
Good Spirits	Christie com.	Jan. 24	2,000
Motor Mad	Mermaid com.	Jan. 24	1,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1,000
Paris Creations	Fashions	Jan. 31	1.000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	2,000
He Who Gets Soaked	Hurd cartoon	Feb. 7	1.000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	1,000
Wild Cat Willie	Juvenile com.	Feb. 14	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 21	1,000
Paris Creations in Color	Fashions	Feb. 28	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Half a Hero (Lloyd Hamilton)	Comedy	Feb. 28	2,000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1,000
Little People of the Sea	Instructive	Mar. 7	1,000
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14	2,000

FILM BOOKING OFFICES OF AMERICA

Galloping Gallagher (F. Thomson)	Western	Mar. 22	4,700
Money to Burns	Tel. Girl	Mar. 29	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,7[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4,930

FIRST NATIONAL

Love Master (Strongheart)	Drama	Jan. 19	6,679
Painted People (C. Moore)	Comedy	Feb. 9	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,807
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,000

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Not a Drum Was Heard (Jones)	Drama	Feb. 9	4,323
The Net (Castleton)	Drama	Feb. 9	6,000
Shadow of the East (all-star)	Drama	Feb. 16	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6,400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	[illegible]
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,080
Mysterious Stranger	Comedy	Mar. 14	2,000

METRO-GOLDWYN

Yolanda (Davies)	Romance-dr.	Mar 1	10,125
Wild Oranges (all-star)	Drama	Mar. 15	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,909
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar 22	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr 12	6,318
Mademoiselle Midnight (Murray)	Drama	May 17	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Nova— Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736

(*Continued from preceding page*)

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,559
Bandolero (all star)	Drama	Oct. 11	6,[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6.613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6.300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9.741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7.048
Worldly Goods (Ayres)	Drama	Nov. 15	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6.574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6.230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6.763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6.116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6.293
Goose Hangs High (Cruze production)	Typical		6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7.017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750

PATHE

	Kind of Picture	Review.	Feet
Birds of Passage	Bird Novelty	Apr. 5	3.000
Running Wild	Terry cartoon	Apr. 5	1.000
Friend Husband	Snub Pollard	Apr. 5	1.000
The Swift and Strong	"Sportlight"	Apr. 5	1,000
Girl-Shy	Harold Lloyd	Apr. 12	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12	1,000
Medicine Hat	Frontier series	Apr. 12	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12	2,000
Gateway of the West	8th Chronicle	Apr. 19	3,000
The Hollywood Kid	Sennett comedy	Apr. 19	2,000
Hit the High Spots	"Spat Family"	Apr. 19	2,000
One at a Time	Earl Mohan	Apr. 19	1,000
If Noah Lived Today	Terry cartoon	Apr. 19	1,000
A Trip to the Pole	Terry cartoon	Apr. 26	1,000
Sun and Snow	"Sportlight"	Apr. 26	1,000
Get Busy	Snub Pollard	Apr. 26	1,000
Highbrow Stuff	Will Rogers	Apr. 26	2,000
Flickering Youth	Sennett comedy	Apr. 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	"Dippy Doo Dads"	May 10	1,000
The Fortieth Door	Allene Ray—serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1.000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2,000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6.091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2.000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1.000
Mysterious Mystery	Our Gang	Dec. 13	2,000

	Kind of Picture	Review.	Feet
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.		
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26	6.304
$20 a Week (Arliss)	Drama	Jun. 21	5,900

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11.442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12.000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	5,930

UNIVERSAL

	Kind of Picture	Review	Feet
Ride for Your Life (Gibson)	Western	Mar. 1	5,310
Society Sensation (Valentino)	Reissue	Mar. 1	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8	[illegible]
Swing Bad the Sailor	Leather Pushers	Mar. 8	2,000
Sons-in-Law	Century com.	Mar. 8	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8	1,000
Fool's Highway (Philbin)	Drama	Mar. 15	6,800
Big Boy Blue	Leather Pushers	Mar. 15	2,000
The Oriental Game (Pal)	Century com.	Mar. 15	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22	1,000
Night Message (Hulette)	Drama	Mar. 29	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29	1,000
That's Rich (Trimble)	Comedy	Mar. 29	2,000
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com.	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,005
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct. [illegible]	[illegible]
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	[illegible]

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western	Feb. 28	5,304
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Bridge of Sighs (all star)	Society drama		6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25	5,600

	Kind of Picture	Review.	Feet
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,006
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227

RED SEAL PICTURES CORP.

Film Facts	Magazine	Nov. 1	750
Peeps Into Puzzle-land (Gem of Screen)	Novelty	Nov. 1	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,600
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		[illegible]
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,175
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		[illegible]
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Projector Instructions

G. T. Baldy, Projectionist, Rosetown, Saskatchewan, Canada, has asked that I publish instructions for assembling and adjusting the Power's solid pin intermittent movement.

I do NOT agree with the projectionist attempting such a stunt, as he is not, except in rare cases, equipped with either the mechanical skill or the tools necessary to successfully accomplish such a job—to do it in a way that will result in perfect operation of the parts.

I have always and still do STRONGLY recommend that every theatre have one spare projector framing carriage, with all parts assembled and adjusted at the factory, so that when necessity arises the spare carriage may be slipped into place and the defective one be returned to the factory, insured parcel post, for repair and adjustment. THIS IS THE WISE COURSE, and THE CHEAPEST COURSE IN THE END.

However, very well knowing that projectionists do attempt the installation of new intermittent parts, I have thought it best to request the Nicholas Power engineering department, through Lester Bowen, its head, to prepare full, detailed instructions for both solid and roller pin movements, to the end that those who insist upon doing the almost impossible, may at least have exact, correct instructions as to how to proceed.

The instructions have been prepared in accordance with my request. Here they are:

Instructions For Assembling Power's Solid Pin Intermittent Movement

Before removing the old intermittent parts from the framing carriage, first remove the gate, aperture plate and lower apron with its guide rollers. It is also necessary to remove the take-up pulley, gear and spindle, also the large No. 640 gear and spindle. In order to remove the No. 640 gear and spindle it is necessary to take off the front plate, after which the set collar holding the No. 641 spindle in position can be loosened. The No. 640 gear and No. 641 spindle can now be removed from the main frame bearing. All parts of the framing carriage are now easily accessible.

The parts of the intermittent movement are as follows:

Part No. 662—Set collar for pin cross spindle.

Part No. 666—Intermittent pin cross and spindle.

Part No. 667—Intermittent sprocket.

Part No. 670—Eccentric bushing (large).

Part No. 671—Eccentric bushing (small).

Part No. 675—Cam and spindle.

Part No. 676—Set collar for cam spindle.

These are the major parts of the intermittent movement which are assembled in the framing carriages and will be referred to in these instructions by their names and part numbers.

To Remove Old Parts

To remove the old parts from the framing carriage first remove the oil case cover of the intermittent casing, after which the flywheel should be removed from the end of the cam spindle. The flywheel and flywheel pinion are keyed to the cam spindle and can be pulled from the end of the spindle after the large set screw which holds the flywheel in place has been removed. After the flywheel has been removed from the end of the cam spindle, loosen the set collar No. 676. The cam and cam spindle can now be withdrawn from the framing carriage. After the cam and cam spindle has been removed loosen the set screw holding the large eccentric bushing in position. The pin cross, large bushing, the No. 662 set collar and intermittent sprocket can now be withdrawn together from the framing carriage. The only part remaining now is the small eccentric bushing and this can be very easily removed after loosening the screw which holds it in position.

Bluebook School

Question No. 241—Give us your idea of the best location for the rewinder and other various necessary projection room devices other than the projectors themselves. Don't just describe your own lay-out, but consider the matter from the standpoint of convenience, safety and general utility.

Question No. 242—What importance attaches to having the two elements of the rewinder in perfect line with each other? IS YOUR OWN REWINDER IN PERFECT LINE??

Question No. 243—How would you arrange for making splices at the rewinder table?

Question No. 244—Give your views as to speed of rewinding.

Question No. 245—Give your ideas as to the general equipment and adjustment of the rewinder. Think this over a moment before you answer.

Strip Framing Carriage

The framing carriage is now stripped of all the intermittent parts and the installation of new parts can be made. Before assembling the new parts the cam spindle should be placed in position in the framing carriage in order to determine whether it has a proper fit. The spindle should turn freely but not loosely in the bearings of the framing carriage. The large and small eccentric bushings should also be placed in the framing carriage in order to make sure that they fit properly. It is essential that both the large and small bushings fit snugly in the framing carriage bearings.

Fit Intermittent Sprocket

The intermittent sprocket should now be fitted to the pin cross. On the pin cross, located between two of the arms, a punch mark will be noted. This punch mark indicates the large and of the taper pin holes in the pin cross spindle. The intermittent sprocket has a file mark on the hub between the two taper pin holes. This file mark indicates the large end of the pin holes in the sprocket hub. There is also a scratch mark on one end of the intermittent sprocket. The marked end of the intermittent sprocket should be placed on the pin cross first. The sprocket when placed on the pin cross in the proper manner should have a snug fit when the pin holes are in alignment. After making certain that the intermittent sprocket fits the pin cross properly place the large bushing No. 670 on the pin cross spindle. Next place the No 662 set collar on the pin cross spindle.

Next Step

The intermittent sprocket can now be placed in position making sure that the marked end is placed on the spindle first and that the punch mark on the pin cross and the file mark on the sprocket hub are in alignment. Carefully work the sprocket into position until the pin holes line up from side to side. The pins can now be very easily inserted in the pin holes. The pins should be pulled tight by grasping the small end with a pair of pliers and pulling the pin into position with a twisting motion. Do not attempt to drive the pin into place with a pin punch or a hammer as this will spring the pin cross spindle. The pins can be seated much more firmly by pulling into position as explained. After the pins are securely in place the ends should be clipped with a pair of end cutting pliers or other tool suitable for this purpose.

Large Eccentric Bushing

The large eccentric bushing, together with the sprocket and set collar, can now be placed in position in the framing carriage, after which the cam and spindle should be slipped into position and the large eccentric bushing should be adjusted to bring the pins of the pin cross up against the cam ring. This adjustment is made by inserting a pin punch (or the special adjusting tool which is supplied by the Nicolas Power Company for this purpose), into one of the two holes in the eccentric bushing which are provided for this purpose. In adjusting the pin cross against the cam ring turn the eccentric bushing upward in order that the pins will bear against the outside face of the cam ring. This adjustment should be made so that the pins of the pin cross will rest firmly against the cam ring and yet allow the cam to revolve freely. The large eccentric bushing should now be locked in position by the set screw which holds it in place.

Small Eccentric Bushing

The small eccentric bushing should now be placed in its position in the framing carriage. This bushing has a screw driver slot in one end. The slotted end should be toward the outside of the framing carriage. The end of the bushing should now be brought up against the pin cross spindle and the bushing should be turned in its bearing by inserting a screw driver in the slot until the pin cross spindle will enter the bearing freely. Make sure that the edge of the small eccentric bushing lines up evenly with the inside face of its bearing in the framing carriage. The small bushing can now be locked in position by tightening the set screw which is provided in the framing carriage for this purpose. Before locking the small bushing, however, make certain that the pin cross turns freely.

The pin cross spindle, set collar, sprocket and eccentric bushings are now installed in the framing carriage. The pin cross, however, is free to move from end to end. The pin cross should be pressed firmly against the inside face of the eccentric bushing and the sprocket should now be tested for alignment from side to side. It is necessary that the sprocket teeth rest evenly between the flanges of the intermittent idler roller and the sprocket teeth from side to side should be equally distant from the center of this roller.

The intermittent idler roller can as a general rule be used as a safe guide for aligning the intermittent sprocket. It is possible, however, that the idler roller bracket may be bent or sprung out of position. In this case it is necessary to align the sprocket by its position with relation to the aperture and upper and lower feed sprockets. This can be done by placing a piece of film on the upper and lower feed sprockets and pulling it tight across the aperture and intermittent sprocket. The intermittent sprocket can now be placed in the correct position with relation to the sprocket holes in the film. The sprocket teeth should be spaced equally

(Continued on page 298)

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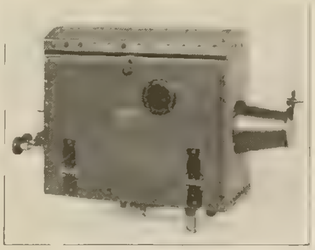

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(Continued from page 296)

distant from side to side of the center of the film. Make sure in making this adjustment that the upper and lower feed sprockets are resting firmly against the shoulder of the bearings in the mechanism main frame. If the intermittent sprocket does not line up properly when the shoulder of the pin cross is resting against the inside face of the large eccentric bushing the set screw holding the eccentric bushing should be loosened, after which the bushing can be shifted to the proper position by tapping from either side, being careful that the adjustment of the pins of the pin cross against the cam ring is not disturbed.

The large eccentric bushing should now be locked in place by retightening the set screw which holds it in position. After this adjustment has been made the No. 662 set collar should be brought against the outside face of the eccentric bushing and adjusted so that there is no end play of the intermittent sprocket and pin cross. Care should be taken after tightening the set screw in the No. 662 collar that the pin cross revolves freely in the eccentric bushings.

The cam and spindle should now be placed in the framing carriage. Placing the No. 676 set collar on the cam spindle between the two bearings in the framing carriage, now adjust the shoulder of the cam firmly against the bearing in the framing carriage. The No. 676 set collar should now be brought up against the outside face of this bearing and locked in position so that there is no end play of the cam spindle. Make sure that the cam and spindle revolve freely.

Locking Flywheel

After the No. 676 set collar has been locked in position the key for holding the flywheel and pinion should now be placed in position and the flywheel and pinion placed on the end of the cam spindle and locked in position with the large set screw which is tapped into the end of the spindle.

The oil case cover should now be replaced making sure that the face of the cover and framing carriage are perfectly clean and that none of the old shellac is left on the surfaces. The cover can be sealed by placing a small amount of shellac on the surfaces of the cover and framing carriage before tightening the screws holding the framing carriage cover.

Now replace the aperture, lower apron, gate, take-up pulley gear and spindle, No. 640 gear and spindle, and the mechanism front plate.

The intermittent casing should now be filled with "Powerline." This lubricant is furnished by the Nicholas Power Company and is manufactured especially for lubricating the solid pin intermittent movement. "Powerline" will be found to give better results than any other lubricant which can be used for the solid pin movement.

Instructions For Assembling Power's Roller Pin Intermittent Movement

Before removing the old intermittent parts from the framing carriage, first remove the gate aperture plate and lower apron with its guide rollers. It is also necessary to remove the take-up pulley, gear and spindle, also the large No. 640 gear and spindle. In order to remove the No. 640 gear and spindle it is necessary to take off the front plate, after which the set collar holding the No. 641 spindle in position can be loosened. The No. 640 gear and No. 641 spindle can now be removed from the main frame bearing. All parts of the framing carriage are now easily accessible.

The parts of the intermittent movement are as follows:

Part No. 675B—Cam and cam spindle.
Part No. 675A—Guard plate.
Part No. 676—Set collar.
Group F—Assembly, consisting of parts number:
Part No. 666C—Pin cross and spindle with rollers and 667A taper pins.
Part No. 666B—Oil slinger.
Part No. 756—Washer.
Part No. 670B—Eccentric bushing.
Part No. 670A—Thrust collar.
Part No. 667—Intermittent sprocket.

These are the major parts of the intermittent movement which are assembled in the framing carriage and will be referred to in these instructions by their names and part numbers.

To remove the old parts from the framing carriage first remove the oil case cover and gasket from the intermittent casing, after which remove the flywheel and flywheel pinion from the end of the cam spindle. The flywheel and flywheel pinion are keyed to the cam spindle and can be pulled from the end of the spindle after the large set screw which holds the flywheel in place has been removed. After the flywheel and flywheel pinion have been taken from the end of the cam spindle loosen the set collar No. 676. The cam and cam spindle can now be withdrawn from the framing carriage. After the cam and cam spindle have been removed loosen the set screw holding the eccentric bushing in position. The entire Group F Assembly can now be withdrawn from the framing carriage as a unit.

The framing carriage is now stripped of all the intermittent parts and the installation of new parts can be made. Before assembling the new parts the cam spindle should be placed in position in the framing carriage in order to determine whether it has a proper fit. The spindle should turn freely but not loosely in the bearings of the framing carriage. The eccentric bushing should also be placed in the framing carriage in order to make sure that it fits properly. It is essential that this buching fit snugly in the framing carriage bearing.

> **Note**—If the Group F Assembly has been purchased as a unit and is to be installed in the framing carriage, the entire Group F can be fitted into the framing carriage bearing in the manner described covering the eccentric bushing in the foregoing paragraph. If the parts of the Group F Assembly are purchased separately proceed with their installation as follows:

The intermittent sprocket should now be fitted to the pin cross. On the pin cross, located between two of the arms, a punch mark will be noted. This punch mark indicates the large end of the taper pin holes in the pin cross spindle. The intermittent sprocket has a file mark on the hub between the two taper pin holes. This file mark indicates the large end of the pin holes in the sprocket hub. There is also a scratch mark on one end of the intermittent sprocket. The marked end of the intermittent sprocket should be placed on the pin cross first. The sprocket when placed on the pin cross in the proper manner should have a snug fit when the pin holes are in alignment. After making certain that the intermittent sprocket fits the pin cross properly place the No. 666B oil slinger in position on the shoulder of the pin cross. The No. 756 washer can now be placed on the spindle next to the shoulder of the pin cross, next place the No. 670B bushing in position on the spindle, then place the No. 670A thrust collar in position on the No. 670B bushing.

Place in Position

The intermittent sprocket can now be placed in position making sure that the marked end is placed on the spindle first and that the punch mark on the pin cross and the file mark on the sprocket hub are in alignment. Carefully work the sprocket into position until the pin holes line up from side to side. The pins can now be very easily inserted in the pin holes. The pins should be pulled tight by grasping the small end with a pair of pliers and pulling the pin into position with a twisting motion. Do not attempt to drive the pin into place with a pin punch or a hammer as this will spring the pin cross spindle. The pins can be seated much more firmly by pulling into position as explained. After the pins are securely in place the ends should be clipped with a pair of end cutting pliers or other tool suitable for this purpose, after which the protruding ends of the pins can be filed smooth with a fine file. This completes the Group F assembly. The No. 670A thrust collar should now be brought tightly against the intermittent sprocket and tightened in this position by the two set screws which are provided for this purpose. The No. 670A thrust collar should be set so as to eliminate all end play of the No. 670B bushing but care should be taken that the pin cross and sprocket revolve freely in the bushing.

The entire Group F assembly can now be placed in position in the framing carriage, after which the cam and spindle should be slipped into position and the eccentric bush-

(Continued on page 300)

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(Continued from page 298)

ing should be adjusted to bring the pins of the pin cross up against the cam ring. This adjustment is made by inserting a pin punch (or the special adjusting tool which is supplied by the Nicholas Power Company for this purpose) into one of the two holes in the eccentric bushing which are provided for this purpose. In adjusting the pin cross against the cam ring turn the eccentric bushing upward in order that the pins will bear against the outside face of the cam ring. This adjustment should be made so that the pins of the pin cross will rest firmly against the cam ring and yet allow the cam to revolve freely. The large eccentric bushing should now be locked in position by the set screw which holds it in place.

The intermittent sprocket should now be tested for alignment from side to side. It is necessary that the sprocket teeth rest evenly between the flanges of the intermittent idler roller and the sprocket teeth from side to side should be equally distant from the center of this roller.

Idler Roller a Guide

The intermittent idler roller can as a general rule be used as a safe guide for aligning the intermittent sprocket. It is possible, however, that the idler roller bracket may be bent or sprung out of position. In this case it is necessary to align the sprocket by its position with relation to the aperture and upper and lower feed sprockets. This can be done by placing a piece of film on the upper and lower feed sprockets and pulling it tight across the aperture and intermittent sprocket. The intermittent sprocket can now be placed in the correct position with relation to the sprocket holes in the film. The sprocket teeth should be spaced equally distant from side to side of the center of the film. Make sure in making this adjustment that the upper and lower feed sprockets are resting firmly against the shoulder of the bearings in the mechanism main frame. If the intermittent sprocket does not line up properly the set screw holding the eccentric bushing should be loosened, after which the bushing can be shifted to the proper position by tapping from either side, being careful that the adjustment of the pins of the pin cross against the cam ring is not disturbed. After this adjustment has been made lock the eccentric bushing securely in position by retightening the set screw.

The cam, guard plate and cam spindle should now be placed in the framing carriage. Placing the No. 676 set collar on the cam spindle between the two bearings in the framing carriage, now adjust the shoulder of the cam firmly against the bearing in the framing carriage. The No. 676 set collar should now be brought up against the outside face of this bearing and locked in position so that there is no end play of the cam spindle. Make sure that the cam and spindle revolve freely.

Locking Flywheel

After the No. 676 set collar has been locked in position the key for holding the flywheel and pinion should now be placed in position and the flywheel pinion and flywheel placed on the end of the cam spindle and locked in position with the large set screw which is tapped into the end of the spindle.

The oil case cover and gasket should now be replaced, making sure that the face of the cover and framing carriage are perfectly clean. The screws holding the framing carriage cover should now be tightened securely.

Now replace the aperture, lower apron, gate, take-up pulley gear and spindle, No. 640 gear and spindle, and the mechanism front plate.

The intermittent casing should now be filled with Lubricant for Roller Pin Intermittent Movement. This lubricant is furnished by the Nicholas Power Company and is manufactured especially for lubricating the roller pin intermittent movement.

Note—Do not use "Powerline" for the roller pin movement. "Powerline" is intended for the solid pin intermittent movement and will seriously damage and may ruin the roller pin movement.

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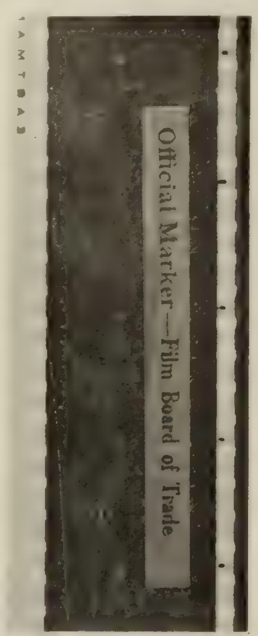
Some Stunt

Wm. Guth, financial secretary and Treasurer of the International Projection Association, traveled clear across New York City to show me the latest type of film out-



rage, perpetrated, apparently, by the Film Board of Trade. He had cut one of these OUTRAGES from the end of each reel of a seven reel feature.

As the picture shows, it consists of a salmon-colored, gummed sticker, four frames long by 9/32 of an inch wide. On it is printed "Official Marker"—Film Board of Trade.

Can you beat that! The exchanges kick about the men punching holes in film, and then they themselves UTTERLY RUIN FOUR FRAMES AT A CLATTER WITH THIS FOOL STICKER. Of course, projectionists will promptly amputate them, as no man having pride in his work would permit such a thing as that to appear on his screen. Next! The Film Board of Trade seems determined to side-step all intelligent action, and to dig up as nearly as possible an equivalent for the thing it protests against.

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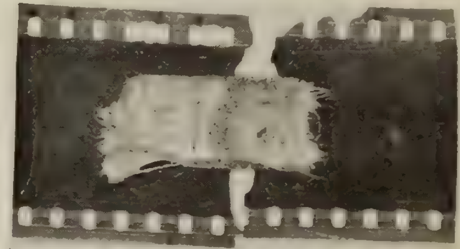
A New Scheme

Charles W .Lewis, Mgr. I. O. O. F. Hall, Grand Gorge, N. Y., sends in a brand new stunt in the way of a film splice. Don't know as to whether its inventor has applied for patent, so be very careful about using it. Presumably the letter containing this was sent to another department. I have its tail end, which reads:

> Knowing that friend Richardson is waging a campaign against film damage, I attach a sample "splice" taken from the feature "The Mask of Lopez," out of an Albany exchange, which I think ought to win the pink derby. Our service has been exceptionally good, and I do not think that F. B. O. is entirely to blame for this, except that the inspection must have been pretty lax to permit such a thing to slip through without correction.



I presumed that if this wonderful idea is duly patented, the stock of adhesive tape manufacturers will be a good buy, because there certainly ought to be a big increase in demand for that commodity.

There is and can be no legitimate excuse for an exchange sending out such a thing as this, except in case of emergency when it is impossible to inspect and repair films and get them to the theatre in time for exhibition. In a case of that sort, inspection may be waived, provided a card of warning be inserted in each reel can, advising that the films have not been inspected, instructing the projectionist to examine and repair them, rendering bill to the exchange for service for the time consumed doing the exchange inspectors' work, at whatever rate per hour the projectionist receives for his regular work.

Dangerous

Sending out such a thing as this without warning ENDANGERS THE PROJECTIONIST AND EVERYTHING IN THE PROJECTION ROOM, because it is a direct invitation to fire. It also endangers the life of every one in the audience, because if there is a fire and panic God only knows what may happen. It is a direct invitation to the ruination of goodness knows how many feet of film, because the projectionist, has the RIGHT to presume the films to have been inspected and repaired, also has the RIGHT to presume them in fit condition for projection as received, unless the note of warning spoken of accompanies them.

This classic consists of a bit of half-inch-wide surgeon's adhesive tape holding the two ends together—or at least within 1/4 inch of each other, AND THAT "GOT BY" THE EXCHANGE INSPECTOR. Well, even at the zip-a-ty-zip speed of "inspection" used in many exchanges, I think Miss I. N. Spector must have been readjusting her gum when this first-aid-to-wounded-film went through.

Albany is the Home of The Politician, and one of our cities where, in the past at least, Op'raters hold forth in all their pristine glory. I am therefore well pleased to hear that your Albany exchange ordinarily supplies "exceptionally good service." Every city ought to have something which is exceptionally good.

A Li'l Stunt

Glenn G. Wallace, Projectionist Jefferson Theatre, Muskegon, Michigan, comes out of obscurity at a gallop, thus:

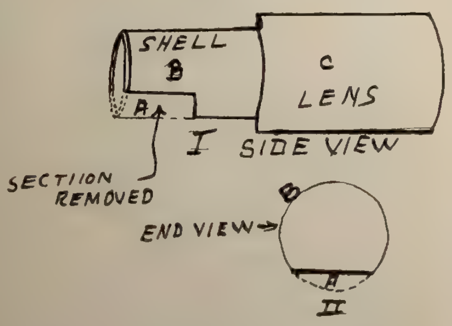
Dear Friend Richardson: After having read our department for several years, have just decided to limber up the old Corona, and "show my ign-runce as "Dinty" Moore puts it.

Have been projecting motion pictures for about five years and am at present employed at a vaudeville-picture theatre which was constructed a bit more than a year ago. Have two Power 6B improved projectors, a C4 Brinkert spot lamp and a 35-35 ampere Fort Wayne motor-generator set. The projectors are equipped with Snaplite projection lenses, and I'm going to pass along to the "boys" a li'l stunt I pulled off to adapt the extension shells, or tubes which come along with the Snaplite for use on a Power. They are specially made for use on Simplex or Power projectors where the conditions require an exceptionally long focal length projection lens.

On the Power these extension shells, or tubes, which are designed to screw on the barrel of the lens, come into contact with the shaft which connects the shutter shaft gears with the large idler gear on the flywheel side of the mechanism. To avoid this interference, proceed as follows:

How To Do It

Screw the shells on the barrel of the lens, having in some convenient way marked the exact position of the lens when the screen image is in sharp focus. Replace the lens in its jacket and shove it back until the shell strikes the obstructing shaft. Next measure the distance the lens lacks of going back to its correct focusing position, and reaching through the projector aperture, using a suitable sharp-pointed tool, make points on circumference of the shell even with, or a trifle above the top of the shaft.



Next take the lens out remove shell from lens and, using a fine-tooth hack saw, cut out the section of the shell which prevents the lens from being brought back to correct position for focusing, as per attached sketch, in which dotted lines indicate section sawed out.

Having done this you will find the screen image to have considerable added sharpness, as the shell collects the stray light rays projected through the aperture, which would otherwise be lost, form a halo around the outside of the lens barrel, or be projected to the front wall of the projection room.

Record Stunt

Be sure to cover the bright raw edge of metal left by the hack saw with a good-non-gloss paint, else they will reflect the rays which strike them back toward the aperture. An excellent "home brew" paint may be made by dissolving a phonograph record in a can or jar of tightly sealed denatured alcohol. One record to one pint of alcohol is about right. Break up the record as fine as you can and place the receptacle where you can and will give it an occasional shake. It will take about two days to dissolve enough for use. This also makes an excellent paint for rotating shutters made from cardboard, port shutters and for the front projection room wall.

I hope these few stunts will be of value to some of the men, if you think it worthy of publication. I myself get lots of good hints from the department. I expect to send in some Bluebook School answers soon.

New One

Such things are always worth printing. That phonograph-record-paint stunt is a brand new one. Painting the raw edge where it was sawed is important, yes, but you are in error in thinking it is because light rays will be reflected back toward the aperture. Rays reflected in that direction would, I think, do no particular harm, BUT rays also would probably be reflected toward and into the lens itself, and that is very muchly something else again. Those rays might and probably would do very real harm.

As to the shell adding sharpness to the screen image—well, I don't see just why that should be. The original idea of the lens shell extension in the Simplex was to prevent the film from piling up in the light ray in case something went wrong—if the intermittent didn't intermit because the film had broken between it and the upper sprocket. In that case, unless the projector be promptly stopped, the upper sprocket would of course keep poking film down into the mechanism casing, and without the protecting covering of the light ray, you could see what would, or might happen.

Of course the casing does confine the light in cases where the light beam has greater diameter than the lens at the point of junction, but I rather doubt if the escaping light does much harm, except that it is possible some of it might escape through the openings in the Power mechanism and reach the projection room wall.

Well, anyhow, provided the shell interior be kept well painted with non-gloss paint, it cannot do any harm, and may have advantages. What do the rest of you chaps think about that? It is discussion that brings out the truth. Also John Doe out in San Diego, California, likes to know just what Bill Doe (no relation) up in Portland, Maine, thinks about things, and wice wersa. The editor's remarks very often express only his individual opinion, which may or may not be correct. Only where he makes a positive statement does he express an opinion from what he believes to be known fact.

Why Don't They Help?

In commenting on his visit to the American Projection Society, Arthur Gray, Boston, made these remarks:

> It really seems a shame that of all the projection talent gathered in that room that night, not one of them has, publicly at least, given any aid, encouragement or effort to the furthering of the work of the Bluebook School. The work of the American Projection Society and the work of your department is so very closely allied that I fail to see why that very intelligent group of men should have apparently missed such a splendid opportunity to both acquire and to disseminate projection knowledge.

I understand just how brother Gray feels about it, but have not myself been in the least surprised, nor have I felt at all badly about it. One who does not know the men very well is apt to get himself fooled in a matter of that sort. As a matter of fact, out of something like a thousand to twelve hundred projectionists and operators in New York City, not one has yet taken the trouble to answer one of the Bluebook School questions, NOR DID I EXPECT THEY WOULD. The New York City man is a peculiar institution. I know him, and know what to expect of him.

However, one really would suppose that high grade men—such as the American Projestion Society is composed of would, if for no other reason than their interest in the advancement of knowledge, give active aid to such a thing as the Bluebook School. Their failure to do so is, I think, mostly a matter of inertia. They don't like to move. Actually answering those questions every week is work, and work which they don't have to do. Most of them rather feel that they are near the top in projection matters, and all they now need is to just keep up with the procession—which is a wrong view, but one I cannot find it in my heart to blame them much for.

They may take this tip from me:

The man who confines his energies to merely keeping up with the procession eventually falls behind it. That is true in every case.

The A. P. S. men know the large value of the Bluebook School, and many of them—perhaps even all of them, are following the questions and answers very closely. But they don't and won't bestir themselves, as they really should, to give active assistance in the work. Well, anyhow they are not by any manner of means alone in that. There should be at least fifteen thousand answers to the questions every week—I'm truly glad there are not.

(Projection Department Continued on page 304)

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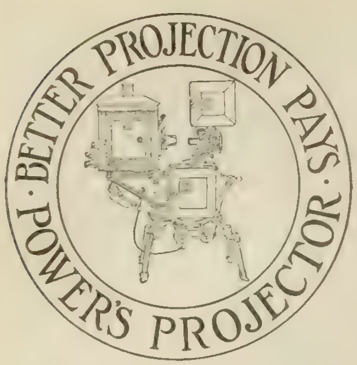


PROJECTION AND ITS IMPORTANCE

By F. H. RICHARDSON

FROM THE TRANSACTIONS SOCIETY OF MOTION PICTURE ENGINEERS

The ultimate success of any production depends to a very great extent on the impression received by the audience. Imperfect projection reduces the value of any production. Neither producers, directors, or players make public protest against bad projection. Poor projection is to the motion picture the same as house paint and burlap upholstering would be to an automobile

THE only reason I have expended time and energy in the preparation of this paper is that I am, and for many years have been, very firmly convinced that great harm is done the motion picture industry through and by reason of the failure of producers, exhibitors and theatre managers to appreciate, or I might perhaps better say, to understand the relative effect of high class projection and projection which is not high class upon the screen image, the viewing of which is after all the thing upon which the whole industry depends for its very existence. The success of any production, in so far as concerns any audience, depends upon two things, viz.: What the audience sees upon the screen, which includes all those various things going to make up the finished product, and how it sees them, which includes all those various things which go to make up what we call the "presentation of the picture." That projection is the one most important item in presentation no one will deny, and that projection has very much to do with "how it sees them" surely no one will dispute.

Come let us reason together.

Surely there are few, if any men, connected with the motion picture industry in responsible position who will question, much less attempt to dispute, the two following propositions together, or either of them singly:

(a) Imperfect projection will reduce the attractiveness to the audience of the finest production ever made, and the reduction will be in exact proportion to the fault in projection, which may be sufficient to, so far as the individual audience is concerned, ruin the production.

(b) While it must be freely granted that high class projection cannot possibly remedy such faults as may be inherent in any production, it may nevertheless serve to send an audience away better satisfied with a production which in itself is not a good one, or which even is a poor one, than with a production which is in itself high class, but which has its inherent good qualities largely nullified and made unattractive by faults in its projection.

Put in another way, with high class projection the really good production becomes a brilliantly beautiful thing which sends audiences away with words of praise, so that the play advertises itself in the very best possible way, whereas the same production may either not please its audiences at all, or may even put them in a more or less dissatisfied frame of mind, if it be not well projected.

On the other hand if the production of only mediocre merit be poorly projected it will be made to appear very poor indeed, whereas if it be well projected its inherent faults may and probably will be in a considerable degree redeemed in the eyes of the audience.

I believe the foregoing will not be seriously questioned, much less disputed by any man conversant with the facts, and if we grant what has been said to be true, then it becomes difficult to understand why so little attention is given the matter of placing projection in the hands of high class men—men of real ability and brains who will bend every effort to the placing of the finished product of the industry before the purchaser, the public, in the best possible way.

We find some productions ruined, insofar as has to do with the individual audience by discolorations of the light, due entirely to carelessness, by overspeeding, which is utterly ruinous of artistic results; by dim lighting, by glare spots near the screen; by unsteadiness caused by failure of the management to provide suitable and necessary repairs; by carelessness in the matter of focus; by dirty lenses or lenses wrongly assembled and by other faults which have no manner of valid excuse. This sort of thing is all too common and it seems an astounding thing that neither producer, director, player or any one else has ever voiced any adequate sort of public protest. The producer seems either to have no interest at all, or at least very little interest in what happens to his productions once they have left his hands. He will labor hard to product the best possible photoplay, and will expend money lavishly to that end. Once completed, however, he will not, or up to date has not made any adequate effort to get it projected in a way which will give it a one hundred per cent value to audiences, upon whose approval he must depend for its success.

The director insists that his name be blazoned forth upon the screen, that he who runs may read, though he must well know that his work will, in a very large majority of cases, be literally emasculated in its reproduction upon the screen, and made over into a ridiculous travesty upon the original. But do we ever hear any sort of public protest by a director that his work is not properly reproduced? Did you ever hear of such a thing?

The player who gives all of his or her ability and art to the interpretation of a scene will, and very often does calmly look upon his or her shadow form transformed into a sort of animated, jerky jumping-jack by a too fast projection speed, or watches him or herself literally blotted out by shadows, perhaps, right in the most artistic part of a scene. Did you ever hear one of them utter a public protest? Did you ever know of an actor speaking of such abuses in any of the thousands of "interviews" printed? Do you know of any player who has made any sort of effort to stop the projection abuses which make them absurd before thousands of audiences every day?

It is true that not all exhibitors now permit abuses in projection which will be visible on the screen of their own theatres, though even these men make little or no effort to check abuses of the film which, while they will not appear on their screen, will be visible on the screen of every theatre using the films thereafter. These exhibitors have, thanks to the education of years, awakened to the importance of the perfect reproduction upon the screen of their theatre of the thing the "eye" of the camera saw, and that it shall be reproduced exactly the way the lens "saw" it. They have discovered that an absolutely perfect reproduction of the various scenes, in exactly the way they were made is "good business" from every viewpoint, including the item of money making —box office receipts. They have discovered that artistry in projection really does pay, and they are demanding it of their projectionists, in so far as concerns their own screen.

But unfortunately, progressive exhibitors and theatre managers of this type are still very greatly in the minority, and what we may call the average theatre manager and exhibitor demands cheapness rather than quality in all things pertaining to his projection, save only the films themselves. Many of his kind seem to believe firmly that quantity will serve to offset any lack of quality—that ten reels projected at race horse speed, and with perhaps many other imperfections in the screen result, will be as acceptable, or even more acceptable than eight reels artistically projected.

Such men are nothing less than a mill stone around the neck of the industry. They are of the type who believe that "a picture is a picture" and the audience does not know the difference. They are the one greatest incubus with which the industry is inflicted.

Let us draw an analogy. Everything up to the point of completion and distribution of the positive film is constructive. Projection is the finish. If the finish be not high class, then the entire product must and will suffer.

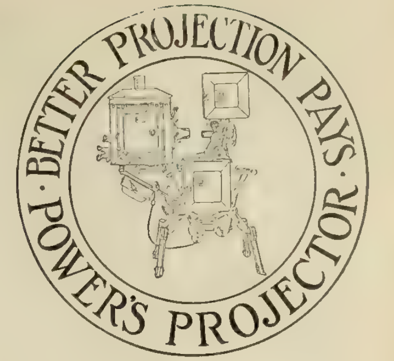
What would you think of the business sense of an automobile manufacturer who turned his whole plant over to the production of a high grade car. A powerful, silent running, well balanced engine is designed, which is economical of gas. A spring action is evolved which causes the car to ride smoothly over even the roughest roads. The finest of material is used throughout, until it comes to the finish. Up to that point the car is the very best that can be made, but suddenly the manufacturer becomes economical and has the machine finished with ordinary house paint and upholstered with burlap.

What would be your opinion of the business sense of this man? I ask you the question seriously, but warn you to consider your answer because the house point and burlap finish for the automobile exactly typifies what the motion picture industry is today doing, or permitting to be done, in practically all theatres up to a comparatively short while ago.

The producer labors hard to produce a photoplay of real merit, often boasting, with much apparent pride, that it "cost half a million dollars." Up to the point of the "finish" no expense is spared to make it the best it is possible to produce. It lacks only the "paint and upholstery" (reproduction upon the screen), when suddenly everything gets tremendously cheap, and the work of the director and the artist is, in a large percentage of theatres, placed in the hands of a man whose "ability" is purchasable at from thirty to forty dollars a week, and what ability he may possess is usually hampered by orders as to projection speed and limits to projection room upkeep expense which makes matters still worse. The net result is a "house paint and burlap finish," because, as in the case of the automobile, the audience (public) can see only the finish; and a dimly lighted, fuzzy-focus, shaky, discolored picture, projected at improper speed certainly is not well finished, or perhaps I might say it is finished, insofar as concerns audiences viewing its projection in that way.

BETTER PROJECTION PAYS

Adv



TO THE INDUSTRY

Poor projection imposes a tremendous handicap upon the industry. It operates to discredit the work of the producer, and has no legitimate reason for existence. For its own protection in the industry, including all its component parts, should demand high class projection. No exhibitor has the moral right to inflict poor projection upon the industry, to the serious injury of all concerned. And that serious injury is thus inflicted who will deny! We see the finest of productions reproduced upon the screen by men who have neither knowledge, energy or high grade skill. We find them punching long strings of holes in the films, for no other reason than that they either do not know how to make a cue sheet, or are too lazy or shiftless to do it. We find them speeding up the projector to avoid flicker tendency, because they do not know how to avoid it otherwise. We find them setting the projector at a speed to accommodate the "schedule" for the day, and allowing it to project at steady speed a production which may require half a dozen or more changes of projection speed to properly synchronize with camera speed.

The foregoing constitutes but a few of the long list of projection abuses chargeable directly to the projectionist himself, and to no one else, the results of which show immediately and directly upon the screen. But not all projection abuses which produce direct damage to the projected image can justly be laid at the door of the projectionist. As I have already pointed out, some of them are due to the theatre management and its policy of cheapness in projection room matters. Others are due to the almost criminal procedure practiced by very many film exchanges. I use the words "almost criminal" advisedly, because lack of proper inspection and repair of film by exchanges, or at least by very many of them, is the one most prolific source of fire danger, and since film fires endanger human life, I feel entirely justified in employing the strong term. It is not too much to say that four of every five film fires which have their beginning at projector apertures are directly due to lack of proper inspection and repair of the films, and most emphatically, inspection and repair is the duty of the exchange and of no one else. It is only the duty of the projectionist to make such repairs as may become necessary during the course of projection, and he has the right to expect to receive films in good mechanical condition from the exchange.

Let us now examine into what losses come through the mishandling of films, though in so doing it will be necessary to depend upon somewhat uncertain estimates.

What seems to be at least a reasonably accurate estimate places the number of reels of film in daily use in North America (the United States, Canada, Mexico and Central America) at 125,000. This seems to be rather an under- than an over-estimate. Accepting it, if we place the average value of reels of film at twenty dollars (surely a conservative estimate) then the total value of all film in daily use north of the Canal Zone is two and one-half millions of dollars.

In considering the amount of unnecessary damage done to film through the lack of proper procedure in projection, caused by carelessness, lack of skill, lack of knowledge, or by hampering orders, we shall be compelled to depend upon a very rough estimate. I think however, no man at all familiar with the subject will doubt the statement that the films are damaged unnecessarily at least one-half of one per cent of their value daily through the above named causes. If we accept the estimated total valuation of $2,500,000, then the daily unnecessary damage would be $12,500, which means that sum added to the "overhead" expense of the industry.

This does not, of course, seem a very serious matter, since it amounts to less than a dollar a day per theatre. In fact it would not be very serious if the actual damage to film, viewed merely as property damage, were all, but the truth is that the injury to the film itself is trivial when compared to the damage caused to screen results. It may be accepted as fact that any damage done to film in one theatre will injure the screen result in every other theatre in which the same film is thereafter used. True, one bit of damage might not appreciably mar the result in the next theatre, but many small injuries to film operate to detract very seriously from the projected picture, hence they lessen the drawing power of the box office.

This argument is not one which may be successfully disputed. The only question is how much the box office drawing power of theatres using the older film is lessened, but surely no one can or will doubt that, when we consider the number of theatres using film more or less damaged, the loss must be very great. To prove to you that this is so, I ask you to use your imagination for a moment.

In many, many hundreds of small cities, towns and villages, are small theatres, and while projection in some of them is very good indeed, in the great majority it is quite the reverse. In very many of them it is about as bad as it well could be. In these theatres, or most of them, old and badly damaged films are used, and in many of the smaller village theatres the condition of film is nothing short of terrible.

These theatres for the most part only manage to live, charging a rather low admission. They are not well patronized. And now here is where I ask you to let imagination enter and visualize for you what would be the effect if every theatre in all the land, big and little, city and village, put on high class projection. By "high class projection" I mean good films well projected—a screen result equal to the best of the big city theatres. Never mind telling me it could not be done. Just imagine it *has* been done, and ask yourself this question: What would be the total added possibility of additional box office receipts? Would you seriously question an estimate of one million dollars added box office receipts daily? Think it over! If you decided that there would be a probable added receipt of that sum, then I challenge you to dispute the proposition that poor projection is costing the industry one million dollars a day, less whatever it might cost additional to put good projection into all the theatres.

You will most likely say it could not be done, but there I take issue with you, except that in some places when, owing to limited current supply available, it would not be practical to put on so brilliant a picture as some of the high class city theatres use. However, a perfect projection can be put on without much brilliancy, and then, too, the picture is usually much smaller in the small town than in the large city theatre.

There are agencies which have for years been waging a battle for better projection. They have brought about great improvement, but have not nearly reached the goal. The reason for such slow progress is found in the fact that these agencies have had absolutely not one atom of help from those most interested, and who will most greatly benefit by perfect projection.

The producer has not lifted a finger to help, though producers could very easily have, and still can bring about quick and such improvement merely by calling public attention publicly to the necessity for proper projection of their productions.

The director has not made one move toward either publicly condemning the abuse of his work practiced by the speed demon exhibitor, who insists on projecting from six to seven reels in the time properly allotted to five, nor has he raised his voice publicly in praise of the projectionist who reproduces his work correctly.

Not one of the players have publicly objected to their shadow forms being made a monkey of by wrong projection, nor has one of them, so far as I know, ever publicly praised the work of the projectionist who reproduces their work correctly. In conclusion, I think we will all agree that high class projection is a necessity, and that poor projection works damage exactly in proportion to its fault, which may be very great indeed. I believe we shall all agree that high class projection will bring added revenue at the box office, and add materially to the favor motion pictures find in the mind of the public. I believe we shall all agree that perfect reproduction of the photoplay is something the motion picture industry owes both to the public and to itself; also that the industry should and would be willing to pay reasonably for the privilege of securing perfection in photoplay reproduction, the only question then being—how may we get it.

Rome was not built in a day, nor can projectionists capable of high class work be created overnight, but if this society, the producers, directors, and players take up the matter of the importance of perfection in projection—of perfect reproduction of the photoplay upon the screen—results would be quickly forthcoming.

One of the greatest possible drawbacks to perfect projection is the fact that aside from their employer, who makes things unpleasant when something is unusually wrong, no one seems to take the slightest interest in what the projectionist is doing, so long as it is not too entirely bad. The projectionist is but human. He takes the attitude: If no one else cares for fine work on the screen, why should I? Once let the man understand that the producers do care how their productions are put on the screen, that the directors do care when their work is ruined, that the players do take an active interest in how their shadow forms are staged, and let the public focus its eyes on the projection room a bit and we shall see a change. Under this condition the exhibitor will take some interest in having a man of ability and brains in his projection room, and we shall soon have improvement all along the line.

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At midnight, March 17—a day fairly familiar to all Sons of the Owld Sod, the American Projection Society will give a dinner at the Hotel Astor, New York City, in celebration of its tenth birthday.

Personally this editor has his bells all polished up and will be there with every one of them on. Also he strongly suggests to all real progressive men within reach of New York City that they immediately send in a five spot for themselves, or a ten for their lady and the privilege of accompanying her, and be on hand at the above named time and place. You'll have to send your coin for reservation though, or you'll not get in, I'm very much afraid. Address: American Projection Society, 304 West 58th street, marking it "Attention Dinner Committee."

Wish Gray and Griffith might see their way to make it, but expect it is out of the question for Gray at least. Also there are many high class projectionists in surrounding cities who might well take this one night off, say T'ell with the expense, and COME. Take it from me, you would be so encouraged and heartened that it would be worth ten times the trouble and cost; moreover you would have a large respect instilled into their souls for the profession of motion picture projection.

Another thing: I would like respectfully but most emphatically to suggest that exchange managers, exhibitors, and even the very much up-stage producer would find his time and money well spent were he to bust all precedent and meet personally the high class GENTLEMEN who compose the American Projection Society. You, every one of you, owe these men far more than you ever can pay. Why not come out, get acquainted with them and thus show your appreciation of the work the Society is doing?

I.P.A. Holds High Jinks

Last Saturday at the more or less witching (it gets less "witching" as I get older) hour of midnight I mounted Nanck Hanks, the Go-Devil, and rode over to the club house of the International Projection Society, 437 East 145th street, New York, to attend the high jinks, to which I had, as an honorary (or ornery) member of the Association, been invited.

I found the place all decorated with flags, bunting 'n everything, with colored lights and the very latest thing in jazz orchestras in the ball room, where brave men and pretty women allowed not one note of that music to go to waste.

Nice

It was nice. The International Projection Association is nothing more nor less than a club, with a very real club house. They occupy the entire three story building, the upper floor of which is let to one of the members and his wife, who, in return for the rental, take care of the entire building.

There is a billiard table 'n everything. The thing is GOOD. It supplies a place where the members may have clean amusement, and meet socially under good conditions. Also there are periodical meetings at which lectures tending to educate the members in projection lore are given.

Alex Polin is the president, and is the moving spirit of the club. Polin is now Business Agent of Local Union 306 New York City projectionists.

A recent election of officers resulted as follows: Alex. Polin, President; Ben Norton, Vice President; All Ross, Recording Secretary; Phil Lynch, Corresponding Secretary; Wm. Guth, Financial Secretary-Treasurer.

Such organizations, if rightly conducted (as the two in New York City—the I. P. A. and the A. P. S.—certainly are) are 100 percent good, or mighty nearly so. More power to the I. P. A.

Apprenticeship

From a location I shall not divulge comes the following:

Dear Mr. Richardson: If you allow a part-time projectionist with one year of experience to enter the Bluebook school, then here goes. If I do not always side with your way of thinking, why maybe you'll not always side with my way of thinking, so we will be even.

Here are a few questions I want answered, with request that they be not published. (I have very many similar requests. There is no good reason why these matters should not be published, provided the names and location be suppressed, and they are of interest to many.—Ed.)

I wish to know where to get into touch with the union headquarters for this territory (supplied by mail.—Ed.) Have been told it would be practically impossible for me to get a position with my present experience, because no one employed non-union men, and I could not join the union because I could not afford to put up $200.00 for an apprenticeship; also I would not be able to get into the union anyhow, because there are already too many in.

It really seems altogether unjust that a man can't work into a profession in which he takes pride and joy, after he has spent one year in a non-union place. What is the way out.

Know How You Feel

I know exactly how you feel. I say, as I have said before, the union is fully justified in refusing you admission, PROVIDED it has plenty of COMPETENT projectionists to fill all positions within its jurisdiction.

In my opinion the whole trouble lies right here: when I started railroading way back in 1883, I WAS CONTENT TO AND DID FIRE AN ENGINE (APPRENTICESHIP) FOR FIVE YEARS BEFORE EVER I TOUCHED A THROTTLE AS ENGINEER. Many fired as much as seven years—seven years apprenticeship, mind you.

But in motion picture projection, which requires a far wider range of knowledge than running a locomotive, most men think six months quite long enough to become competent to take charge of projection equipment and the "staging" of a photodrama costing hundreds of thousands of dollars and containing the work of some of the best artists in the business.

The Danger

The trouble and the danger lies in the fact that in projection, as in many other things, the beginner is prone to jump to the conclusion that he knows a very great deal more than he really does know. I remember when I began riding a motorcycle, how at the end of six months I actually had the unadulterated GALL to propose to the editor of a motorcycle publication that I conduct a "Hints to Riders" department, and how insulted I was when he, with a smile I can now very well understand, declined. I look back now and wonder at my nerve, yet I then fully believed myself very thoroughly competent.

My brother, I sympathize with you, but my own view is that if you get well started in, say, three years, you should be satisfied. The very fact that you, with your one year of part time experience, expect to "disagree with my way of thinking," who have had well along to twenty years of very intense experience, is pretty good evidence that you think you know a considerable lot more than you probably do.

Mind you that is not necessarily a fault. It rather inclines me to think that IF you stick, and do finally really get going in projection, you will make a corking good man, but before that time comes around you will find you will have a good many things knocked out of you, and a lot of other things knocked in.

Good luck to you, brother. Enter the Bluebook school and study—by all means, AND don't imagine that because I've written thusly I'm against you. I've just tried to lay before you certain FACTS, very briefly.

Silk Worker

Daniel Constantino, whose name is a familiar one to Bluebook scholars, is going to take a position in a silk mill in St. Catharine, Ontario. Nice little city. Motored through there several times. Wish brother Constantino all good luck, until such time as he goes shooting stars at a screen again—as he will, for they come back sooner or later.

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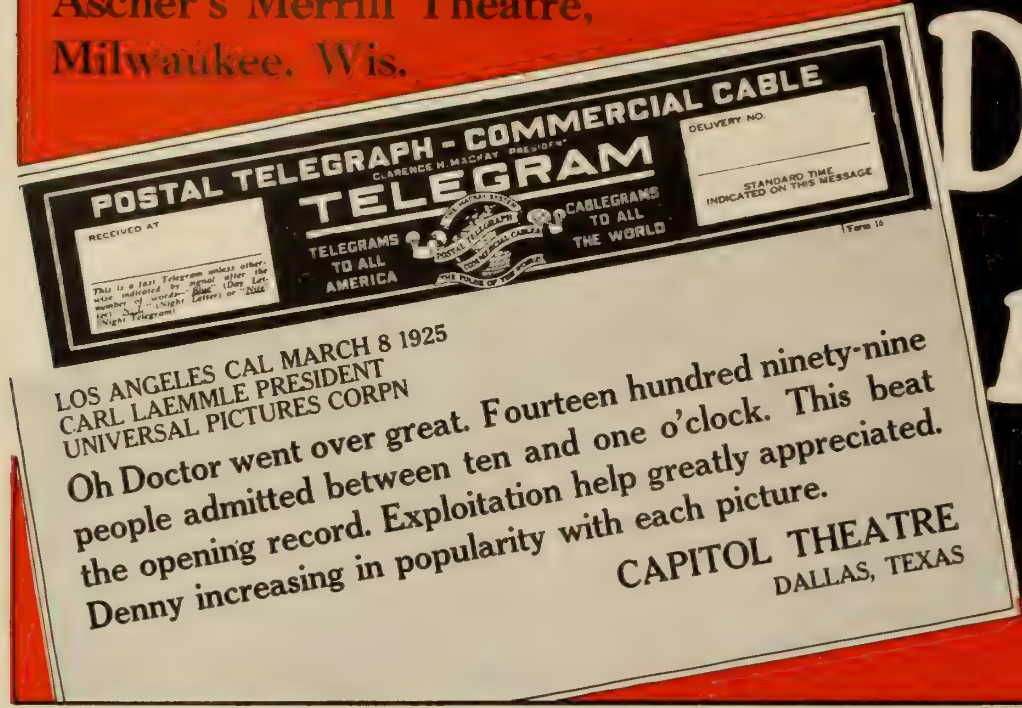
Milwaukee, Wis.



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LOS ANGELES CAL MARCH 8 1925
CARL LAEMMLE PRESIDENT
UNIVERSAL PICTURES CORPN

Oh Doctor went over great. Fourteen hundred ninety-nine people admitted between ten and one o'clock. This beat the opening record. Exploitation help greatly appreciated. Denny increasing in popularity with each picture.

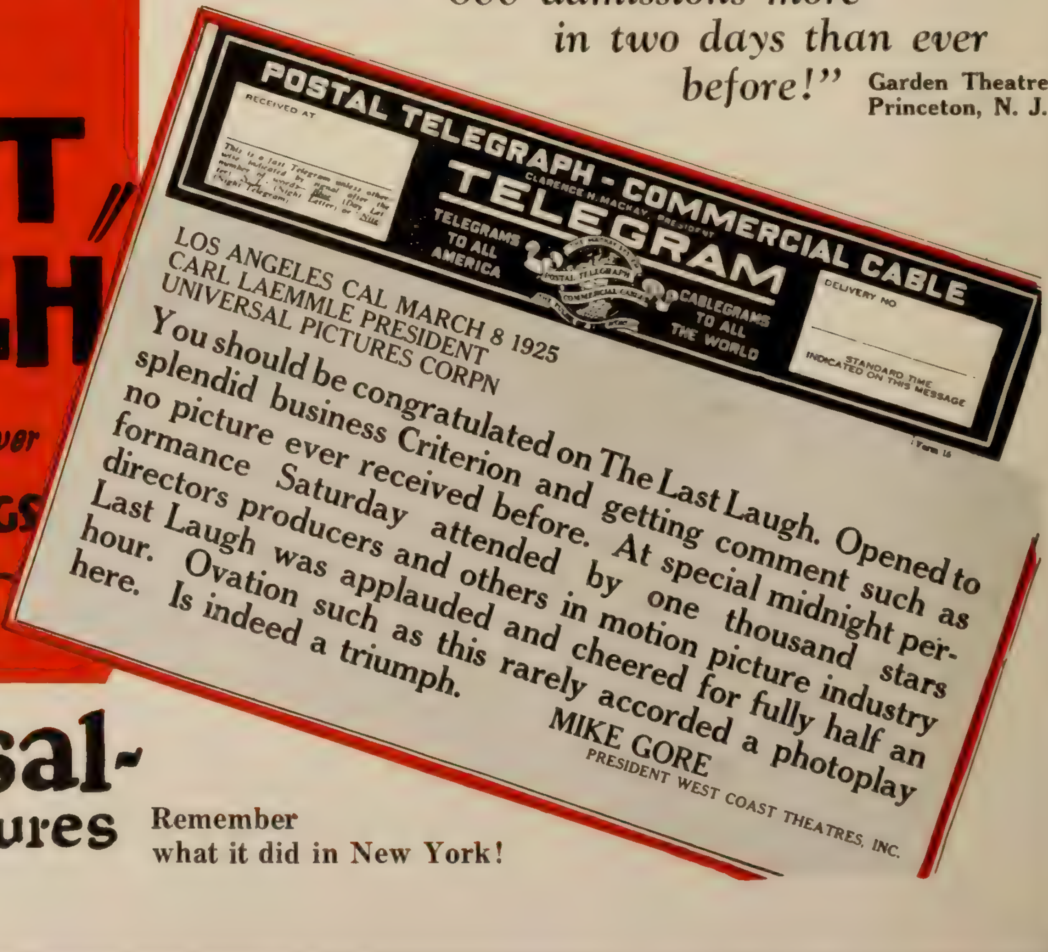
CAPITOL THEATRE
DALLAS, TEXAS

CARL LAEMMLE
presents
REGINALD DENNY
in *Oh Doctor!*
from
Harry Leon Wilson's
famous laughing hit
A HARRY POLLARD
Production - Universal Jewel

One of the Pictures on the White List

CARL LAEMMLE
presents
"The LAST LAUGH"
A tremendous sensation the world over
with
EMIL JANNINGS
A UFA Production
Distributed by
UNIVERSAL

In small towns as well as large—
"600 admissions more in two days than ever before!" Garden Theatre
Princeton, N. J.



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LOS ANGELES CAL MARCH 8 1925
CARL LAEMMLE PRESIDENT
UNIVERSAL PICTURES CORPN

You should be congratulated on The Last Laugh. Opened to splendid business Criterion and getting comment such as no picture ever received before. At special midnight performance Saturday attended by one thousand stars directors producers and others in motion picture industry Last Laugh was applauded and cheered for fully half an hour. Ovation such as this rarely accorded a photoplay here. Is indeed a triumph.

MIKE GORE
PRESIDENT WEST COAST THEATRES, INC.

Universal-
has the pictures

Remember
what it did in New York!

A Great Audience Picture with a Gold Mine of Exploitation Behind It!

THE EPIC of the SKIES

With
BILLIE DOVE,
MARY BRIAN, WARNER
BAXTER and DOUGLAS FAIRBANKS, Jr.

By
Byron
Morgan

Scenario
by James S.
Hamilton

A SECOND FAMOUS 40 Paramount Picture

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

You'll never be a puzzled Exhibitor if you book—

SHORT SUBJECTS IN COLOR

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They're all horizontals-because they're all on the level!!—

1. NEW REDHEAD SATIRES

"Napoleon Not So Great"
"Columbus Discovers a New Whirl"
"Nero's Jazz Band"
"Why Sitting Bull Stood Up"
"Balboa Discovers Hollywood"

3. KARLO KOLOR KOMICS

"Honeymoon Heaven"
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Popular songs presented in a new way—and in color. Of real interest to all music lovers.

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7. EBENEZER EBONY COMEDIES

"The Flying Elephant"
"An Ice Boy"
"Expensive Ebony"

6. SPECIALS

We will release 6 Special Short Subjects in Color. They will be novelties that are different.

There'll be no crosswords from your patrons—
For immediate bookings communicate with

Sering D. Wilson and Co. Inc.

25 West 43rd Street New York City

Wonderful! *Wonderful!* *Wonderful!*

A GREAT START FOR A GREATER FINISH!

When it came out of the studio, "Isn't Life Wonderful" went right to work for the Exhibitors.

It was something new back of the box-office, but it had the power!

Remember these records:

Rivoli (N. Y.)	$26,000.00
Rialto (N. Y.)	$21,000.00
McVickers (Chicago)	$27,000.00

And the reason more than 200,000 people went to three theatres is, as the magazine "Judge" says: "Mr. Griffith has made the best picture I have ever seen."

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Presents

"ISN'T LIFE WONDERFUL"

a Simple Romance of Love and Potatoes

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith
Hiram Abrams, President Joseph M. Schenck, Chairman, Board of Directors

Wonderful! *Wonderful!* *Wonderful!*

Laughter! Love! Suspense!

These are the BIG THREE in the hearts of your audiences.

These are the BIG THREE in the heart of "Isn't Life Wonderful."

Laughter—"You will find as great comedy in 'Isn't Life Wonderful' as ever was shown on the screen," says the conservative N. Y. Post.

Love—Why, it is all love! It starts with love—grows with love—ends with love

Suspense—"More suspense than a hundred so called big scenes," says the N. Y. News—"Here is a great picture," says Dudley Burrows in S. F. Call Post, "and humanity owes a big debt to D. W. Griffith, a debt not to be paid in pounds, shillings and pence, but which CAN be paid in recognition and appreciation of his art."

THAT'S A PICTURE!

D.W. GRIFFITH

Presents

"ISN'T LIFE WONDERFUL"

a Simple Romance of Love and Potatoes

Now Booking

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Hiram Abrams, President *Joseph M. Schenck, Chairman, Board of Directors*

Wonderful! *Wonderful!* *Wonderful!*

Haven't Your People Been Crying for "Something New"?

You hear your people asking all the time for "something different," "new faces," and "a change from the ordinary."

There never was a picture made that is more out of the ordinary, and the usual, and the commonplace, than Mr. Griffith's latest film.

"Griffith again reveals his wizardry . . incredible magic," says the N. Y. Telegram.

"Innovation tramps the screen in this picture," says the N. Y. World.

"An entirely new treatment of screen drama," says the N. Y. News.

NEW FACES: "Carol Dempster swayed me for two hours as no other actress has ever swayed me before."—N. Y. Eve. World

Neil Hamilton, over and over again, is ranked with the greatest.
Lupino Lane enters a new face with unanimous honors for his comedy.

The Great German players, from the famous Deutscher Theater, Berlin, never before seen on the American Screen.

D. W. GRIFFITH

Presents

"ISN'T LIFE WONDERFUL"

A Simple Romance of Love and Potatoes

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A Waking Up Punch In Every Big Scene

Thrills that actually thrill, comedy that brings a lot of laughs and action fast enough to wake up any audience abound in this Jack Pickford feature. Better than his best this star is sure to draw and is cleverly supported by charming Norma Shearer whose audience appeal gets stronger every day.

Jack Pickford

in

"Waking Up the Town

By James Cruze and Frank Condon

featuring

NORMA SHEARER

and an ALL STAR CAST including

Alec B. Frances – Herbert Pryor – Claire McDowell – Ann May

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Mary Pickford — Charles Chaplin
Douglas Fairbanks — D. W. Griffith
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-an absolute old fashioned riot
with exhibitors scrambling to get them--

F.B.O.'s brand new Two-Reel Series - 12 of them

From the pen of America's most celebrated humorist, H. C. WITWER

"THE PACE MAKERS"

With F. B. O.'s Great Team
of All-Star Comedians
**ALBERTA VAUGHN — GEO. O'HARA — AL COOKE
KIT GUARD — and STANLEY TAYLOR**

DIRECTED BY WESLEY RUGGLES

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Simply marvelous 2-reel stories, bigger, better, finer than any series ever distributed by Film Booking Offices.

Immeasurably bigger than the original "FIGHTING BLOOD" stories—bigger and better than "THE TELEPHONE GIRL" stories—better than "THE GO GETTER SERIES." . . .

ABSOLUTELY MADE TO ORDER FOR EXHIBITORS who want steady business for 12 solid weeks. . . . We're in luck to be tied up with H. C. Witwer to write 'em for us—we're in luck to make 'em—you're in luck to be able to get such gems of brilliant entertainment for your house. . . . "THE PACE MAKERS" puts you in a class by yourself. . . . If you don't get 'em for your house—THAT'S YOUR FAULT. . . . Absolute matchless Box Office gems. . . . Grab 'em quick.

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723 Seventh Ave., New York. Exchanges Everywhere.

Thematic music cue sheets available on all our features.

What Happens After The Curtain Falls?

The Chadwick 9

1 "THE FIRE PATROL"

2 LIONEL BARRYMORE IN "MEDDLING WOMEN"

3 "THE PAINTED FLAPPER"

4 LIONEL BARRYMORE IN "I AM THE MAN"

5 "THE TOM BOY"

6 "THE MIDNIGHT GIRL"

7 "THE ROMANCE OF AN ACTRESS"

8 "SUNSHINE OF PARADISE ALLEY"

9 THIRD BARRYMORE SPECIAL

Each Production An Achievement

Chadwick Pictures Corporation

"The ROMANCE of an ACTRESS"

A Stirring Story of the Stage

with

ELAINE HAMMERSTEIN

Theo. Von Eltz, John Sainpolis, Stuart Holmes, Derelys Perdue, Russell Simpson, Pat Hartigan

A HUNT STROMBERG SPECIAL PRODUCTION

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BOSTON—Independent Films, Inc.
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DENVER—Montain States Film Attractions
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ST. LOUIS—Columbia Pictures Corp.
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Get this!

Written by Willard C. Howe, my good friend, and the wise editor of the Exhibitors Trade Review under the title

Is Exhibitors Good Will Worth Anything?

"Two hundred and fifty exhibitors are important to me. I don't care anything about the rest. This industry is not controlled or even influenced to any extent by the exhibitors. Therefore, I don't care what the rank and file of the exhibitors think or say. I don't address my advertising to them. They don't count for anything." This in brief is the substance of recent remarks by a prominent executive in the distributing branch of the business. He amplified his statement to a considerable extent, stressing his opinion of the low order of business intelligence found in the theatre field, thus explaining why his entire advertising effort is addressed to a very small group composing the leaders in the various departments of the business. The author of these statements is not given to brash remarks. He sees the situation from every angle.

Yet it seems to me his theory is wrong.

Vitagraph Knows He's Wrong!

After you have thought this one over read this advice by that stout defender of the exhibitors, P. S. Harrison in Harrison's Reports:

"Stop buying pictures from your competitors and your competitors will stop buying old theatres or building new ones."

"It's the truth, Mr. Howe!"
"Positively, Mr. Harrison!"

JOHN B. ROCK
General Manager

"BEAUTY and the

A Frank E. Woods special production

Directed by
WILLIAM WORTHINGTON

Produced by
PENINSULA STUDIOS, Inc.

Here is a powerful, red-blooded production that contains all the elements that make for supreme entertainment. Comedy, drama and pathos are skillfully blended in this great story from the pen of Peter B. Kyne, one of America's foremost authors. It's a "western" with an amazing new twist. The story deals with a beautiful dance hall girl and a good bad man, and is replete with high adventure and glorious romance. A brilliant cast is headed by Mabel Ballin, Forrest Stanley and Russell Simpson. You can swell your box-office receipts with this one.

Released by

Producers Distributing Corporation

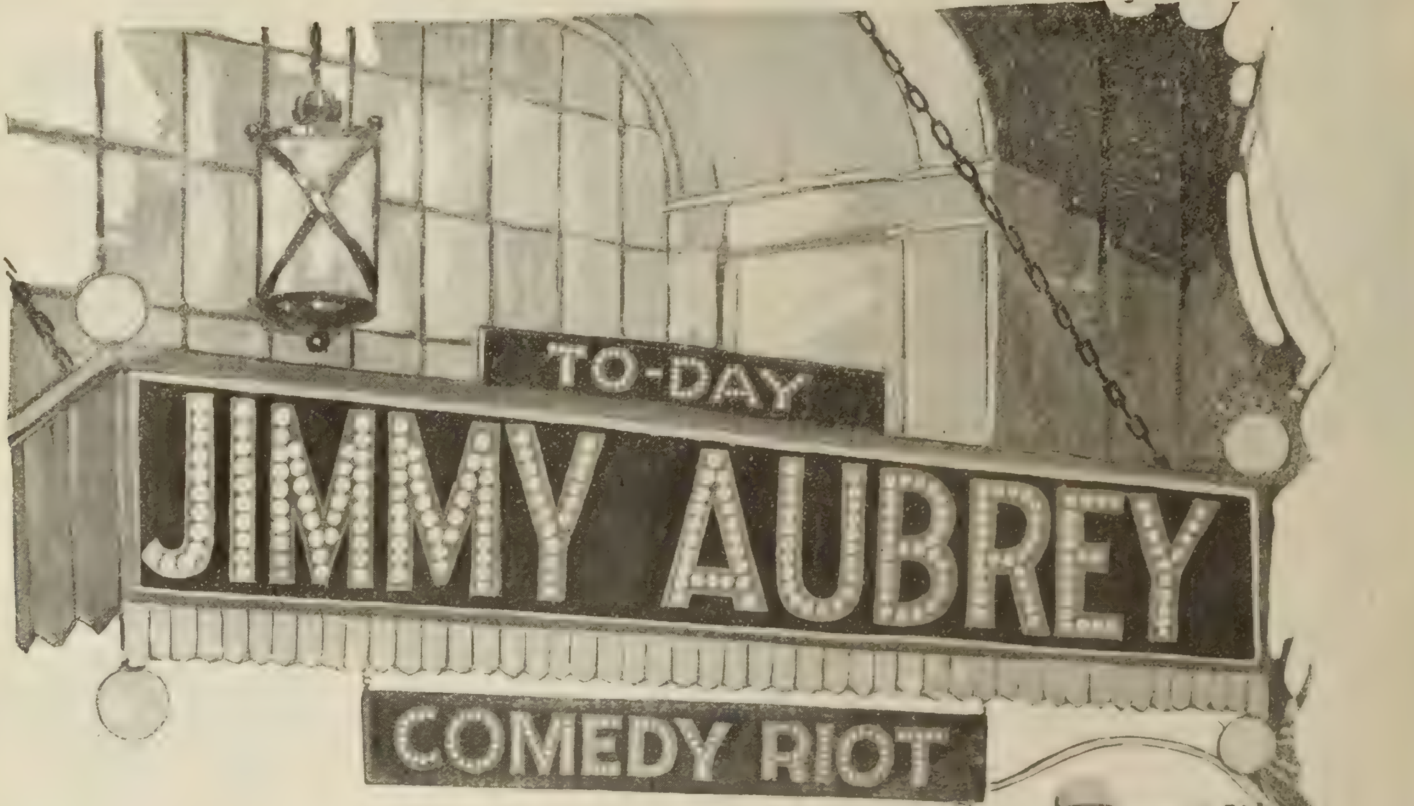
F. C. MUNROE President RAYMOND PAWLEY 1st Vice Pres. & Treas. PAUL C. MOONEY Vice Pres. JOHN C. FLINN Vice-Pres.

Foreign Distributor: Wm. Vogel Distributing Corp.

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

BAD MAN"

by Peter B. Kyne



Advertise

—your JIMMY AUBREY Comedies. Tell your fans you've got 'em. Tell 'em what a riot of fun these Aubrey Comedies are. It has been proven that where 75% of fans like features, a full 100% want comedies. You can't give your patrons too many comedies. They want to laugh. They want to be entertained. The JIMMY AUBREY'S hit the grand average of laffs as big, often bigger than any other brand. Tell the world you're showing the JIMMY AUBREY comedies regularly. You'll work up a regular JIMMY AUBREY night. Try it. See all the releases, as follows:

"HEEBIE JEEBIES"
"HYPNOTIZED"
"OH WHAT A FLIRT"
"A HELPING HAND"
and his latest laffingfest

"HE WHO GETS CROWNED"

Presented by

JOE ROCK

A Standard Cinema Production

Distributed by

FILM BOOKING OFFICES

723 Seventh Ave., New York City
Exchanges Everywhere

Thematic music cue sheets available on all our features.

We Thank You!

EXCHANGEMEN!

For your successful efforts and cooperation in establishing a market for our product!

EXHIBITORS!

For showing our pictures at your various theatres!

PUBLIC!

For viewing our pictures—and for the hundreds of letters of congratulations we have received from you on the excellence of our product!

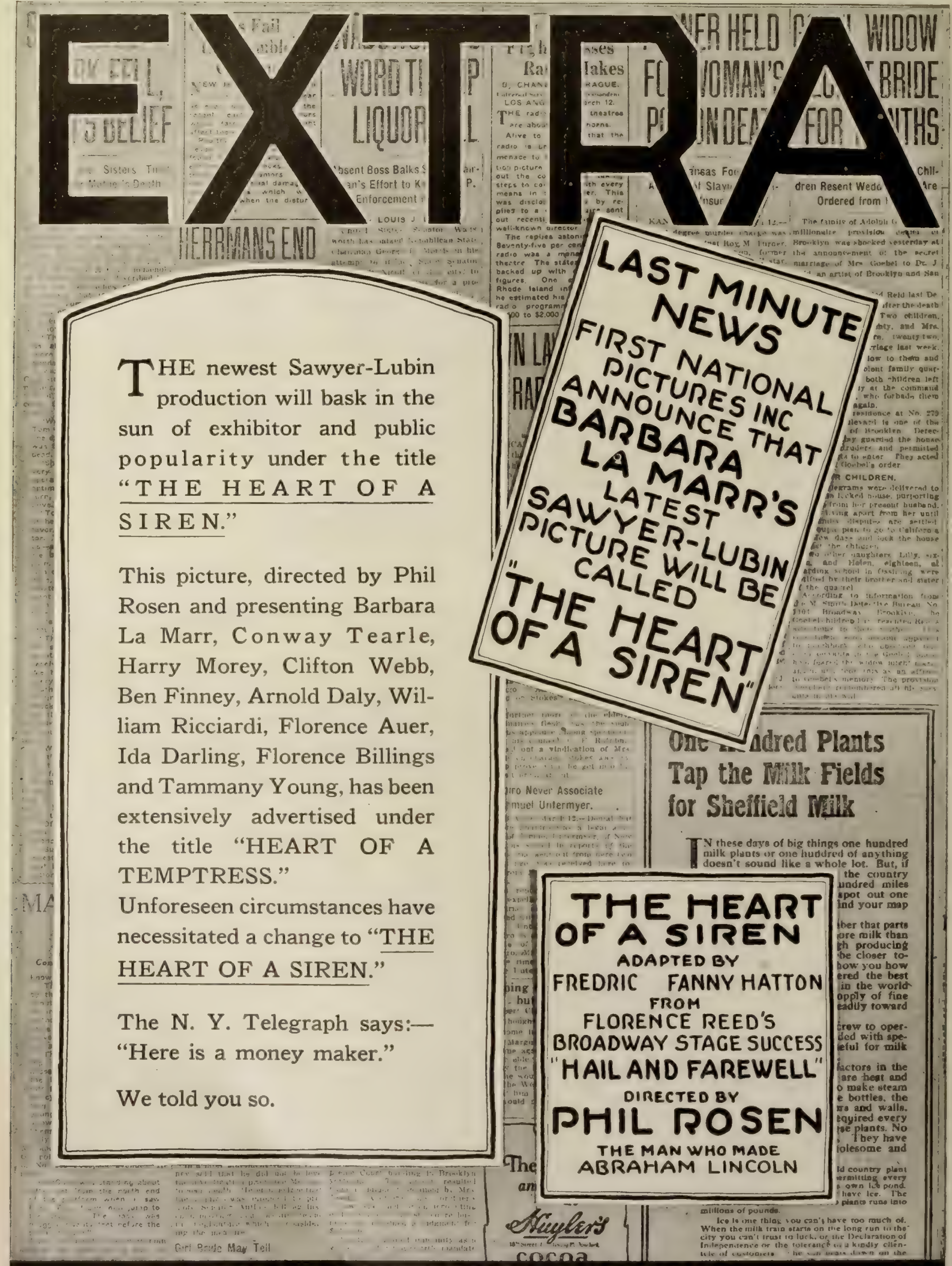
WATCH FOR ANNOUNCEMENT!

Regarding this season's product and methods of distribution!

BANNER PRODUCTIONS
INC.

1450 BROADWAY
NEW YORK CITY

EXTRA


EXTRA
One Hundred Plants Tap the Milk Fields for Sheffield Milk
Huyler's cocoa

LAST MINUTE NEWS

FIRST NATIONAL PICTURES INC ANNOUNCE THAT BARBARA LA MARR'S LATEST SAWYER-LUBIN PICTURE WILL BE CALLED "THE HEART OF A SIREN"

THE newest Sawyer-Lubin production will bask in the sun of exhibitor and public popularity under the title "THE HEART OF A SIREN."

This picture, directed by Phil Rosen and presenting Barbara La Marr, Conway Tearle, Harry Morey, Clifton Webb, Ben Finney, Arnold Daly, William Ricciardi, Florence Auer, Ida Darling, Florence Billings and Tammany Young, has been extensively advertised under the title "HEART OF A TEMPTRESS."
Unforeseen circumstances have necessitated a change to "THE HEART OF A SIREN."

The N. Y. Telegraph says:—
"Here is a money maker."

We told you so.

THE HEART OF A SIREN

ADAPTED BY
FREDRIC FANNY HATTON
FROM
FLORENCE REED'S
BROADWAY STAGE SUCCESS
"HAIL AND FAREWELL"
DIRECTED BY
PHIL ROSEN
THE MAN WHO MADE
ABRAHAM LINCOLN

·A FIRST NATIONAL PICTURE·

MILTON SILLS

in a role as dramatic, as powerful as any role since *"The Sea Hawk"*

DORIS KENYON

in a characterization that will place her once and for all among the greatest screen favorites

in a fascinating story of New York society life

First National Pictures Inc.
presents

I WANT MY MAN

From Struthers Burts *novel*
"The Interpreter's House"
with

DORIS KENYON
and **MILTON SILLS**

Directed by
LAMBERT HILLYER

Adapted and supervised by
EARL HUDSON

it's a
First National
Picture

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Members *of* Motion Picture Producers *and* Distributors of America Inc. —Will Hays *President*

What should a girl do who has

ONE YEAR TO LIVE

PRESENTED BY
M.C. LEVEE
WITH

Aileen Pringle, Antonio Moreno, Dorothy Mackaill

and an all-star cast
Directed by IRVING CUMMINGS
Story by John Hunter *Adapted by* J. G. Hawks
Assistant Director Chas. Woolstenhulme
Art Director Jack Okey - *Cameraman* Arthur L. Todd

An unusual theme and tremendous suspense make this a really outstanding screen story. With its perfect cast; and a gay bizarre Parisian background it is sure-fire in any theatre.

Of course it's a
First National Picture

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

IT begins to look as though the classics of literature and of history are barred from the screen. Apparently, should any producer be so ambitious as to put a real fortune into the picturization of a classic, he is merely creating an opportunity for the hangers-on. Overnight there will appear a varied assortment of pictures of ancient vintage and of little intrinsic value which have been made from the same classic in the dawning days of the industry.

Some of the resurrected pictures will be in one reel and some in five. But, naturally, they would all have the title of the classic. So the man who has put forth the best efforts of his organization in attempting a picturization that has the benefit of all we have learned through the years, is faced with the likelihood of seeing his picture in competition with a two-reeler of the vintage of 1912.

To tell the truth, the number of exhibitors who would actually play the "counterfeit" picture is very limited. But the man with a fortune at stake cannot count on this. It becomes a species of blackmail.

* * *

WILLIAM FOX has just had this experience. As soon as "The Man Without a Country" won its place on Broadway, previously made pictures of the same subject began to make their appearance. Not in theatres—oh, NO—but chiefly as a medium of offers to Mr. Fox. "I'll sell you mine for twenty thousand," says one fellow; "I'll sell you mine for five thousand," says another fellow.

It is our own candid opinion that Mr. Fox could have ignored all of these ancient bits of celluloid. "The Man Without a Country," as presented in 1925, need not have worried about such competition. We think we know the exhibitor mind fairly well, and we know of few exhibitors who would have bothered, no matter how keen the local competition, to even consider meeting the opposition of the 1925 picture with the ten-year-old subject.

But the man with his money at stake has to feel that he is leaving no loopholes. So "The Man Without a Country" is now "As No Man Has Loved."

All of which, in the history of an industry that brings up a "momentous" problem each day, may not seem so important. But it is important if such happenings are to keep our picture producers from even entertaining the thought of visualizing the classics.

* * *

ARTHUR KANE'S move to Universal is a reason for congratulations to both Mr. Kane and Universal.

There are big things doing at Universal. Some of which, like the purchase of a theatre here and a circuit there, break into print. Others, that do not get into print because they are rather an expression of spirit and courage than the concrete details demanded by a news report.

Carl Laemmle has his hat right in the middle of the ring. If the financiers tell us that key city theatre ownership is the necessary evolution of the industry, Carl will give a thought to that. If million-dollar pictures are the need, his pocketbook is ready. If there are theatres that say "Give us more entertainment and fewer big sets," Carl has his Hoot Gibsons.

Yessir, Carl Laemmle has been in the middle of the picture from the beginning, and Carl Laemmle is going to stay there.

So the acquisition of a man with the background possessed by Arthur Kane is more than a news item.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

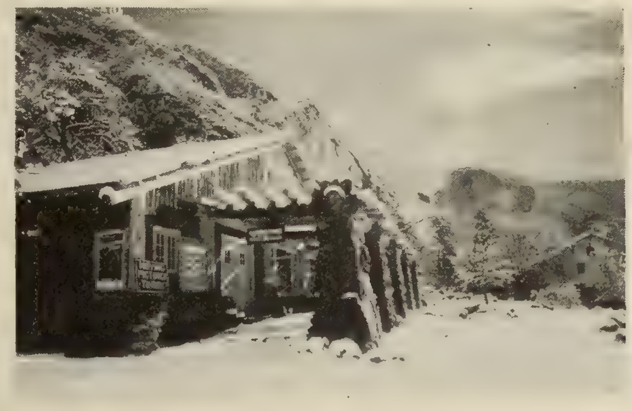
4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Here's an Exhibitor Who Never Loses a Bet!

By Tom Waller

JUST like the nursery rhyme about the house that Jack built, so the life of Arthur C. Pillsbury and how he became an exhibitor with a unique little $25,000 plant in a valley guarded by lofty crags of Yosemite National Park.

Pillsbury visited us in the World office the other day and his story was so interesting that the "dignity" usually surrounding such a thing as an interview was forgotten. Everyone asked questions and Pillsbury's replies left no doubt in any of our minds that Pillsbury is going to be a mighty successful showman. Here's why:



Twenty-nine years ago Pillsbury decided that he would spend no more time toiling in the city, so he quit his photographer's job on a city newspaper, slung his camera across his shoulder and boarded a train for Yosemite Valley.

The valley was everything described in the railroad pamphlet. In fact, it was far so more beautiful that Pillsbury made up his mind the green grass below and the snow-capped mountains with the wonderful wild flowers at their bases would be the best scenery one could have about a home.

The first thing he did was to tie up with the Government as an official photographer. This job gave him ample time, of which he availed himself, to observe the wonders and peculiarities of nature. Before long he was reading technical books on the things which piqued his curiosity, resultant in his being a full-fledged naturalist today.

Pillsbury's primary step toward getting into the film game was when the motion picture camera made its appearance. He had no idea of becoming a part of the industry then, he only obtained a camera with the intention of being able to further promote his naturalistic bent. He studied the camera like he did the flowers until, it is said, he could reply to all of the questions in F. H. Richardson's Blue Book without even reading the answers.

Eventually, the motion pictures he took of floral life in various stages proved a mighty big asset to him. Incidentally, that is why he is now in the East. For the next month he will screen these films before colleges and clubs, delivering lectures on botany at the same time.

Out in Yosemite Valley the winters are long and some times so severe that all of the exits and entrances are closed to moving things other than trains. That is one of the reasons why townsfolk, a year or so ago, concluded they would have to have some steady kind of entertainment and thus be independent of barnstorming troups. Many of the public-spirited citizens got together and opened up the valley's first movie house. It was a low-ceilinged affair, with hard benches, accommodating slightly over 100 patrons. Amateur projectionists volunteered their services free of charge and everybody worked, but it was too small a proposition to function as a community institution.

Already lecturer, photographer and naturalist, Pillsbury grasped the opportunity for another degree. In obtaining his latest letters he had to delve into carpentry, trucking and plumbing. On January 1 of this year he graduated with honors into exhibitor ranks.

Pillsbury's log cabin is a cozy theatre, seating 400 persons and accommodating about 600, and possesses every modern device of a house twice its size in a big city. He has the "jump" on most big city exhibitors because he built a good portion of it himself.

Although it's the only theatre within a radius of 100 miles, Pillsbury had in mind as well the tourist population, which averages 10,000 each summer. The theatre is so erected that it can be greatly enlarged at little cost and within a short time. The Yosemite showman, however, is considering an adjacent wide open space under a starry roof for big summer evenings.

A regular laboratory and two dark rooms are also accommodated in the log cabin. Companies on location in the vicinity are welcomed to make use of these facilities free of charge and at any time, Pillsbury announces.

This Yosemite exhibitor maintains that he has made money on every show since the opening of the theatre on January 5. He does not believe in using any old film that comes along just because his monopoly makes his house a first run whether he chose to dust off a Bison two-reeler or not. He goes out for the big hits fresh from Broadway.

The reaction he has experienced from the short time he has been exhibiting is that his people want peppy westerns and good comedies, or plausible dramas. They have no use for sex stuff in any form, he declares.

Dressed in a split log frame, three one-sheets are all Pillsbury so far has found he needs to exploit any picture. In the two shows a week he screens during the winter, he finds that his audience was particularly enthusiastic over features of the type of "Sundown" and "Abraham Lincoln." He has the town keyed up over the expectancy of viewing in their log cabin within the next few days "The Thundering Herd."

Last summer Pillsbury sold 10,000 postcards which he made up himself from photographs he had taken of the countryside. This summer similar postcards will be on sale in the theatre and he expects to dispose of 20,000 of them. Even on the back of his own business cards Pillsbury has views exploiting the valley he has chosen for his home and theatre.

If Pillsbury has overlooked a single bet we would like to know it!

But Pillsbury informs us he has more ideas to be run as side-lines in connection with all of the present ones functioning so successfully. We want to hear from him exactly a year from now.

Studio Parties!

Yes, They All Come Under the Heading of Pleasure, But Do They Mean Anything?

By
Sumner Smith

THE director, the star and the publicity man conferred while the mob of extras wondered what it was all about and carpenters hammered at a new set.

"I see, I see," the director nodded. "You say that the, ah, writers will be given a studio party here this afternoon to become acquainted with the artists and discuss the moral aspects of 'The Whitewashed Virgin,' which I am making. Very good, suh. We will do our best to entertain them."

"Won't it be perfectly splendid?" the star cried. "A party! My dear, what fun! And such interesting people, these writers. So intelligent and naive."

The publicity man sighed with relief.

"Then it's all fixed," he said. "I'll have a buffet lunch on hand and you two will be host and hostess."

"Delighted," the director and star agreed in unison.

The publicity man departed.

The director and star looked at each other.

"What, again?" moaned the star.

"The office is crazy," said the director.

"I won't, I won't," wept the star, "dance again with that J. Pfeffer Thistle and get all stepped on."

"And I'll have to hear about how to make pictures," groaned the director. "The business is going to the dogs. We never had these affairs in the old Biograph days."

"I should say not," the star agreed. "That is, my mother never had them."

The scene shifts to the corner of Broadway and Forty-second street. J. Pfeffer Thistle of the Evening Pictorial Snappy Views and Bill Bannon of the Movie Trade News are conversing.

"Well, Bill, going to Eclat's studio party?" queries Thistle.

"Suppose I've got to."

"It ought to be fun if they put it on right. Peggy Kiss is in the picture. She's a classy stepper and I like to dance with her."

The trade man curved an eyebrow.

"She seems to like that big brother act of yours," he said.

"Oh, yes, I made a hit with her." Thistle smoothed his George Washington hair-cut and adjusted his spectacles. "But she's short on brains and I don't figure we could hit it off together too steady. They gotta have brains as well as looks to team up with this kid."

"That would help the proportion."

"Eh? Well, s'long, Bill. See you at the studio."

"S'long, kid."

The studio party was getting under way. The guests had been invited for 12:30 and at 1:15 o'clock they were beginning to arrive. The publicity man greeted each and began the introductions.

"Hello, Thistle, how's a boy?"

"How do you do, Mr. Brown. We're glad to see you."

"Hello, Bannon."

"This is Mr. Luter, the director—Mr. Brown, Mr. Thistle, Bannon. Mr. Brown, as you know, is editor of the Fillum Trade Reviews. Mr. Thistle writes that clever copy you read in the Evening Illustrated Looking Glass—oh, beg pardon, the Evening Pictorial Snappy Views. Yes, of course, I knew which one; just a slip of the tongue. Bannon? Oh, he's on a trade paper."

The director leaned against a tinseled grape arbor and faced the editor.

"Well, Mr. Brown, how did you like my last picture?"

"Very bad, very bad, Luter. I consider you a good director, but here you've tried to be too artistic. We've got to have box-office pictures, exploitation ideas in the story. Doug and Mary and I agree on that. So does Charlie. Now that scene of the abandoned grandmother vamping the grandson she hasn't seen since babyhood—too much art, lacks action. She just stands there and looks at the youth like a cow. Where were the clinging arms? Where was the glycerine? Our women fans want tears."

"A most excellent suggestion, Mr. Brown," Luter agreed. "I'll take that up with my scenario editor immediately. Immensely obliged. By the way, that was an interesting visit of yours to studio land. I enjoyed your pictorial record of it tremendously. You photograph very well . . . Well, here's Miss Kiss. You know Mr. Brown, Peggy."

"Hello, Browny, old dear."

"Hello, Peggy. You're looking fine. Remember that tea we had with Doug and Mary and Charlie?"

"Do I? You bet, Browny. That was a great little talk you gave us . . ."

"Well, if here isn't little Peggy and her boyish bob."

"Well, Mr. Thistle, you sweet thing. Are we going to dance later?"

"Surest thing you know, Peggy."

By now the party was well under way. It was 1:45 o'clock. The guests numbered about fifty. They stood around in small groups, tobacco smoke circling around their heads.

There was the dapper, gray-haired, clean-shaven editor who, the picture of interested attention, listened to a young, aggressive editor of "movies" for a newspaper. But for the twinkle in the veteran editor's gray eyes, it would have seemed that his mind was open to argument though his lips were not. His "yesses" were born of the perfect composure which is the child of experience. After a score of them, the younger man went elsewhere for debate.

There was the tall, quiet, poker-faced editor slouching in a chair, listening to the comments of a broadshouldered New York editorial representative anent blondes and how he had sounded off at a meeting in the Mays office. The editor's replies were calm and vague, invariably ending in a question that relieved him from the necessity of either a "yes" or a "no." The dapper editor joined them and conversation languished.

Elsewhere it was going good.

Director Luter and Miss Kiss Can Answer

"Gee, I got mad. You should have seen me. I would have licked Dempsey that night."

"Yes, I'm going to have my summer vacation at Nantucket and play golf."

"Not at all. Movies exist only to support newspaper critics."

"Flora thought 'The Lost World' was great."

"Who's that? He's a new reporter on Spice. Wants to meet everybody."

Tin Pan Alley, soprano, was loquacious.

"He's some actor. Even his ears are backward."

"Why doesn't she endow an orphanage to keep her children in?"

"Oh, he's a darling. But dumb."

The hands of the clock indicated 2:15. Waiters, supervised by the assistant director, lugged a long table laden with food onto the set. People seethed around it. Conversation became a confusion of voices. Hearty thanks were offered that the food had at last arrived. Somebody wanted to know why "these movie affairs" always began late. Fluffy Ruffles, it was reported, dragged down no less than $8,000 a week under her new contract and, so the story ran, Dainty Dolly was giving Handsome Harry the raspberry. Eugenie Melody was letting her nails grow because her fingers weren't tapering enough for the movies. Bud McGink wrote the worst reviews in New York; how did he manage to hang onto his job? Consumption of food paralleled the rate of conversation.

The publicity man rose.

"Quiet, please."

"Quite what?" punned a wag.

"Now, boys, quiet, please."

"He wants quiet."

"Why don't those people keep still."

"Hey, he wants quiet."

"Now, fellows, listen. No speeches, just a little talk by Mr. Luter about the picture. We all feel . . . I beg your pardon, Mr. Brown.

"You'll excuse me, I hope," Brown announced, "but I have an important engagement. Got to go. Goodby, Mr. Luter. Goodby, Peggy. Goodby, everybody."

He hurried out.

Said one trade paper man to his neighbor, "You gotta hand it to Brown—he knows these affairs don't mean a damn thing and he doesn't mind letting 'em know he knows it."

The publicity man tried again.

"I want all of you to hear what Mr. Luter has to say about the picture. We feel that it will be a great success, probably Mr. Luter's best work. Of course, I don't need to introduce him. Mr. Luter."

"This is a great surprise," the director began, delving into an inner pocket and producing a manuscript. "But seriously, gentlemen, I can't tell you how glad I am to have you with me today. My picture, gentlemen, is a picture with a purpose. 'The Whitewashed Virgin' teaches a splendid lesson, one that Mr. Whacker, our president, is anxious to impress upon the great American public—that no orphanage care for our little ones can equal in efficiency the care, the loving care, bestowed upon them in the home. I have given of my best in making this picture, and I am told that the rushes are not bad. What did you say? Oh, thank you, thank you. My good friend Whistle of the Evening Illustrated Looking Glass—sorry, old man, I should have said the Evening Pictorial Snappy Views—my old, old friend Whistle—yes, Thistle—was just now good enough to say that 'The Whitewashed Virgin' promises to be my greatest production.

"I have one more message before sitting down. It is extremely important and I ask your closest attention. All of you, knowing the business so well, are conversant with the importance of a good title for a film. Confidentially, 'The Whitewashed Virgin' does not wholly satisfy us. It offers too limited exploitation possibilities. We will appreciate title suggestions addressed to Mr. Whacker at the office. Whistle, don't you fail us.

"Miss Kiss and I will be delighted to have you all remain and watch us shoot a scene. It will interest you, I think. Miss Kiss, the orphaned child, is to be evicted from the orphanage. Mr. Marlborough, the heavy, throws her down the well you see to the left of me. That is about all, I think. Thank you."

A leisurely exodus ensued. Perhaps one-quarter of the assemblage remained. Among them moved Peggy Kiss, conversing with the male critics, and Mr. Marlborough, conversing with the female critics.

"Surely I have met you before," Mr. Marlborough said. "Wasn't it in Hollywood?"

Bannon and Thistle met.

"Fine time, eh?" Thistle asked.

"I'm leaving," Bannon said. "You going yet?"

"Me? I should say not. Look here, Bill, old man, if you'd mix around more you'd like it better."

At the other end of the set Director Luter called to Peggy Kiss.

"Never mind about the make-up," he said. "We won't be able to do any shooting this afternoon with this crowd around."

"Oh, Lord," she said. "Then I will have to dance with Thistle."

Bannon and Essex, his co-worker, were returning to the office.

"Well," said Essex, "now it'll be 9 o'clock before I get home to New Jersey tonight. Plenty of work waiting for me in the office."

"I know," Bannon said, "but you've got to remember that all this comes under the heading of pleasure."

WRITERS AND CRITICS AT ECLAT'S STUDIO PARTY.

Left to right, beginning in the center: Director Luter, J. Pfeffer Thistle, Mr. Brown, Mr. Marlborough, Bill Bannon, Essex. Peggy Kiss is entertaining with a danse, while happy smiles wreathe the faces of the guests.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Inspiration vs. Perspiration

By

Colby Harriman

AN interviewer recently queried Thos. A. Edison relative to the secret underlying his remarkable genius, and in his homely way Edison replied that there was really nothing miraculous about being a "genius"; that the formula for accomplishing meritorious work is "two per cent Inspiration and 98 per cent Perspiration."

So often we have within us the desire to accomplish things; the impulse to create something that is out of the ordinary; the urge to achieve better things—but we lack the ability to make them realities, and find ourselves confronted with the stone wall labelled, "Maybe You Can't Do It." The good idea is then pigeonholed in our mental archives, and some day, to our surprise, we learn that some other fellow has created the very thing we had previously dreamed of and planned without bringing to fruition.

The man who "dared to do the things he wanted to do" is hailed as a "producing genius," "a remarkable creator," "a clever showman." All of which leads us to the thought that we must always, even in the show business, have the courage of our convictions, and when a treasure is washed up on our mental shore we must instantly claim it as our own—and use it. We must obey the impulse consistently and sanely. It is folly to do the impractical thing, as impracticability is expensive in the long run.

Another element which we find neglected in successful development of our production work, is taking the job seriously. A very well-known producer recently said that to him the work of producing theatrical divertissements was the most important thing in the world; that he not only found the opportunity for abundant creative work, but relaxation as well.

The work of devising and ultimately producing prologues and presentations as well as the intricate task which accompanies the arranging of musical compositions, is a serious business, and demands not only hours of concentrated effort, but a heart that is in tune with the mind.

A haphazard system is no system. Too often we have evidences of such carelessness and mental laziness. The logical development in work comes by a consistent concentration of that work in its various processes. We know that if we have a well-founded premise or base which we may commonly call a practical idea, that we can develop it to a successful conclusion. It cannot be otherwise. This is pure logic. We might paraphrase the Biblical line—"Know Thy Work."

Practically all producers have the same routine, although each may differ in his method of operation. This same producer above referred to also gave an idea of how he began his work. He said he was persistently on the lookout for new ideas; he read various publications devoted to art, architecture and decoration, travel, etc. He frequented art galleries; he was a patron of various studios; he browsed in bookstores and in the public libraries; he gleaned interesting bits of information from historical records, costume books, architectural histories, etc. In his office he had scrap-books in which various pictorial suggestions and clippings were pasted. The various suggestions were indexed according to periods, nations and customs.

When the occasion demanded, for instance, an Irish setting he had before him immediately photographs of Irish landscapes with beautiful wooded hills, lake scenes—here and there were found photographs of castles, views of the picturesque country folk, suggestions of types, and these were blended, the best taken from the suggestions, and molded into a production idea.

The idea was turned over to the artist, and not only a faithful reproduction of an Irish exterior was achieved, but the atmospheric background was correct for his presentation, the patrons acclaiming it as a success.

In this way he was able to achieve perfection. The mountains were typical of the Irish country and were not volcanic peaks. The lakes were characteristic of the bog country, and not Norwegian fjords; the thatched cottages did not bear the imprint of the South Sea islands. The huts, the costumes, the properties—all were expressive of the folk of this particular countryside.

Here, the producer created an honest production warding off the approach of failure. Disaster ultimately comes to the man who does not know how to do his work. Too much emphasis cannot be laid on this point, as on this rock is built the structure—to stand or fall—taking its place in a competitive way with various productions in the leading motion picture theatres.

The complete production must carry the effect of a well designed pattern, the intricate parts reflecting the intimate knowledge of the producer with his subject, no detail escaping him.

When a producer has before him reliable information, subject matter which he can depend on—criticism can find no niche in which to rear itself.

It is not policy in this particular work for a producer to hide his light under a bushel. It may glow for him but it is safe to say that before long it becomes extinguished.

What we are all striving for is a place in the sun. We all want to accomplish something worthwhile; to have our efforts appreciated; to get more business in our houses.

Prologues, presentations are vital things, and we must capitalize on the enormous time spent each week in conceiving and producing these features.

They must be profitable.

A Moving Picture World Presentation

Complete subject matter for a novel prologue or presentation will appear weekly in this department. Any producer engaged in this type of production work in motion picture theatres is entitled to use the suggestion in its entirety or make his own adaptation.

Working plans, complete in every detail, are available on the presentation suggested herewith. Blueprints have been prepared with view to aiding showman who may desire to avail themselves of the Colby Harriman suggestions. Music cue sheets, color diagrams and costume plates are included. Same may be secured without charge by requesting same of the editor.

"Spring's Debut"

A Seasonal Fantasy

A "Moving Picture World" Presentation

Devised by Colby Harriman

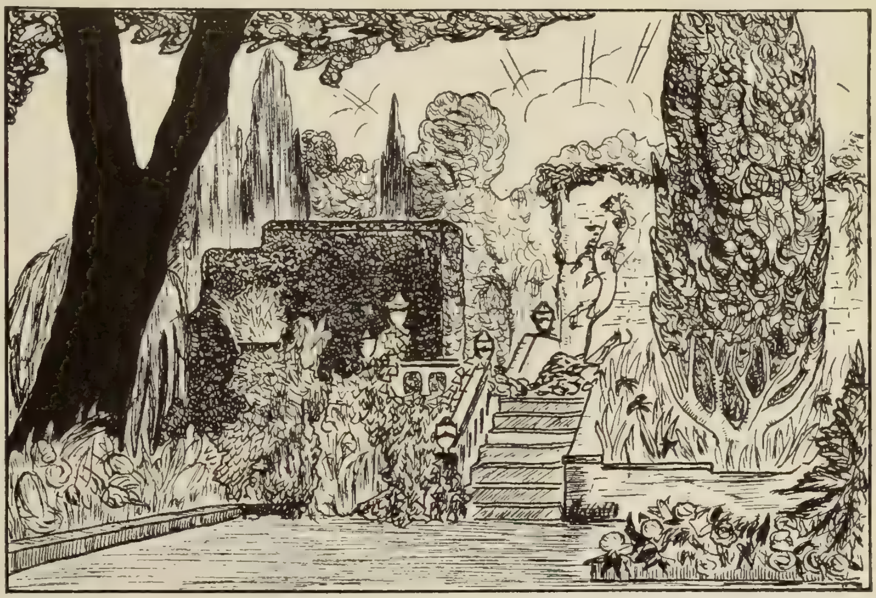
Spring offers many opportunities to the producer for colorful settings and stage novelties. This particular season emphasizes music and the dance. It is comparatively easy for the producer to select effective subject matter for this period as Nature, herself, offers countless suggestions.

Stage settings for this period should predominate in exteriors, especially garden scenes, wooded landscapes or artistic pastorals. The wealth of musical compositions to select motifs is enough to gladden the heart of any director. Color can be given a wide angle of treatment, but what is called "the rainbow colors" should be used in the highlighting, the light greens, pink, yellow, and various red and blue tints.

The suggestion this week entitled "Spring's Debut" has been devised as a suitable and artistic setting for a musical and dance number. It is composed chiefly of set pieces, which can be constructed in flat surfaces, and backed by a cyclorama or a drop.

The technical notations for the setting may be briefly outlined: A large set tree is placed on right stage, the top being trimmed with either a foliage border or a cut tab drop for the tree top effect. A platform is set about two-thirds upstage, with steps and balustrade leading from it to the stage. A runway extends right and left from the platform off stage. The runway is masked on the right by a high hedge row and on the left by a set piece, a wall, with ivy encrusting it. Down stage on the left is a bay-tree surrounded by a flowered set piece. A small flowered set piece with a cedar tree is extreme left down stage. Back of the runway on the up stage right can be placed two set trees. The back drop can be painted with the distant tree outline, this being opaqued, to permit lighting effects to be worked back of the drop. Set pieces with shrubs, flowers, vines and other foliage can be used profusely.

The action can have three movements. The first suggesting the end of winter. In this movement, the foreground is in silhouetted. A scrim is hung down in one and with the cold lighting effects in blues and green mixture, a chill dawn can be suggested. The singers can be highlighted from the sides, particular attention being given to the spots, that they are masked down to eliminate spill light and only shroud the singers.



The second movement, the lighting suggests a rainy morning. A rain effect can be introduced. On the back drop rain clouds can be seen moving. Two dancers, with rainy coats blowing, out-turned umbrellas, dance in the wind.

The third effect progresses as the lights come into color combinations, revealing the new greens of Spring, budding flowers, singing birds. This scene can be mounted to be one of exquisite beauty. A ballet can be introduced, the two singers, as lovers, topping the dance with a spring love song.

The set can be used on a small stage and also find artistic expression in a larger theatre.

Question Box

Inquiries Answered

A. A.—Jacksonville, Fla.: *"What simple tests could you suggest to enable me to tell textile fabrics apart? I have some samples for new drops and draperies and want to be sure the goods are pure."*

There are several ways to make such tests. The main textile fibers are divided into two groups, i. e. cotton and linen which are of vegetable origin and silk and wool which are of animal origin.

To test silk and wool mixed with cotton:

Cotton can be told by placing sample in solution of potash or lye. This will dissolve wool and leave cotton.

With silk, the same solution will dissolve the silk and leave the cotton.

To test for pure linen:

Place sample of the cloth in a little concentrated sulphuric acid for about two minutes. Remove and wash with water treated with a half solution of caustic soda. The caustic soda attacks the cotton and leaves the linen untouched. The presence of cotton can be told by the gaps that are left in the fabric due to the removal of the cotton.

To test between animal and vegetable fibers:

Burning test is simple. Merely ignite a sliver of the fabric. If the fiber is of animal origin it gives the odor of burning feathers, otherwise the odor is similar to burning paper or wood.

Alkalies will attack wool and silk and dissolve them, but have no strong effect on cotton or linen.

Acids will dissolve cotton and linen and will not effect silk and wool.

To tell the difference between cotton and linen, tear a sample. If it is linen, the tear will leave straight threads, and if it is cotton the threads will curl.

Starting with Next Issue

PURCHASING GUIDE

A weekly report of the new materials on the market suitable and necessary to production work. New lighting effects, mechanical devices, draperies, scenic and decorative materials, etc.

Presentations in New York Houses

Capitol Theatre

New York City

Julia Glass

Miss Glass makes her appearance at the Capitol Theatre this week in a very attractive setting. An arched leg drop is hung in one. A large grand paino is centre, the artist seated on the right. Fabric curtains are hung back. This completes the setting, but the lighting renders it one of the most effective numbers on the program. The leg drop is tinted in blue and purple. The back drop is toned in red at the top and this is tinted down to pink about centre with lights from right stage. The base of the curtain merges into green. A light amber spot is thrown from left stage on the pianist, and a balcony spot in canary high-lights the artist.

Divertissements

Two effective numbers constitute this unit of the program. The first is a dancing number and the other a musical novelty.

(a) "Caprice Viennois"

The setting consists of a black back drop. A thin outline of a quarter moon is hung right. A little left of centre, are hung long strands of light flowered festoons. The festoons are hung vertically on a batten and drop towards the floor, clearing it about two feet. A marble garden bench is below the trellis. In the centre is a white dais upon which a dancer dressed in a white ballet costume, white wig, and a chalk make-up poses as a statue. On the bench sits a male dancer in the costume of a Pierrot. The moon and the trellis is high lighted with light green from the sides. White spots are used on the dancers.

Mlle. Gambarelli and Eusta Glinka do the number, the story suggested by Kreisler's "Caprice Viennois." Eugen Ormandy renders the violin solo.

(b) Irish Fantasy

Excellent continuity has been given this presentation. At the rise, a scrim covers the opening. All lights are out, back stage. Presently, a spot from the side lights Marjorie Harcum, dressed as an old Irish mother. She sings "Come Back to Erin." During the progress of her song the lighting scheme gradually develops until the setting is visible. At the conclusion of her song the scrim is taken away. The setting depicts a typical Irish countryside. Distant mountains, with blue caps and a green hazy base, contrast with the moonlit lake and wooded area in the foreground. The back drop is colorful. Down left is a set house with a practical door. A bench is in front of the house, upon which some of the elderly characters are seated. Back of house on a slight promotory is a stone house, with a light in the window. At right of stage, a fence constructed to give the effect of old rails masks in part of the hedged run way, down which some of the characters enter. The lighting is concentrated on the back drop for the color combinations, a white flood being used on the dancers and ensemble action, while amber spots are used from the sides to high light the scene. Following the first song, seven dancers run in and render a very spirited Irish folk dance. A character actor as an old Irishman speaks a few lines and calls for a song of the other days. Frank Moulan steps forward and placing his arm around the old man sings 'The Low Backed Car." Douglas Stanbury enters with a colleen and sings "An Irish Love Song." Following this number, the Capitol Mixed Quartette, grouped around the fence and stile, sing "Kilarney." They exit and William Robyn enters from the house and kneeling beside the old lady on the bench effectively renders "Mother Machree." The finale embraces the entire ensemble in a musical finish.

Strand Theatre

New York City

Plunkett Stages "Sally"

A very auspicious presentation and prologue is given the picture production of "Sally." Mr. Plunkett has gathered up a bit of the East Side, New York, and deposited it on his stage. The setting is a faithful reproduction of a Bowery corner, There is detail galore, nothing has been overlooked, and such settings are unusual in presentation houses. The back drop is a street scene with the low store front, and adjoining houses. At right and left are set tenement houses, with the customary fire escapes laden with bedding, etc. At left centre is a lamp post of the older days, backed by a fruit stand. The set is swarmed with characters, but the over crowding is effective. The hurdy-gurdy back stage at centre grinds out its twanging notes, as the urchins and youngsters dance and play around. Older characters are seen looking out of upper windows, some Italian women appear, a vender pushes in a cart laden with fruits. The street cleaner, the ever present cop, the "tough boys" of the district, all are in evidence. It would be useless to describe the detail in this setting as its faithfulness in reproduction is minute.

The action opens in an early evening light, mellow and cheerful, to the air of "East Side, West Side." A soloist at centre, assisted by a quartette sings "Sally." This is followed with a characteristic dance by the ballet to "Nola" ground out on the street piano. The well known Ray Millers Mound City Blue Blowers are introduced and render three numbers. The action is brought to a finale with the entrance of a singer who sings "Look For the Silver Lining," assisted by a tenor, the two singers cross towards the corner, the lights dim, the lamp is lighted, lamps appear in the house windows, and curtain closes in. The hurdy gurdy picks up the refrain and carries it on through the main titles of the picture.

Rivoli Theatre

New York City

A Fashion Show

A Fashion Show that is unique has broken into a Broadway motion picture theatre, and one of the most colorful and well arranged presentations is given this week in association with a local department store. The gowns are displayed by seventeen attractive girls. Four scenes are used in the action. The first is a fabric drop in one. The drop is painted in blues, with a gilt veinwork, and a marble vein line in bronze and amber towards the base. Two figures—miniature —reproductions in oval frames are right and left on the drop. The bottom of the drop is heavily fringed. The models appear in the 'Ensemble" in various sports frocks, ensemble suits and costumes. White spot is thrown on the girls as they appear from right and left for the cross over. The second scene occupies full stage. A black drop is back stage. Down right is a fantastic set piece representing a staircase, surmounted with two globular lamps. A garden bench is center, and backed by a flowered set piece in front of which is a large plant with pink flowers. Back of the bench is a pedestal with a "Pan" bust, which is flanked by box trees. Three oblong chandeliers hang from centre, right and left center. They are painted to give a mosaic effect, and are trimmed with ribbons which forms a part of the festooning visible at the border. A singer seated on the bench beside a girl sings a song. After the selection, two dancers come down the staircase and render a very effective number. Towards the finale, a singer, dressed in a beautiful gown, appears at the head of the staircase and sings to the conclusion of the dance number. Greens, pinks and old rose with a suggestion of blues form the color scheme for this scene. A pink spot is used on the dancers. After the music the models appear in costumes showing Russian and Chinese influences. Most of the gowns displayed in this scene are afternoon modes. The third scene is very spectacular and is entitled the "Court of Jewels," and forms an excellent background for the displaying of jewel gowns that "mirror the light" and the jewel tones that dominate the fashion colors of the Spring. The black drop of scene two is taken away during the close-in and the opening reveals a gray net curtain with long tinsel strands in the folds. Two columns are right and left of the glistening drop. Some of the girls are seen standing on small dais painted in light tones with metallics thrown in on the surface. The sparkling surfaces of the background are very colorful. The set pieces of the preceding scene are grouped a little more off stage on either side. Towards the finale of this scene the girls come down a run way over right and left of the orchestra pit and cross over the front of the house to the first exit. White flood and spots are played upon them. The colorful treatment of the presentation comes with the next scene when the guests gather in the garden for the Easter Bridal Scene. The columns back stage making the drop appear as four pilasters, gleaming in vari-colors under the lighting from the sides and foots. The base of the back drop is opaque, with spear-point windows cut in to permit the transparency and effect of distance to be achieved. A light blue is given the sky drop back of the transparency or back drop, and the lighting graduates to the ambers and rose from the sides. Various girls enter dressed in wedding garb, and when a singer off stage begins the number "O Promies Me," the bride enters in a gorgeous gown of shimmering silks with pearl rope trimmings. There is the customary grouping for the finale.

The Rivoli Quartette appears again this week in a characteristic Irish setting. The scene is an exterior, an Irish garden. Set trees are right and left back of a white picket fence which is placed dead center. The back drop is painted with a landscape theme. The dim outlines of a house are left. The lighting is very subdued, the singers, who are dressed in Irish costumes, being high lighted with ambers and rose from the sides, the backgrounds being kept in blues and greens.

Rialto Theatre

New York City

Virginia Johnson, Soprano

Miss Johnson is featured this week in the presentation spot of the program, singing "Danny Boy" by Fred W. Westerly. The setting consists of a black plush drop. In the center is a large shamrock, with a smaller shamrock on the upper parts of the drop, right and left. Long green ribbons hang from the stems of the smaller shamrocks and border-line the drop. A double toned spot is used on the singer, pink for head and shoulders, with green on her costume, which is of the conventional Irish colleen type.

The Piccadilly

New York City

The setting this week represents an interior—a living room. One drop carries the set. A window is painted on the right, a large oval topped window with a blue background, the flowering branch of a tree cutting across it at center. Red draperies dress the scene in heavy folds both right and left. At left is a fireplace, with a vase upon it. A table with lamp, etc., is left of center and beside it, near the fireplace, is a tapestried arm chair. The lighting is subdued, the walls of the room being in buff, a blue-purple diffused over them. Harold Kravitt, basso, is discovered in the arm-chair and sings "June Brought the Roses," by Openshaw. He finishes at center of stage, amber spots being thrown on him from off stage.

Next week article No. 1 in the series, "Pioneers in Presentations," will appear. S. L. Rothafel will be interviewed.

Musical Selections at Broadway Theatres

(Week Beginning March 16th)

CAPITOL THEATRE

The overture is an arrangement made by Dr. Axt of Rossini's "Barber of Seville." For the interlude, the Capitol Grand Orchestra render "Shepherds Hey" by Grainger. David Mendoza conducting, with Graham Harris as associate.

THE MARK STRAND THEATRE

The overture this week has been supplanted by a prelude entitled "A Little Bit o' Irish," which is effectively played by the Mark Strand Symphony Orchestra, with Carl Edouarde conducting. The prologue and film presentation music are composed of Jerome Kern's original scores for "Sally," the recent Ziegfeld success.

RIVOLI THEATRE

"Innesfalen" by G. Coppitz is played by the Rivoli Concert Orchestra, with Irvin Talbot and Emanuel Baer conducting. Harold Ramsbottom at the organ features "Listening" by Irving Berlin.

RIALTO THEATRE

Victor Herbert's "Irish Rhapsody" is played by the Rialto Orchestra as the overture. Dr. Hugo Riesenfeld conducting. The Classical Jazz number arranged by Dr. Riesenfeld uses "Tea For Two" as the theme. Willy Stahl renders an effective violin interpretation of "Liebesleid" by Fritz Kreisler.

COLONY THEATRE

Overture is a musical melange of Davideroff's "Titiana," Gilbert's "O' Katharina" and Friml's "Indian Love Call." The arrangement by Edward Kilenyi is titled "Around Broadway." Frank Brindley tenor, sings "Mother Machree." Special score for the picture "A Cafe in Cairo" has been arranged by theatre's musical staff, selections by Caesar Cui, Arensky, Leroux and others being used.

PICCADILLY THEATRE

Overture played by the Piccadilly Concert Orchestra is a "La Boheme Selection" by Puccini. Frederic Fradkin is conducting. John Hammond, S. T. O., plays two numbers, the first being the "Prelude in G Minor" by Rachmaninoff, and a popular medley of familiar "baby" songs introduced with "I Can't Stop Babying You."

Variations

New Music Notes

New York and Chicago both have little musical families at the organ consoles of leading theatres. In New York City, it is Mr. and Mrs. John Hammond at the Piccadilly Theatre, and in Chicago, Mr. and Mrs. Jesse Crawford of the Chicago are the favorites. At the Tuesday night organ recital given by Mr. Hammond he was assisted by Mrs. Hammond in an organ-piano duet. Mrs. Hammond, besides possessing a fine mastery of the piano, is also a proficient artiste on the organ. They have become popular radio features. The novel and fascinating form of musical entertainment which Mr. and Mrs. Jesse Crawford offer in their two-organ recital is still attracting large audiences to the Chicago Theatre on Sunday noons. Last Sunday their excellent program which included the "Overture and Habanera from 'Carmen'," two small pieces by Victor Herbert, and a fine and diversified selection of certain Tchaikowsky compositions, provided contrasts, and elicited much enthusiasm.

A musical pantomime has been revived for production which is replete with suggestions and subject matter for presentations. The title of the production, "Pierrot the Prodigal" is being given at the Forty-eighth Street Theatre for a series of special Tuesday and Friday matinees with Laurette Taylor in the title role. The music and pantomime are united in such a way as to lend exquisite beauty and charm to the production. The stage effects are most commendable, and the settings very fantastic. It is one of the most attractive productions of the season. The version can be adapted for presentation production.

There seems to be more interest in the second observance of National Music Week, which will be from May 3 to 9. Many conductors and organists will take advantage of this period to introduce festival programs. A booklet is being distributed by the National Bureau for the Advancement of Music, 45 West Forty-fifth Street, which will be of special interest, "Music Weeks In The Motion Picture Theatres." It is an excellent opportunity to tie-up with local musical organizations, making the motion picture theatre the center of the musical activities for that week.

The first birthday of the Sunday Symphonic Society was auspiciously celebrated on Sunday, March 15, with a special anniversary program. Josiah Zuro, Director of Presentation for the Rivoli, Rialto and Criterion Theatres, New York City, is the conductor, and under his direction the various concerts have been successful. The members of the orchestra contribute their services gratis. The idea as outlined by Mr. Zuro is excellent and the Society is doing much in advancing better music.

Herschel Henlere, the popular composer, opened his tour of the Lubliner and Trinz houses on Monday, March 16th.

Coming and Going

Dorothy V. Cleveland, director of advertising and publicity for Rayart Pictures Corporation, returned this week from a short trip to Atlantic City.

Sering D. Wilson, president of Wilson-Wetherald, Inc., arrived in New York the early part of this week after watching production activities in Havana. Cuba.

Virginia Lee Corbin left for Hollywood this week to fulfill a new engagement.

Ernest Torrence left New York Saturday, March 14, for Hollywood.

Larry Semon, who recently left New York with Dorothy Dwan, his leading woman and bride, for Los Angeles, is returning to New York.

Abel C. Thomas, counsel for Warner Brothers, left this week for Kansas City where he will meet Harry M. Warner, who is on his way to New York after stopping in several cities.

James T. Wetherald, vice-president of Wilson-Wetherald, Inc., has left for the Coast on a vacation trip. He is expected back about the first of May.

William Broadhead, Jr., of the Broadhead & Sons Circuit, which has headquarters in Manchester, England, arrived in New York this week. He first visited E. E. Shauer, head of the Famous Players foreign department.

George Fitzmaurice arrived in New York on March 14 from Hollywood to confer with Samuel Goldwyn.

Adolph Zukor and his general European manager, Ike Blumenthal, are reported to have sailed overseas late last week.

King Vidor has arrived in New York from the West.

Jesse Goldburg is back on the Coast after a visit to New York.

Arthur Loew, foreign manager of Metro-Goldwyn, is back from a trip to Europe.

Nathan Hirsch of Aywon has returned to New York from a visit on the Coast.

"Old Timers" Tender Carl Laemmle Surprise

Carl Laemmle was tendered a surprise party at Universal City last week, in connection with the 10 year anniversary celebration of the opening of that studio. Laemmle was asked if he would step into the restaurant for luncheon. Inside he found a number of players who appeared in his pictures ten years ago gathered at one table. It was an old fashion family reunion.

The luncheon brought together a number of old time favorites, among them being: Hobart Henley, Dorothy Phillips, Francis Ford, Grace Cunard, Ella Hall, Eddie Lyons. Lee Moran, Gale Henry, William Franey, Cleo Madison, King Baggot, Rosemary Theby, Marie Walcamp, Henry McRae, Isadore Bernstein, Alice Howell, Edward Sloman, Carmen Phillips, G. Raymond Nye, Lois Weber, Max Asher and Douglas Gerrard.

FILM IN NATURAL COLORS

L. J. Dittmar, president of the Color Cinema Co., Louisville, Ky., after eight years of hard work to develop moving picture film in natural colors, claims that his company has finally achieved success.

Balaban & Katz Lease Big Detroit House for 50 Years

The Balaban & Katz Corporation has entered the Detroit motion picture field it was revealed last week with the announcement that its Michigan subsidiary, the Balaban & Katz Corporation of Michigan, has leased for a period of 50 years at an annual rental of $250,000 a new theatre which is to be erected there by the Detroit Metropolitan Corporation.

The theatre will be housed in an office building which will cost more than $4,000,000 exclusive of the land valuation of about $2,125,000. This step is the first one in plan which will call for a consolidation of the Michigan interests of Balaban & Katz with the Kunsky Theatre Enterprises, owning three theatres in Detroit and erecting a fourth one. The net earnings of more than $1,600,000 equivalent was about $650,000. Balaban & Katz will acquire a stock interest in the Kunsky Enterprises as a part of the deal.

The Balaban & Katz Corporation of Delaware, the Chicago company, in 1924 showed net earnings of more than $1,600,000 equivalent after preferred dividends to about $5.30 a share earned on the 264,206 shares of $25 par value common stock outstanding. Earnings in the six months ended December 31, 1924, after taxes and depreciation were $734,837.

Independents Have a Good Field Abroad, Says Hoffman

After six weeks abroad in the interests of his organization, M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc, has returned to New York. Speaking of his trip, he said:

"In my visits to some of the principal film centers of Europe I found in many instances that the independent market is much stronger than in the United States. You will find the film buyers ready and eager to handle good pictures and furthermore they are not afraid to pay for them.

"Another important fact the independent producer and distributor should bear in mind is that too much of the foreign film business is being sold through agents; the principals who are the ones vitally interested never meet. This I consider a great evil and should be remedied."

Gray Seriously Ill

William P. Gray of Lewiston, Me., president and managing director of the Maine and New Hampshire Theatres Company, New England subsidiary of Famous-Players, is seriously ill at a hospital in Baltimore, Md., according to word received in Lewiston.

He was on his way home from Florida when it was deemed best for him to stop his journey and go to the hospital.

Mr. Gray went to Florida several weeks ago for the benefit of his health.

Mo. "Blue" Author Once Under Arrest

Kansas City newspapers have heaped upon the head of Representative Richard Ray, author of Missouri's bluest Sunday closing law, more ironical criticism than has befallen any public official in some time. The bill, which would close virtually everything on Sunday except the churches in the state of Missouri, has been reported out of the committee on official salaries and fees with the recommendation that it "do pass."

But, the "kick" of the whole story, which has not yet been published by the press, is the fact that Representative Ray himself was arrested in Kansas City about sixteen years ago for violating the Sunday closing law, then temporarily in existence, as manager of the old Olympic theatre. This fact is borne out by files of Kansas City newspapers, giving accounts of the arrest, and by William Werner of Kansas City, who then was Ray's operator.

Schenectady State to Farash Circuit on $300,000 Bid

The State Theatre in Schenectady, N. Y., with a seating capacity of about 2,000 persons and generally regarded as the finest motion picture theatre between New York and Buffalo, was sold under the hammer Tuesday noon at the court house in Schenectady to W. W. Farley, of Albany, president of Farash Theatres, Inc., which has been operating the theatre as well as two other houses in Schenectady. The final bid was made by David Stoneman, of Boston, Mass., and was for $300,000, Mr. Stoneman during the final few minutes of bidding representing Mr. Farley.

There were three bidders for the theatre, each depositing the sum of $5,000 as evidence of good faith before the bidding started. The three were Mr. Stoneman, who was reported to represent Famous Players, but who in reality is a theatrical man and who has been interested in the property to the extent of holding a mortgage; W. W. Farley and C. R. Crane, a stranger who was reported as representing Proctor interests.

The Farash Theatres, Inc., hold a lease of the house until September 1, and inasmuch as this company, in which Mr. Farley is financially interested, operates the Strand and the Albany theatres, the State will probably be run much as in the past and with William Shirley continuing as manager.

N. Y. COMPENSATION BILL

A bill has been introduced in the New York State Legislature by Assemblyman Meyer Alterman, of New York, seeking to amend the workmen's compensation law to the end that employes of motion picture studios may be included within the range of the compensation provisions. The bill provides that employes receiving not more than $25 per day, or $100 a week, may receive compensation for injuries sustained. If the bill passes it will take effect immediately.

N. Y.'s Republican Senate Balks at Smith's Democratic Censor Appointee

Saxe Buys 24th

Milwaukee theatrical circles, still talking about the recent deal whereby the Silliman circuit acquired five additional outskirt houses, have just received a new surprise with the announcement that the Saxe chain has taken over the Merrill, 1500 seat downtown house heretofore controlled by Ascher brothers.

The Merrill transaction, believed to involve several hundred thousand dollars, is regarded as one of the most important in recent years. It gives the Saxes a twenty-fourth theatre to add to their powerful circuit throughout the state. Also with the addition of the Merrill, nine of the Saxe houses are in Milwaukee which is a number equal to that held by J. H. Silliman and Jack Grauman, who control the Silliman chain and who in last week's deal announced plans for a tenth outskirt house.

DAYLIGHT SAVING IN ALBANY

Following announcement by Mayor William S. Hackett, of Albany, that daylight saving will again be adopted in that city, exhibitors in this part of the state are laying plans for a campaign which may result in a victory in certain places. Schenectady and Troy will also have daylight saving this summer.

Bullish Stand of Legislators May Cause Governor to Make Change in Commission Post —Walker Bill Seems Out This Session

THE confirmation of the appointment of Mrs. Elizabeth V. Colbert, to the New York State Motion Picture Commission is still hanging fire with the Senate stubbornly refusing to o. k. the Governor's selection. It was said around the Capitol this week that if the Senate persists that Governor Smith may name a Buffalo woman to the position, finding that Mrs. Colbert can not get the approval of the upper house of the Legislature.

There is absolutely no intimation of any public hearing on the censorship repeal bill. Senator James J. Walker, who introduced a bill in the Senate has not made any apparent move toward having a public hearing and the very fact that all bills in the Assembly have now gone into rules, would indicate that there is absolutely no chance of this repeal bill being passed at this session of the Legislature.

The Sunday "blue law" bill which would put the ban on Sunday motion picture shows has been killed in committee, the codes committee refusing to report it out, as was predicted in last week's issue of the World. One or two minor bills of interest to the industry, one relating to film with a hazardous base and the other to inclusion of employes in studios in the provisions of the state compensation law, are still in committee, with only about ten days more during which the Legislature of New York State will function.

An effort to hold another public hearing on the Freiberg children's bill at the State Capitol in Albany, on March 16, came to naught, owing to a long drawn out session of the Assembly. The hearing was to have been held to overcome any talk that the opposition did not have an opportunity of expressing itself at the badly bungled hearing of a week ago, at which two exhibitors appeared on account of the fact that there had been no advance notices of the hearing in the legislative index.

Assemblyman Freiberg stated that he had received no letters or communications of any sort opposing the bill, but that he understood Canon William Chase of Brooklyn was at the State Capitol and would offer opposition to the measure if a hearing had been held during the afternoon. Mr. Freiberg further stated that he expected the bill to go to a vote in the lower house of the legislature by the end of the week and that he had every hope of its passage.

Warner Would Have Hays Get Producers' Angle on Booking

CALLING attention to a recent article over his own signature in which he stated that booking combines were making every effort to force exhibitors to join them under threat that otherwise they might not be able to procure product the combines claim to control, Abe Warner, of Warner Bros., said this week that he was going to the bat and request the Hays organization to take some definite action toward ascertaining the attitude of the producing companies in its membership toward this serious business menace.

Warner's action is attributed to a published report that Balban & Katz, Midwest Theatres, Inc., were about to become active in the Louisville territory, and were telling exhibitors that unless they joined the booking combine, they could not be assured of product of certain producing companies. Warner wants to know if—

"Any single producing company or group of producing companies are backing any booking combine in an effort to force exhibitors to turn over their bookings or sell their theatres under the threat that the pictures the combines claim to control will otherwise be withheld.

"If it isn't the duty of the Hays organization to ask the concerns mentioned in the published reports whether they are in sympathy with any combine forcing the exhibitor to turn over his theatre.

"If the companies are not, why don't they issue an official statement and say so, so that exhibitors will know just where they stand, or whether the implied threats of the booking combines are mere bluff."

"Sometime ago," said Mr. Warner, "I issued a statement telling exhibitors that no boking combine had any authority to speak for us, and advised exhibitors to keep a stiff backbone and not be bluffed. At that time it was suggested that other big companies issue a similar statement.

"Warner Bros. is standing solidly on its own feet, and as a member of the Hays organization, we want to know the attitude of the companies toward combines who are trying to frighten exhibitors into turning over their bookings, or selling out their theatres."

FREIBERG BILL MARCH 27

The Freiberg bill, allowing motion picture theatre owners in New York state to admit unaccompanied children on certain days between certain specified hours and under certain restrictions, will go to a vote in both houses of the New York state legislature between now and the closing date of March 27.

Incorporations

While there were only seven companies incorporated in New York State during the past week for the purpose of engaging in the motion picture business, the charters issued by the secretary of state show substantial amounts of capitalization. The companies formed, with their directors and the amount of capitalization, were: Burr Nickle Pictures, of Medina, $100,000, with Burr Nickle, H. Palmer, of New York City; Charles S. Swett, Medina. Lew-Charles Incorporated, of Hoosick Falls, $30,000, Lew Fischer, Fort Edward; A. Barton, Ticonderoga; Charles Putnam, Port Henry. Wilkdun Producing Company, Inc., capitalization not stated, T. Wilkes, T. Donovan, R. Duncan, New York. Rolou Land Company, Inc., $500, D. M. Rosenbaum, M. Siegel, L. E. Inkeles, New York City. Bijou Films, Inc., capitalization not stated, H. Kepp, L. Kepp, S. Null, New York City. MacGregor-Kilbourne Corporation, $25,000, E. J. MacGregor, O. Kilbourne, S. R. Golding, New York. Triad Amusement Company, Inc., $150,000, A. S. Beck, J. E. Bickel, Brooklyn; S. G. Nissenson, New York.

Legality of Ticket Tax Is Now Questioned in Canadian House

ARE the Provincial Amusement Ticket Taxes in Canada illegal? That is the important question that has been raised in the Canadian House of Commons at Ottawa and the matter is to receive due consideration. The subject was raised by T. L. Church, Conservative member for North Toronto, at the session on March 11. Church asked the Federal Government to look into the validity of the Amusement Tax Act in the Province of Ontario. He claimed that the Province had no authority to impose a ticket tax on theatre patrons under the British North America Act, which is the Constitution of Canada.

Hon. Ernest Lapointe, Federal Minister of Justice, announced that the matter would be considered by the Canadian Cabinet in due course.

This brings up the possibility of the abolishment of the Amusement Tax in all nine Canadian Provinces. Each of them has an assessment that figures out at an average of 10 per cent. on the face value of admission tickets. These taxes have been collected by the Provincial Governments now for almost 10 years, first under the guise of war revenue.

In only one Province, that of Quebec, has there been any deviation. Several years ago, the Province of Quebec cleared itself of current debts, largely through liquor profits, when it was decided to abolish the Amusement Tax as a Provincial measure. It has since been taken up by various Quebec cities, however.

Relations Unhindered by Payment Plan, O'Toole Writes

The direct membership payment plan of the M. P. T. O. A. has brought within its ranks a large number of theatre owners "in many States where definite unit affiliation did not exist," M. J. O'Toole informs Joseph Seider, president of the M. P. T. O. of New Jersey, in a letter made public this week.

The letter followed a conference on the effect direct membership in the M. P. T. O. A. has upon State bodies. O'Toole, Seider and Sydney S. Cohen were the conferees.

O'Toole in his letter assures Seider that the relationship between the State and National organization is undisturbed by the direct membership payment plan. He writes:

"Under the provisions of our National constitution the Motion Picture Theatre Owners of New Jersey will have twelve votes, the number equal to the Congressional representation from your state."

KANSAS CONVENTION IN MAY

At a meeting of the board of directors of the M. P. T. O. Kansas-Missouri at the association's headquarters in Kansas City Wednesday, the date of the semi-annual convention, which will be the first meeting of the inter-state body as a unit, was set for May 4 and 5 at Excelsior Springs, Mo., a suburb of Kansas City and a health resort.

Three Amendments Will Be Made to Freiberg Bill

In order to appease certain interests, three amendments are to be made to the Freiberg bill relating to the admission of unaccompanied children to motion picture theatres in New York State. The amendments will consist of one to the end that instead of children admitted between the hours of two and six o'clock, that they must be out of the theatre at the latter hour. Those opposing the bill assert that otherwise unaccompanied children might be admitted up to six o'clock and remain through the evening show.

The second amendment to the bill provides that all pictures shown must first be selected by the New York State Motion Picture Commission. This amendment will not be pleasing to many exhibitors, entailing as it will, needless delay and making probable the necessity of a complete change in the program for Saturday afternoons and holiday afternoons, if the theatre owner decides to admit unaccompanied children.

The third amendment provides that the matron in charge of the unaccompanied children in the theatre is to be licensed by the city authorities who will pass upon that person's qualifications and not leave the selection entirely up to the owner of the theatre.

Assemblyman Freiberg, introducer of the bill will consent to these amendments in the hopes of doing away with opposition and assuring the passage of the bill. In its amended form, however, the bill presents but little inducement, even if it is passed and becomes a law, to the motion picture theatre owners of New York State, arranging matters so that they may admit unaccompanied children.

Ex-Sales Head of United Artists In Alberta Convicted of Forgery

UNITED ARTISTS CORPORATION this week issued a statement announcing it had brought charges of theft and larceny, in connection with the sales of United's film releases, against George A. Margetts, formerly sales manager of the organization's office at Calgary, Alberta, Canada.

According to Mr. Rafferty of the law offices for complainant company, Margetts was tried on one specific charge in Vancouver, that of forging a check amounting to about $100. He was convicted on this charge and a sentence of six month's imprisonment was suspended because of his present ill health, Rafferty says.

These alleged activities of Margetts in other sections of Canada caused United Artists to sustain a loss of about several thousands of dollars, Rafferty told Moving Picture World.

The statement issued by United Artists says in part:

"According to evidence brought out at the trial, Margetts made many sales of United Artists Corporation releases that he never reported to the home office, forging the corporation's indorsements to checks from exhibitors in payment for film rentals."

PILCHER'S ORGANS INCORPORATE

Henry Pilcher's Sons, pipe organ builders of Louisville, Ky., on the 105th anniversary of the business, incorporated it with a capital of $500,000, the business continuing under the same name and management. The company is known as one of the largest organ builders in the world, and has built and installed many of the fine pipe organs now in use on theatres, churches, etc., throughout the country. The original Henry Pilcher started the business in England, moved it to Chicago, and when the plant was burned in the great Chicago fire he moved to Louisville.

United Artists issues another statement in which it is asserted that a man named Howard M. Williams is under arrest in Vancouver on a complaint which the corporation maintains was made by one Miss Elaine McCarthy of Vancouver. She charges Williams, the statement says, with representing himself to her as a "violin leader." From her story, the statement further relates, it is alleged to have been gleaned that Williams "used United Artists Corporation identity in promoting a traveling orchestra for D. W. Griffith's recently released feature film, 'Isn't Life Wonderful?' demanding a cash bond of $500 on the signature of musicians' contracts."

F. P.-L. 1924 Profits $5,422,349.29

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $2,500,507.16 for the three months and $5,422,349.29 for the twelve months ending December 27, 1924, after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $9.89 per share for the three months and $20.08 per share for the twelve months on the common stock outstanding.

Arthur S. Kane with Universal; Resigned Associated Presidency

Holds New "U" Post, that of Contact Executive—Is Medium Between Sales and Production Departments—True Pioneer

ONE of the most interesting happenings of the year in the trade is the realignment which has brought Arthur S. Kane, one of the oldest and best known figures in the moving picture industry, into the Universal fold. Until the announcement of his acquisition by Universal, the trade, it would appear, was ignorant of the fact that Kane had resigned as president of Associated Exhibitors. However, Kane himself, it becomes known, held back the announcement of his resignation in deference to Elmer Pearson and the friendly feeling on both sides with which he is leaving the company which he has guided for the last three years.

This announcement coming from Universal also states:

"Kane entered upon his duties at Universal on March 16. His coming fills a long-felt want and one in which his very exceptional abilities both as a producer and as a distributor will find ample scope. Mr. Kane will act as a liaison officer between the sales force, with headquarters at 730 Fifth avenue, and the production forces at Universal City. He will be styled the Contact Executive. This is an entirely new office for Universal and may be a new position in the film business. It is one requiring just the kind of all-around experience which Mr. Kane has enjoyed, together with the utmost of diplomacy, a quality with which Mr. Kane is superbly endowed.

"In a business in which the production and sales are so closely allied in aim, yet separated by three thousand miles, a certain amount of lost motion, friction and downright working at cross purposes is bound to crop up. Every company in the moving picture business figures that these three thousand miles cost the industry more than any one expense or loss. It is Mr. Laemmle's idea to eliminate as much as possible of this loss and friction by designating a point of contact through which each will theoretically work in harmony with the other. It is axiomatic that no production department deliberately makes pictures which the sales department cannot sell, yet the effect of the present system violates more often than supports this axiom. The difficulty is that the production department and the sales department are not in the close sympathy with each other which would be possible if both were located in the same city. It is quite possible that half of Mr. Kane's time will be spent at Universal City and the other half in New York with the sales department.

"Mr. Kane has been in the motion picture business since 1907. At that time he was in the theatrical business in Topeka, Kansas. But he decided that pictures would soon outstrip the legitimate and that it was the part of wisdom to get aboard the picture ship. He opened the Graphic Theatre in Atcheson, Kansas, one of the first picture theatres in this state, and one of the first west of the Mississippi River.

"In September, 1907, he joined the Orlin Crawford exchange system in St. Louis. Later he came up through the old General Film Company to the position of assistant to the president. Mr. Kane first attracted general attention in the industry through his being appointed general manager of Select. This position required not only the utmost of executive ability, but a high degree of diplomacy. Mr. Kane was later elected president of Realart and as such selected the four stars who made the Realart program as well as the productions in which each was to be starred.

"On March 1st, 1921, Mr. Kane became chairman of the board of the Associated Exhibitors and on March 6th, 1922, president, which position he has just resigned in order to undertake Mr. Laemmle's commission."

Six Arrested for $20,000 Loss

The old game of holding out tickets and reselling them seems to account for losses totaling about $20,000 reported to have been sustained by the Branford Theatre, Newark, N. J., during the past months.

Six persons, mostly employes and ex-employes of the Branford, are reported to have confessed to the thefts. They were held in $5,000 bail each for further examination.

St. Joseph, Mo., Elects

Barney Dubinsky, manager of the Tootle Theatre, St. Joseph, Mo., has been elected president of the newly organized M. P. T. O., St. Joseph, which is a chapter of the M. P. T. O., Kansas-Missouri. Other officers elected were: Jack Moore, Olive Theatre, first vice-president; Edward Peskay, Penn Theatre, secretary, and John Egli, Hickory Theatre, treasurer. An executive committee will be selected soon, part of the committee to be considered as a standing committee to look after all urgent business matters that might arise. By-laws also will be adopted at a meeting soon.

Norway Through Fonss Plans Films with a General Appeal

OLAF FONSS, considered Europe's foremost romantic actor and a motion picture director of experience, has arrived in New York City on a mission which he describes as having three purposes: to study the American technique of the motion picture, to study American film acting, and to promote an interchange of Scandinavian and American-made pictures through the establishment of a studio in Scandinavia and the production of films of international appeal, featuring well-known American stars and such well-known European stars as Asta Nielson, Betty Nansen and himself. He also hopes to establish a theatre in Copenhagen.

Mr. Fonss comes with regular ambassador's credentials authorized by the Danish Government and will confer with producers both in New York City and Hollywood. He plans to meet Will H. Hays in a few days. His first visit to an American studio will be at the Paramount studio in Long Island.

American pictures, Mr. Fonss finds, have a marvelous tempo, and it is chiefly in that respect, he believes, that foreign pictures fall short of the mark. He will especially study this feature of production technique and the work of editing which is such an integral part of it. While not wishing to be construed as adopting a critical attitude, and meanwhile expressing profound admiration for American pictures, Mr. Fonss declares that Europe can teach America something about detail and artistry. He showed a letter from the late Thos. H. Ince in which the hope is expressed that America will look to Denmark for "fresh inspirations and ideals."

Mr. Fonss first became acquainted with motion pictures in 1911 when Valdemar Psilander and he were the main powers of the Nordisk Fimskompagni. This continued until 1916, when Fonss was engaged by Deutsche Bioskop in Berlin to play the lead in their Homunculus series. Psilander died in 1917 and Fonss took over the studio. A year later he founded his own film company, the Dansk Astra Film, being both artistic manager and instructor. Post-was conditions caused its decease in 1921 and since then Fonss has played in pictures abroad.

The Dane has been in the theatrical business twenty-two years, the first twelve as leading man at the Dagmar Theatre, Copenhagen, the balance of the time playing leads with such stars as Betty Nansen. He has a splendid physique and strong features that remind of the olden Vikings.

Silliman Says He and Grauman Will Not Stop with Big Deal

THAT Jack Grauman is really the power behind the recently organized Wisconsin buying combine known as the Badger Theatres Corporation, is said to be the opinion of many since the announcement last week of the Grauman-Silliman Milwaukee theatre deal involving about $650,000. Silliman is president of the Badger organization. Heretofore the Juneau is said to have been the only house which he and Grauman have held jointly.

Through the deals, the Silliman circuit will control approximately 13,000 seats and with its ten houses will boast two more theatres in Milwaukee than the Saxe chain which heretofore has controlled the greatest number of houses in the city. However, the Saxe chain is still the largest and most powerful in the state, the Silliman circuit being limited to Milwaukee and minus a place which can compare with Saxe's $2,000,000 Wisconsin.

Still further expansion is promised by Silliman, and although he refuses to make known what theatres the further deals will involve, it is understood that negotiations are being carried on for a first run downtown house, three outskirt houses belonging to Charles Wasicheck and for the building of one more new structure. Thus far the Silliman circuit has no downtown representation.

Announcement of the deals spells the swan song for the Rice and Cohen interests in Milwaukee, where they were pioneers in the movie business. Mendel Rice, one of the owners, has been in Los Angeles for some time where he is engaged in the real estate business. Earl and Alexander Rice, his sons, who have had the active management of the chain, expect to join him on the coast and possibly enter the theatre field there. Nathan Cohen, the other partner, will retire from the exhibitor business.

There are still several details to clean up in connection with the deal and in the meantime the Rices will remain at their posts and, if necessary, will delay their departure for several months until Silliman and Grauman can select someone to manage the places.

Missouri Kills Its Standing Room Bill

Missouri exhibitors are relieved of at least one of their legislative worries, the standing room bill having been killed in committee in the house. The measure, which affected all motion picture theatres, as well as legitimate houses, would have been a death blow to the larger first run houses, such as the Newman in Kansas City, in the opinion of exhibitors.

The status of the censorship bill, which is in the committee on criminal jurisprudence, still is unchanged.

NOW "U"-SCHINE TALK

Universal and not Famous Players are negotiating for the controlling interest in the Schine circuit in Western New York, according to reports along Buffalo's Film Row, where it is said that attorneys for the former company have been in town seeking information on the circuit.

WARNS SYRACUSE EXHIBITORS

Based on complaints received from vaudeville houses in Syracuse, Acting Commissioner of Safety Dennis E. Lillis has issued warnings to motion picture houses which are combining vaudeville acts with their picture programs. To do this is a direct violation of the ordinance under which picture houses operate, Lillis points out.

OFFER TO AID GOVERNOR SMITH

Motion Picture Salesmen, Inc., of New York City at a recent session adopted a resolution opposing censorship. The resolution was directed to Governor Smith and contained the organization's offer to aid him in any possible way in the repeal of this law.

Financing Head on Coast Conferring with DeMille

Frank R. Wilson of New York, president of the Motion Picture Capital Corporation, arrived in Los Angeles this week for a conference with Cecil B. De Mille, F. C. Munroe, president of Producers Distributing Corporation, Hunt Stromberg and other independent producers.

Wilson will remain in the West for two weeks. He will take an active part in the launching of Cecil B. De Mille as an independent producer, according to advices.

The common stock of Motion Picture Capital Corporation, said to be the first organized film finance company, was admitted to the New York Curb on March 12, and its initial public offering of 40,000 shares was oversubscribed before its listing.

CHOUTEAU KILLED IN POLO MATCH

Azby A. Chouteau Jr., thirty eight years old, managing director of the Ritz Theatre in Fort Worth and connected with other amusement enterprises in Texas, was fatally hurt while playing polo in Rivercrest County Club, Fort Worth, on the afternoon of March 17. In the second chukker of a hotly contested game his horse fell with him and the animal rolled over on him fracturing his skull. He died five hours later. Chouteau for many years was connected with the Interstate.

Selling Your Seats

Harry Seel breaks records with Abraham Lincoln.

Put Lincoln cutout in theatre box.

How Hyman surrounded New Toys at the Brooklyn Mark Strand.

Lloyd teakettle makes good window card.

Kadow's banner costs $6 or $7 a week.

Texas manager banners parking stations.

Quo Vadis banner reverses usual motion idea.

A short page was better than a full one.

New stunts from "Chene" the original.

Boy boxers help Dempsey serial.

Reverses telephone idea—they call him up.

Tagged keys help Locked Doors.

All puzzle solvers won the prize.

Red heralds suggest laundry slips.

Opens employment agency for A Man Must Live.

Dog parade is adopted in England.

Combines a scenic display with billboard stand.

This Sea Hawk really sailed the seas.

Advertising examples on So Big, Love's Wilderness, Abraham Lincoln, The Ridin' Kid, The Wife of the Centaur and The Thief of Bagdad.

(Turn over a few pages to Selling the Picture to the Public and you can't help but make money.)

Balaban & Katz and A. H. Blank Affiliate

"Announcement is made this week of an affiliation formed in Chicago between Balaban and Katz and the A. H. Blank Circuit. This coalition unites upwards of 100 theatres in the northwest."

The above is credited to be an official statement coming from the offices of Balaban and Katz. In this connection it is reported that the affiliated circuits have negotiated for a headquarters in the Butler Building, North State street, Chicago and expect to take occupancy on May 1.

Covey Bill Sliding

It would seem that the Covey bill, introduced earlier in the Texas legislature by Representative E. L. Covey, seeking to tax all sorts of amusements, stands no chance of passage at this, the Thirty-ninth Legislature. It was reported favorably, however, and is dying the natural death of countless other measures on the calendar. The bill was aimed at taxing the itinerant vendor of amusement; to put him on a parity, as it were, with the exhibitor who night after night, with legitimate means, seeks to draw the same clientele.

Schwalbe Not With Educational, Says E. W. Hammons

Persistent reports that Harry Schwalbe, former secretary-treasurer of Associated First National Pictures, was to become associated with Educational Film Exchanges, Inc., were again brought to the attention of E. W. Hammons, President of Educational, who is in Los Angeles for his spring studio conferences. Hammons issued the following statement:

"Ordinarily I do not take time to deny rumors, but the rumor that Harry Schwalbe is to become associated with Educational and also that Educational is going to handle feature length pictures has been so persistent that I now wish to deny it emphatically.

"I have never even talked to Mr. Schwalbe nor has Mr. Schwalbe ever talked to me about joining Educational.

"Educational has been built up to a successful national organization upon the foundation of specializing in short length subjects, and I have never even considered releasing the short length pictures through Educational."

ROTHACKER BACK FROM FLORIDA

Watterson R. Rothacker is back at his Chicago headquarters after a trip to Florida where he was looking over the possibilities of establishing a small negative developing and first print laboratory.

Besides a brilliant sunburn, he brought back news of picture people working or vacationing in Florida's sunshine.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Seel's Clever Prologue to Lincoln Film Brought Record to Mississippi Theatre

WHILE the World War did much to efface the last vestige of sectional feeling, still we consider that in breaking the house records with the First National production of Abraham Lincoln at the People's Theatre, Greenville, Miss., Harry Seel has done something decidedly out of the ordinary.

Throughout the south Lincoln has been well received and has played to a nice business, but it has broken few records, for while the greatness of the man has been acclaimed there is still felt a regret at the passing of the splendors of the old plantation days, and it scarcely is to be expected that the story of the life of Lincoln would clean up.

Seel did it, and as usual he did it largely with a local production.

A Nice Production

He knew that he should have to do something to get in a big business and he felt that he could do it with a prologue, but even he was a trifle surprised when the receipts topped those of America, for which Mr. Seel very recently staged a production that put the United Artists production at the head of the list.

Utilizing sixteen little girls; pupils of a local music teacher, he dressed them in the fashion of the '60s, arranged a routine of old time songs and dances and then added a mammy and a picaninny for the comedy. Put together well, it made a delightful offering, and elicited many expressions of appreciation.

And this was done while Mr. Seel was doing extra duty as temporary orchestra leader and organist. His regular leader is ill and he is holding down her job for her, so that he has less than the usual time for rehearsal.

For the Sea Hawk

Another recent clean-up was on The Sea Hawk. For this he used the male quartet adopted by most theatres, but the selections were Sea Fever and a version of The Old Flag Never Touched the Ground, the new words applying to the black flag, which was run up at the conclusion of the number. Between the two selections the pirates summoned a girl captive to do a hornpipe for their delectation, which gave variety to the presentation.

Mr. Seel never lets a feature go through without some special number if it is only an orgologue. His patrons expect something, and he sees that they are not disappointed.

A Splendid Tribute

Mr. Seel has recently received one of the finest tributes that could be paid a manager. He did not tell of this for publication, but it is so unusual that we want to record it here as an inspiration to other managers.

Some weeks ago he wrote that he had been advised that he was to be given recognition for his work in Greenville. This took the form of an offer of the new Saenger house in Shreveport, which is to be completed early in May. This is the home town of the Saengers and the house is to be the finest in their extensive circuit. The appointment to its management is akin to the captaincy of the flagship of a commercial fleet

When it became known that Mr. Seel was likely to be transferred, every civic and commercial organization in Greenville petitioned him to remain. A similar petition was sent to the home office.

Practical Appeal

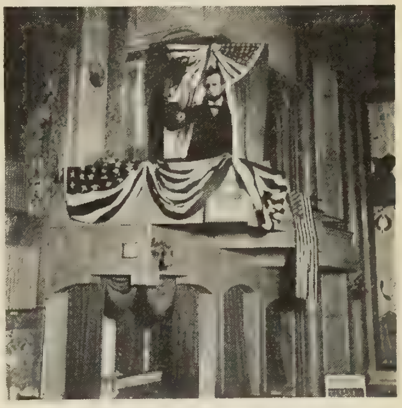
This was a remarkable and unusual tribute to the place Mr. Seel has made for himself in Greenville affairs, but this is not the real tribute. The petition merely involved the effort of signing the paper. That did not cost anything. But this was backed by an offer to raise locally a fund that would make up to Mr. Seel the difference between his present salary and that he naturally would receive in the more responsible position.

That means something. It means that he has given Greenville such fine entertainment that they are willing to pay for the privilege of having him remain. In addition to their enthusiastic support of his presentation, they are willing to pay him personally to remain and continue to produce.

It is not remarkable that Mr. Seel writes he is not so darned certain about moving to Shreveport. It is a wonderful tribute to his accomplishments.

Lincoln in Box Was a Strong Attractor

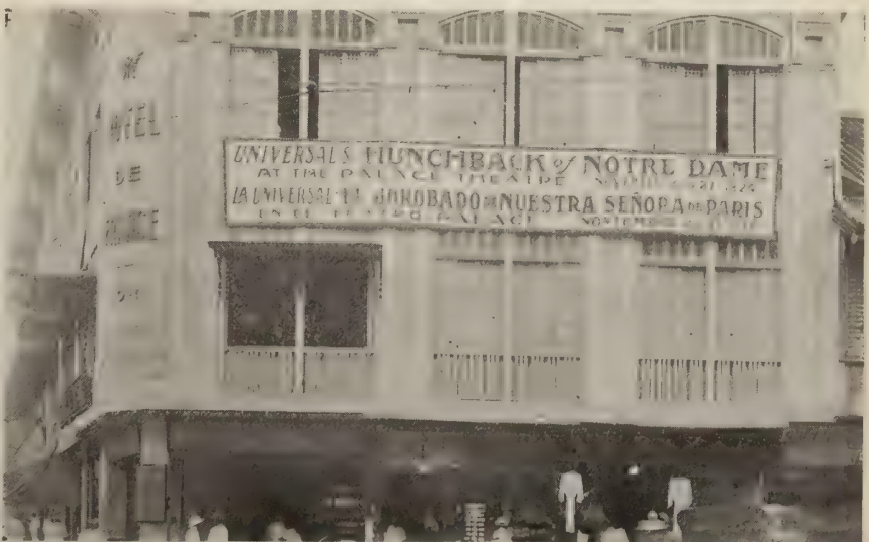
It's not so much what you spend as what you do and how you do it that counts. The result is more important than the investment. J. A. Hutcheson, of the Amsterdam, (N. Y.) theatre, got out a nice display for Abraham Lincoln at small cost.



A First National Release

THE BOX DISPLAY

He put a large cut out in a box, placing it where it would not interfere with the sight lines of the patrons in the balcony. The railing was draped with the national colors. No date card was used, for the screen and the house program took care of this, and the display gained in dignity from their absence.


UNIVERSAL'S HUNCHBACK of NOTRE DAME
AT THE PALACE THEATRE
LA UNIVERSAL EL JOROBADO de NUESTRA SEÑORA de PARIS

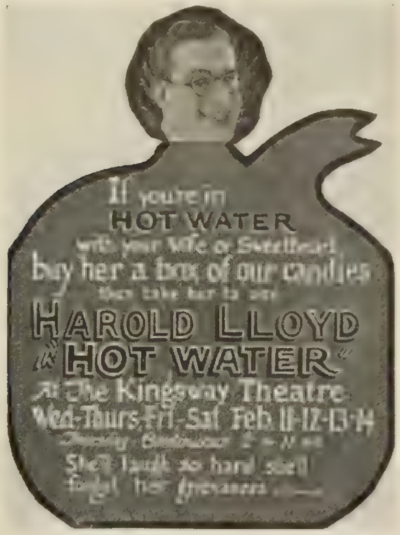
A Universal Release

THE HUNCHBACK IS STILL ON HIS TRAVELS

Here is a banner 46 by 8 feet used to advertise The Hunchback of Notre Dame at the Palace Theatre, Manila. This was placed on the front of the Hotel de France, and not on the theatre, the location being a better display for the title.

Plan Book Design Got the Business

This compoboard teakettle, designed from a press book suggestion, was put into the window of a candy store right alongside the Kings Highway station of the Brighton Beach subway, Brooklyn, to advertise Hot Water at the Kingsway Theatre. That happens to be the station we use and this stood out so well that it caught our eyes, so we borrowed it from Joseph Hanley to reproduce.


If you're in
HOT WATER
with your Wife or Sweetheart
buy her a box of our candies
HAROLD LLOYD
in "HOT WATER"
At The Kingsway Theatre
Wed-Thurs-Fri-Sat Feb 11-12-13-14
She'll laugh so hard she'll
forget her grievances

A Pathe Release

COLD HOT WATER

The original is about two feet high, done in bright lettering, and it got everyone's attention, though it was not put down in front where it would have the advantage of position. It helped make a big business for four days in a two and three change house. It was good advertising, and inexpensive, at that.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FAMILIAR Hits from Light Operas of Other Days was the chief of five stage numbers on the program with Richard Barthelmess in New Toys. This incident was built upon six light opera selections from as many operettas, and was given rich settings and costuming. Fourteen minutes were used for it, out of the thirty-four minutes allowed for stage numbers. The overture required eight minutes; a baritone four minutes; a mezzo-soprano four minutes, and a soprano four minutes. The Topical Review took up its usual eight minutes, and "New Toys" one hour and twenty minutes, bringing the whole show to two hours and two minutes.

The orchestra played as the overture the well-known Suppe work, "Morning, Noon and Night." Lights for this were: two flesh pink Mestrum floods of 160 amperes from the dome on the musicians; beaded draw curtains closed across the production stage and lighted front and rear by open box lamps of deep blue, augmented by light green, light blue and magenta spots. The large stage was in blue foots and borders, with transparent windows at either side of light green.

Carlo Ferretti, operatic baritone, appeared on the apron of the orchestra stage for "Vision Fugitive" from "Herodiad," and "Carmena," an Italian folk song, as an enchore. Metalline draw curtains were closed across the small production stage, with same floods from the dome as in the preceding number. Artist was picked out by amber spot from the booth. Transparent windows at either side of light green; one flesh pink flood on orchestra from dome; large stage in blue.

Logan's "Pale Moon" was used with which to build up a "vocal portrait" for contralto. Set rocks and boulders stretched across stage, backed up by neutral blue back drop. Large prop moon was center stage, partly concealed behind a boulder, and lighted from behind by a white open box lamp. Across the front of the moon was a streak of red thrown by a concealed baby spot. Back drop hit on either side by open box lamps of blue. Singer stood on rock, costumed as Indian maiden, and was picked out by moonlight blue overhead spot.

After the Topical Review, with its specially scored music, came the soprano solo on the apron of the big stage. Lyric soprano was picked up by lemon spot from the dome, and sang "Ginnamia" from Friml's "The Firefly." Foots and borders of large stage in blue; two medium blue floods from the booth on musicians; beaded draw curtains closed over production stage and hit by two flesh pink floods from the dome. Transparent windows at either side of light green.

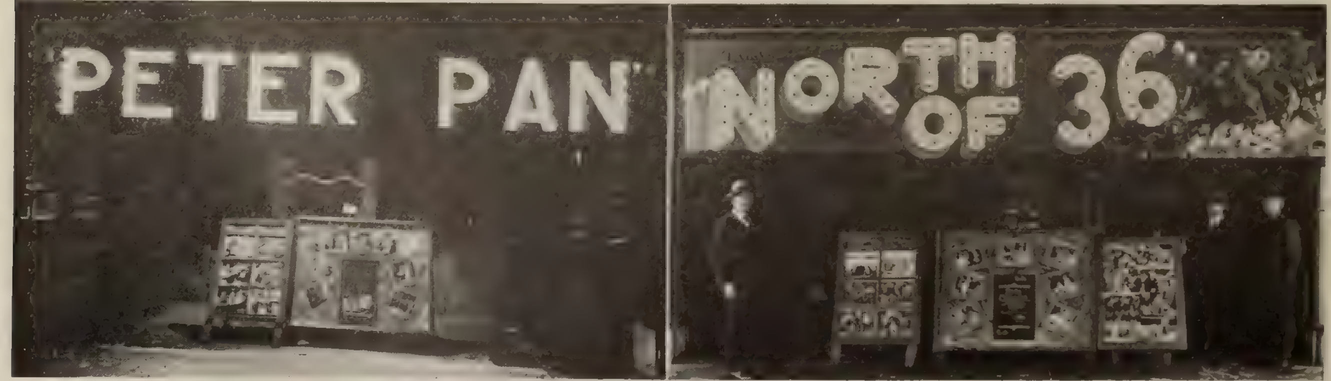
The light opera hits were put on in a marble ball room set, with center stairway leading right and left from a landing. Torchiers on the newell posts, and crystal chandeliers from the flies. Lounges and statues as props at either side of the stairs. Incident opened with baritone in "Graustark" costume, standing on stairway singing "The Last Waltz" to soprano draped upon a lounge. At finish he ascended stairs and soprano came center stage for "My Hero" from "The Chocolate Soldier." Tenor in "Graustark" suit contrasting with the other came on from left as soprano exited right and sang "Beautiful Lady" to mezzo-soprano, who came down the stairs. At finish he sat on chair as mezzo-soprano sang "I Love You So," or the Merry Widow Waltz. As encore a dancing team came down the stairs and did the waltz. Next came "When Hearts Are Young" as duet for baritone and soprano. Then the final number, "Auf Wiedersehn," by the ensemble.

Loose Waves Are Self-Animating

Here's something a little out of the ordinary from Russell F. Brown, of the Rex Theatre, Eugene, Ore.

Brown was framing a display on Norma Talmadge in The Only Woman, using the fine 24-sheet as the basis of his art work. This was mounted on rosin paper, stretching the width of the lobby, painted sky blue. In the centre was an irregular opening covered with black scrim on which were painted the star and title, running off onto the support. Back of this was a sky backing, lighted from the rear of the main section.

In front was a set waves, hung from the ceiling by fine wires. The wires were so long, and weight so light that a slight push would keep the waves moving for several minutes, either the doorkeeper or the cashier looking after this detail. It made motion without the cost or trouble of a motor and heightened the effect of the cutout, and that finely designed 24-sheet would sell without any additional aid to most patrons.



A Paramount Release

FRANCIS M. KADOW BELIEVES IN STRONG, SIMPLE EFFECTS IN HIS BANNERS

The Peter Pan display at the Mikadow Theatre, Manitowoc, Wis., was 21 feet wide and 4 deep. The background is dark green, stippled in black with a flasher on the title lights. For North of 36 three flashers were used to spell out the three words, so that the sign was always light in one section. It drew 500 paid admissions over The Covered Wagon. The sign cost $56 and it costs six or seven dollars to change.

Employment Agency Aided Dix Feature

H. C. Farley, of the Empire Theatre, Montgomery, Ala., made a very liberal adaptation of the "society" stunt for A Man Must Live. He handled it so well that he not only advertised the play to extra business but landed a few jobs for the unemployed.

Using a special letterhead of the "A Man Must Live Employment Agency," with a post office box address, he very frankly admitted in the opening paragraph that the stunt was to advertise a picture, the section reading:

"This letter we hope will serve two purposes. First, it is written to advertise a picture coming to the Empire next Wednesday for four days, Richard Dix in 'A Man Must Live,' and, second, in hopes that through it we will be able to obtain employment for some needy person."

It went on to tell the story of the play, explaining the predicament of the hero, and in a third paragraph it went on to say that as the story dealt with the struggle for existence, it had suggested this agency. The recipient was urged to advise the agency of any opening of which he knew, while a slip was enclosed on which the reader could suggest some needy person.

The slip, being the smaller, was apt to be the first read. The interest created was transferred to the letter, and this was read through in spite of the frank admission that it was advertising.

It was sent to a very select mailing list of one thousand names, and it did land a few jobs and many more ticket sales.

Bucked Two

Because a tent show was booked into Corpus Christi, Texas, one of the picture houses booked in a small repertoire show to fight it with. The Amusu booked in Norma Talmadge in Secrets and made so much fuss about it that the receipts did not drop in the face of double competition, and with even receipts it made more money than the other house, for the rental was smaller than the other's salary list.

A First National Release

THIS IS PRETTY MUCH LIKE ANY OTHER DOG PARADE BUT—

The difference is that this was used by the Whiteladies Cinema, Bristol, England, to put over Abraham Lincoln. There were several hundred dogs in line, each blanketed for the Rockett production. It won attention to the picture if it did not fit.

Gets New Angle on a Good Old Stunt

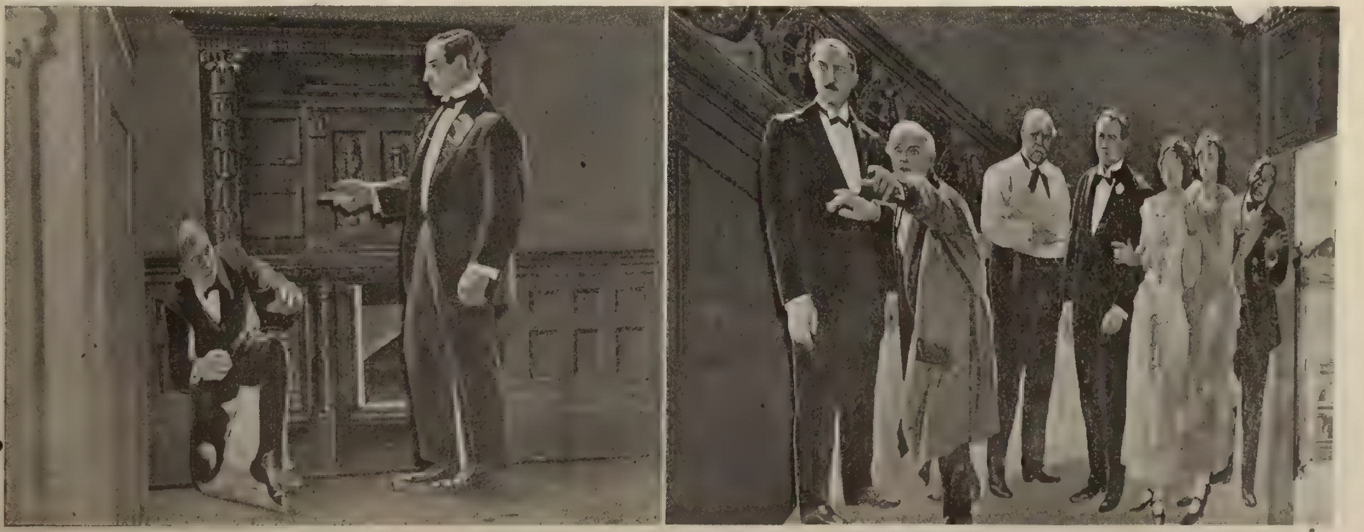
It has already been reported that Howard Waugh, of Loew's Palace Theatre, Memphis, got a lot out of a hook-up page on America in which the portrait cut of a president appeared in each space. To win prizes the contestant had to give the name, number of terms served, birth date and date of death, cause of death and political affiliation. The libraries reported an unusual run on the reference books.

It develops that Waugh also used another stunt that got attention. He placed in the window of a jewelry store a large cage with seven hoops, each lettered with one of the letters forming America. There were seven birds in the cage and if you could catch one bird in each ring and get a clerk out to the sidewalk to verify the fact before the birds changed you got a diamond ring. After the ring was given ticket prizes were offered, but the ring was not claimed as the birds were far too lively to be caught long enough to get the ring, though crowds stood in front of the window all day long and each member was there long enough to absorb facts about the picture and the jeweler's stock.

The birds were loaned by a dealer in return for a credit card and the stunt cost only the labor of writing the cards. This is better than the original tortoise idea, because the birds give the spectators more action.

Hotel Stuff

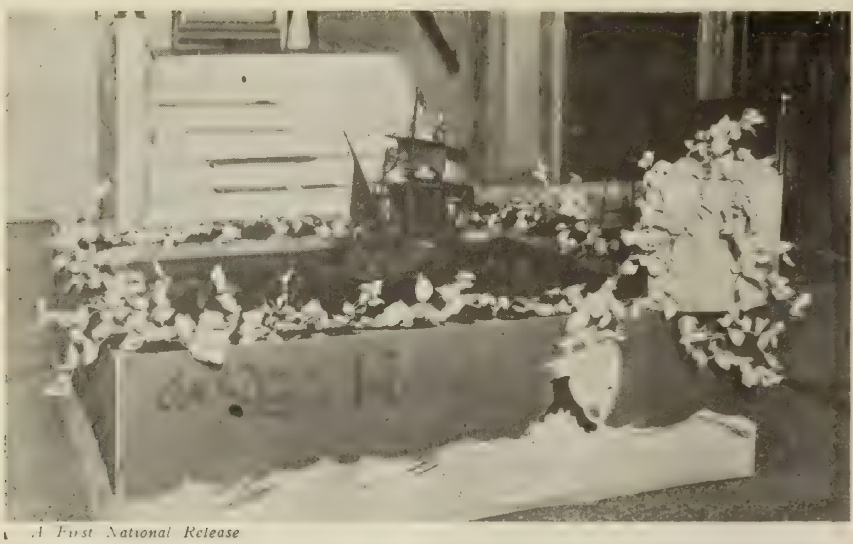
Macon, Ga., has a large hotel, the Dempsey. Thomas G. Coleman supplied it with 300 cards to be hung on the beds, each reading: "This is not The Golden Bed, such as they have in the Paramount picture at the Rialto, but you'll rest easy any night you are in the Dempsey." Each time a room changed tenants a new card was hung up.



A Universal Release

SOMETHING BRAND NEW IN THE CUTOUT LINE. THE FIGURES ARE TWELVE FEET HIGH

It was used by McCurdy, of the Randolph Theatre, Chicago, for Secrets of the Night, one of Universal's "white list" pictures. You have to see the lobby to get the full idea of the appearance of these giants. The photographs lack the element of contrast that was the chief appeal, but you can figure it out. It was worth the trouble and cost to suggest bigness.



A First National Release

WAUGH'S CORSAIR REALLY RODE THE WAVES IN MEMPHIS

Loew's Palace display was a tank with a very clever model. A fan mounted in one corner and masked in as shown, kept the boat rocking on the miniature waves. The sides were decorated with sketchy seascapes. It was one of his best.

Had Floating Ship for The Sea Hawk

Howard Waugh, of Loew's Palace Theatre, Memphis, started his campaign on The Sea Hawk by soliciting ideas from the Pen and Pencil Club, and the result was a vastly effective lobby display.

A well constructed model of a galleass was floated on a tank of water in the lobby. It was anchored fore and aft so that when the breeze from a concealed electric fan hit the sails it would bob about with a very realistic effect. The fan is hidden by the semi-circular box at the right of the cut. All four sides were masked in with panels on which the title was lettered. It attracted the close attention of practically every patron. It was shown for two weeks in advance.

Waugh also distributed the telephone pads already mentioned, and tacked 1,300 14x44 inch cards to as many telephone poles.

With extra advertising and a number of store windows he put The Sea Hawk over to the business it deserves.

Made an Effect for News Reels' Scenes

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., got the news that Floyd Collins had been found dead after the last edition of the evening papers had gone to press.

He had scenes in the International News, showing the rescue work at Sand Cave. He rearranged the weekly to bring these to the head of the reel, prepared a slide announcing that the rescue workers had penetrated the cave, to find Collins dead, faded the slide into the first scene of reel, without the title, and ran these scenes as slowly as was permissible. At the cost of a little trouble and one slide he gained an effect that left an indelible impression upon those in the audience. It created a feeling that will work for the good of the house for a long time to come. Little things like that will make a lasting impression, and little things like that mark the difference between mere exhibition and management.

Moved the Bed

When he played The Golden Bed at the Palace Theatre, Fort Worth, Texas, Barry Burke persuaded the local warehouse company to banner its vans "Without a scratch. Moving The Golden Bed to the Palace Theatre."

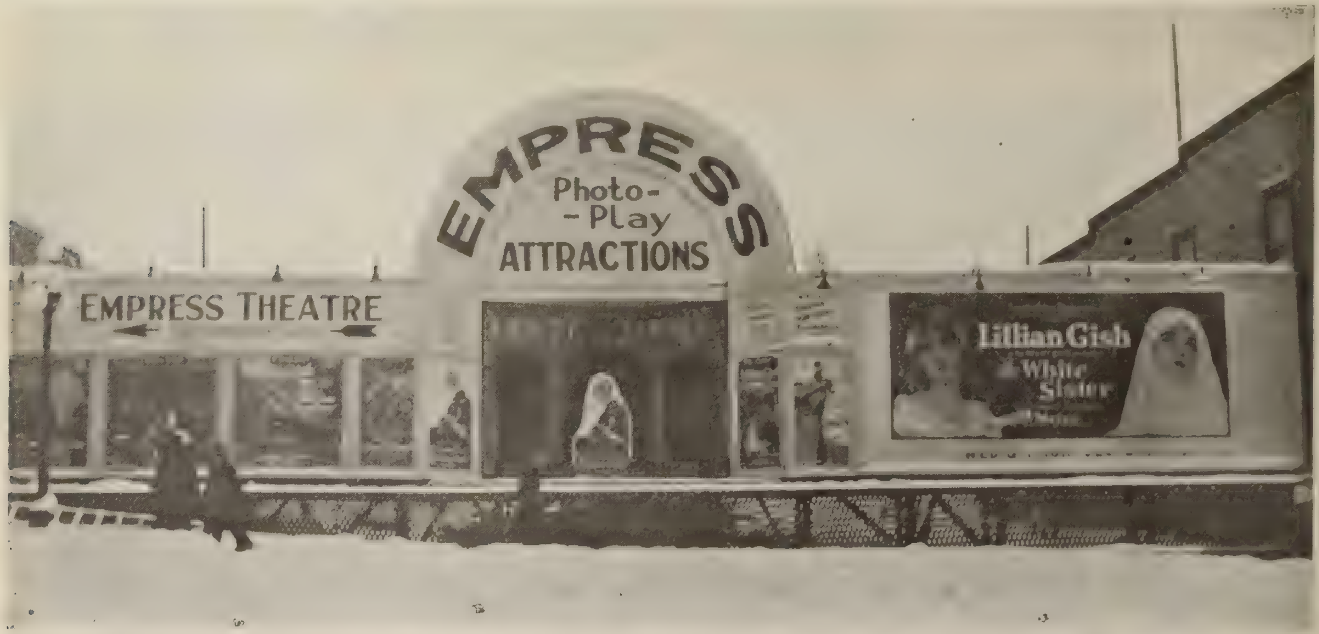
They couldn't laugh that off, so they went to see the scratchless bed.

Beat Bam

James F. Powers, reading about the new Paramount match hook-up writes from the Bijou theatre, New Haven, to point out that three years ago he used the matches to advertise Monte Christo at the Strand theatre, Hoboken, with the copy "You can't find a match for Monte Christo." That puts him three years ahead of Bam as a match user.

P. S.—And now comes Irwin R. Franklyn, now managing director of the New Broadway theatre, Charlotte, N. C., who explains that he used it at the Dome theatre, Youngstown, Ohio, in October, 1923, for Potash and Perlmutter, with the comment "A striking hit" with title and date.

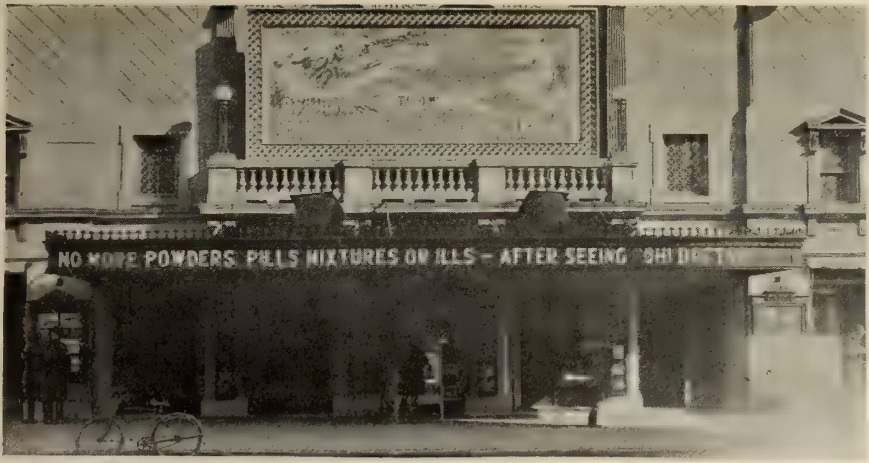
Well, anyhow, anyone who handles Paramount pictures can get Paramount matches. That part of it is new.



A Metro-Goldwyn Release

A STRIKING BILL STAND FROM KAMLOOPS, B. C., WITH A STAGE FOR A SPECIAL DISPLAY

This is contributed by M. P. Wetherell. The central portion is set the same as a lobby display and is provided with wiring for lighting effects. The photograph is rather dim, for the light is not strong these winter days up in British Columbia, but you can get the idea, and if you can copy it you'll have as good a display as he gets. He does the work himself, being clever with the brush.



A Universal Release

A SLOGAN THAT RUNS IN LIGHT ON THE MARQUISE

The Colonial Theatre, Richmond, Va., has a wide awning and can stretch the message out. It worked particularly well for Oh, Doctor. The framed 24-sheet on top goes nicely into the balcony space and puts the paper where it does real work.

Pages Parkers Into Paradise

Houston, Texas, has a series of seven parking zones, and Al Lever, of the Isis Theatre, used these to put over A Thief in Paradise. He had signs four by ten feet painted and posted at either entrance to the zones. The long way was the horizontal measurement, and the space was divided by a heavy black line. Above this was "Beware of a thief," and below was "Play safe. Park your car inside."

Letting these run for five days, he capitalized the interest on the sixth by advertising that A Thief in Paradise was opening at the Isis. As most persons use the parking zones regularly, this teaser worked strongly.

He also used a diamond shaped card with the word "thief" the most prominently displayed. These were placed inside cars so they showed through the glass of the doors. This was not so good since the car stunt has been overworked by both theatres and merchants.

As a side stunt he put a couple of arcs and a motion camera into the lobby and photographed the entering crowds. The pictures were displayed the following week and the single stunt sold the tickets in pairs.

Kerrigan Sold Books

Making a personal appearance at the Hippodrome Theatre, Buffalo, in connection with Captain Blood, J. Warren Kerrigan agreed to spend several hours one afternoon in the book department of a big store, autographing copies of the novel purchased at that time. His arm ached when he was through, but several hundred copies had been sold and several thousand persons interested in the play, for the store took large spaces in the daily papers to tie in to the engagement.

Reversed

The front display on Quo Vadis, at the Apollo Theatre, New York, reverses the usual idea. It shows a chariot race; which is colorful but not germane to the picture, with the chariots stationary and the background moving. It has about the same effect and involves less building.

The Short Page Was Better Than a Full

That a part page may be better than a full page does not sound plausible, but Charles H. Amos, of the Alhambra Theatre, Charlotte, N. C., demonstrated the fact that a seven column drop of 17½ inches was better than a full page.

He got eight merchants to come in on a co-op, each of the spaces carrying a section of a cut-up portrait of Richard Dix. The idea being to resemble the facial hash and name the star. The latter was not particularly difficult, since each space alluded to A Man Must Live. Neatness served to make the awarding of the prizes easier. A week's pass was given the best paste-up with nine singles for the next in line.

Because this was not a full page, he was able to get it run on page three, along with the telegraphic news, instead of having it thrown to the back of the sheet, as would have been the case had it taken the entire page. On page three you could not overlook it.

As a by-product, each of the cooperators gave plenty of window space to the display of stills and other material on the picture.

Chene Keeps Busy With Local Stunts

H. A. Chenoweth, of E. M. Loew's Music Hall Theatre, Pawtucket, R. I., is still busy with local stunts, making for good will and more business. He writes he has a big one coming through. Meanwhile he reports on a couple of special matinees.

One of these was under the auspices of the local lodge of Elks and was given to the children of the poor. The Elks acted as hosts, distributed the tickets, served as reception committee, and were given the lead over the theatre in the newspaper stories. Chene knows that he will get his without trying to hog everything.

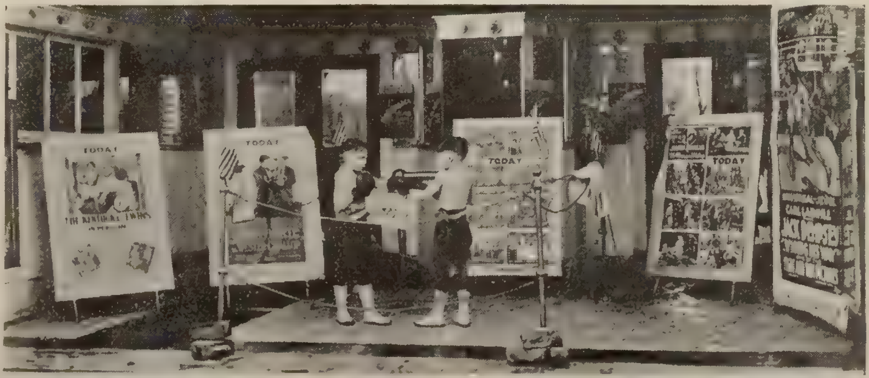
Another was a newsboy's special, with the Pawtucket Times, the ostensible object being the showing of a picture made in the Times office. The Boy Scouts turned out their drum corps to act as escort, and there was a parade prior to the showing; which latter lasted about two hours. Just to jazz things up a number of presents, including live rabbits and guinea pigs, were given out.

At both of these shows Chene drew upon his "gang" of amateurs to help out the films. He has collected a decidedly clever troupe, and many of the youngsters have been booked into houses in the nearby towns. The Music Hall has become as much a booking centre as was the famous old "Corner" in New York when Willie Hammerstein ran what is now the Rialto as the Victoria music hall. Amateur Night to Chene means good talent with a local pull, and each time he announces a public amateur night he is certain to pack the house.

Had Them Guessing

Oscar White, of the Rex Theatre, Sumter, S. C., used the dripping water idea on Hot Water, offering $5 in gold to anyone who could figure out the number of minutes it took the water to drip out of a barrel. No one figured correctly, so there was no award, but the lobby was filled with persons timing the seepage and trying to figure out how long it would take.

As the estimate blanks were handy—and free—there were frequent revisions of the original estimate, but no one seemed to hit it off. Of course the contest was closed before the water ran too low, but it lasted long enough to have the entire town talking.



A Universal Release

KID BOXERS WERE A GREAT BALLY FOR DEMPSEY

Manager Jewell used them in the lobby of the Grace Theatre, Martinsville, Ind., to sell one of the Jack Dempsey Winning His Way series. They gave brief exhibitions in the lobby to get attention and went three rounds at each stage show.

Advertised to Get Telephone Replies

Using the classified ads to get people to telephone was one of the ways W. G. League took to put over The Fast Worker at the Strand Theatre, Memphis. He advertised "We can use hundreds of fast workers all next week in Memphis. For complete and confidential mention call 6-9538 Monday from 11 to 4."

Those who called were told about Reginald Denny and Mr. League complimented the paper on the fact that he had received more than 300 replies. This, of course, was played up by the advertising manager and got further publicity. Just what the 300 callers thought of the stunt may have been something else. In many places the reaction will be hurtful.

The house orchestra broadcast a concert from a local radio station and a street ballyhoo was employed to go around on crutches with a bandaged leg. On his back appeared the legend: "I got this way trying to follow The Fast Worker."

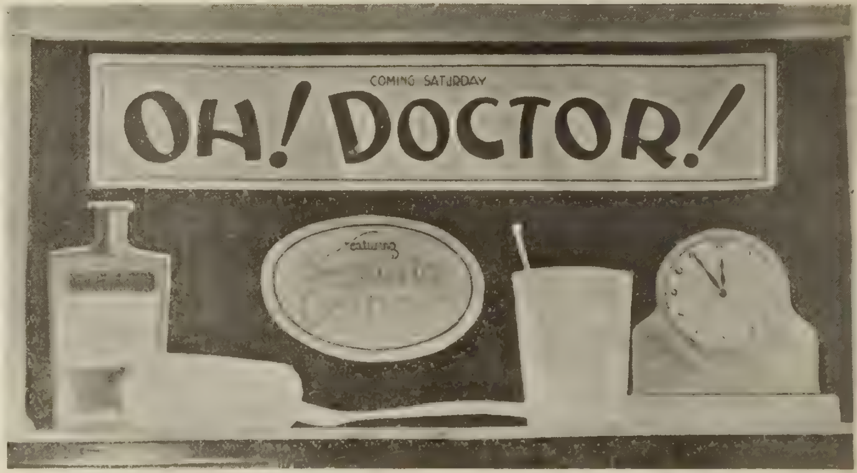
Two hundred automobile radiator cards were put out and the street cars urged the reader to "take this car to see——" etc.

Endless Chain

Working out an improvement on the telephone stunt, Oscar White, of the Rex Theatre, Sumter, S. C., called up a limited number of fans, told them about the coming of East of Suez and asked them to ask their friends to spread the word. He got a wide circulation with comparatively little telephoning.

It's strictly small town stuff, but in Sumter the "Oscar White telephoned me that——" was a real stunt.

Appreciating the value of Griffith's name, George E. Brown, of the Imperial Theatre, Charlotte, N. C., used three times the usual quantity of paper on Isn't Life Wonderful and not only made better business but got them into the house impressed by the fact that the picture must be good to be so well advertised, so they liked it better than they otherwise might have done.



A Universal Release

ANOTHER FOYER DISPLAY FROM ASCHER'S MERRILL

This Milwaukee house makes a specialty of this topside advertising, and seems to make it pay. For Oh, Doctor! a medicine bottle, glass, bandage and clock backed up the title. A nicely bandaged broken heart might have helped here.

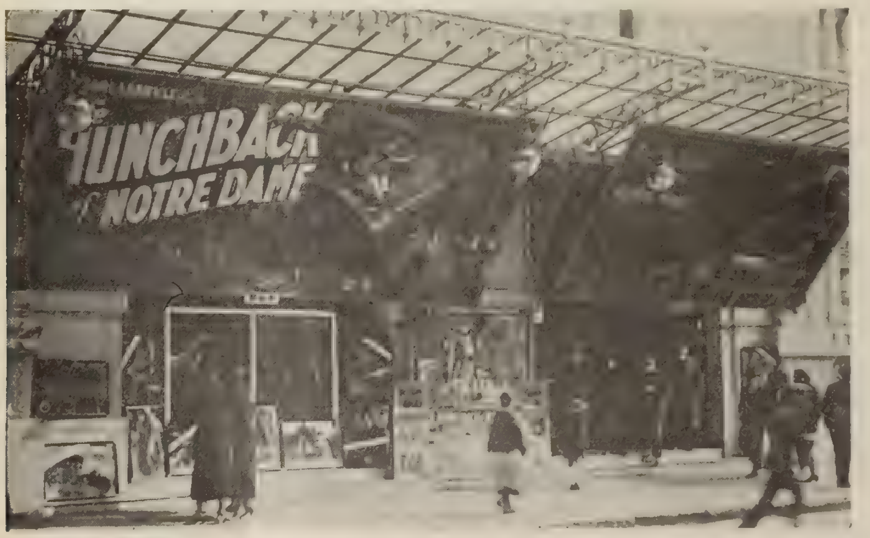
Tagged Keys Were Locked Doors Help

Charles Morrison used 600 door keys to help advertise Locked Doors. The keys were purchased for very little from the hardware store, being an accumulation of old keys of no particular use. Every store has a box full that it is glad to get rid of.

Some of these had handkerchiefs tied to them while the rest carried baggage tags printed for Locked Doors. The newspapers carried stories to the effect that some of these keys were as good as passes for the performance, but did not explain that these were the ones with the handkerchiefs. The result was that nearly 600 persons showed up and those who had baggage tags paid their way in.

On the side the hardware store supplying the keys donated a window for a hook-in display of locks.

The stunt served to get extra press stories, and put business far above the average.



A Universal Release

SPANISH EXPLOITATION ON THE HUNCHBACK IN VALENCIA

This cut shows the house dress on one of the four first runs of the picture, Madrid, Barcelona and Zaragoza being the other three cities to get the first chance at this presentation of the well known Hugo classic. Note how the sheets are tilted.

Makes Competition of a Puzzle Stunt

George J. Schade, of the Sandusky theatre building bearing his name, has worked out the best use of the crossword puzzle to date. There is none of that "the first" or "the first five" about Schade's idea.

He arranged a crossworder on So Big, which carried the title, house and date. At an announced time he gave these puzzles out to all school children who came for them. All who returned the puzzle, properly worked out, within a given time were given passes to the show. The time was fairly short, but long enough to be fair to the school children who were the only eligibles.

The ticket distribution was large, but Mr. Schade knows that now and then a heavy distribution will make the best advertisement, not to count in the good will of the delighted kiddies. Limit the idea to five or ten—or fifty—and there will be a lot of disappointments, and a disappointed child is not a good advertisement.

Red Heralds

One of Howard Price Kingsmore's stunts on East of Suez was a herald one side of which was done in red ink overprinted in black with Chinese ideographs and "When East meets West." On the reverse in black on white, was the Kipling verse which inspired the title, along with the necessary information as to star, attraction and where and when. The attraction of the red repays the extra printing cost.

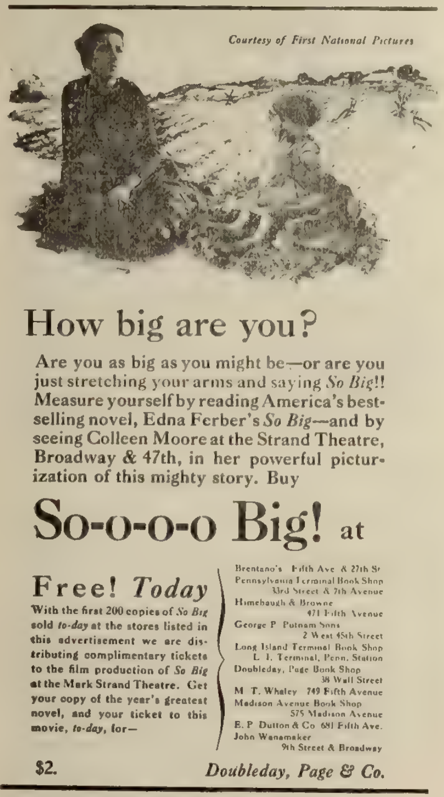
An Envelope Stunt

Number ten envelopes (legal size) were printed up with "When is a husband not a husband?" and thrown around where people could see the striking line. The answer was that he was not a husband when he was divorced, and told that Tomorrow's Love was the comedy of a wife who had to vamp her own ex-husband to get him back, adding that it could be seen at the Rialto Theatre, the same being in Atlanta.

It was a good eye catcher and worth the additional cost of the envelope and handling.

Publishers Hook to New York Run

When Colleen Moore in So Big opened at the New York Mark-Strand, Doubleday, Page & Co., the publishers of the book took a 105 by 2 to advertise the novel and the fact that free tickets were to be had with early copies of the book purchased at the stores listed in the display. It was a nicely displayed advertisement and the cut, done from a photograph, was given greater value through the drop-out process, which consists in etching the high lights, as was done with the Valentino cuts on Beaucaire. It had all of the nice display of a magazine advertisement and the style can be adapted for a picture theatre if the copy is written with that end in view. You can get a great many good ideas from the better class magazines if you take the trouble to look them over with seeing eyes. As So Big is still a two dollar book, the publishers could afford a drive, but it goes to show that even the large concerns appreciate the value of the hook-up idea, and it may be useful to show your local book seller. If Doubleday, Page & Co. can cooperate, he can.



Courtesy of First National Pictures

How big are you?

Are you as big as you might be—or are you just stretching your arms and saying *So Big*!! Measure yourself by reading America's best-selling novel, Edna Ferber's *So Big*—and by seeing Colleen Moore at the Strand Theatre, Broadway & 47th, in her powerful picturization of this mighty story. Buy

So-o-o-o Big! at

Free! *Today*

With the first 200 copies of *So Big* sold *to-day* at the stores listed in this advertisement we are distributing complimentary tickets to the film production of *So Big* at the Mark Strand Theatre. Get your copy of the year's greatest novel, and your ticket to this movie, *to-day*, for—

Brentano's Fifth Ave & 27th St
Pennsylvania Terminal Book Shop 33rd Street & 7th Avenue
Himebaugh & Browne 471 Fifth Avenue
George P Putnam Sons 2 West 45th Street
Long Island Terminal Book Shop L. I. Terminal, Penn. Station
Doubleday, Page Book Shop 38 Wall Street
M T. Whaley 749 Fifth Avenue
Madison Avenue Book Shop 575 Madison Avenue
E. P Dutton & Co 681 Fifth Ave.
John Wanamaker 9th Street & Broadway

$2. *Doubleday, Page & Co.*

A First National Release

FROM THE PUBLISHERS

Sells Lincoln Story on an Itemized List

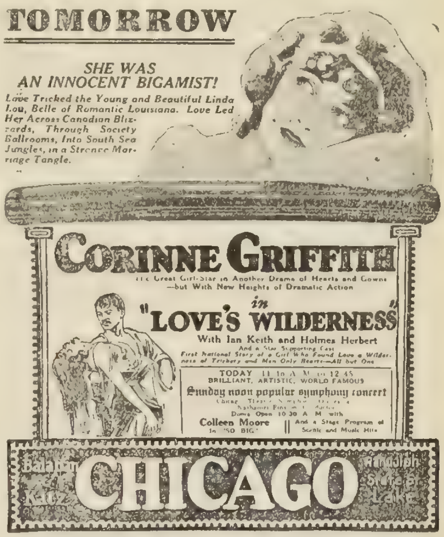
Taking a nine and a half inch drop across seven columns, the American Theatre, Columbus, Ohio, has plenty of space in which to list the chief events in the picture, and it does it very completely. There is no display of fancy typography, but the space is intelligently set, because it is planned to be read without effort. Breaking the items into two columns makes the text much easier to read. Thrown in single lines across that 33-em space, the type would have confused and few persons would have struggled through to the end. Making it not much wider than a newspaper column and not too wide for the ten point type gives ease in reading, and probably few went away from the space without reading the majority of the talk, and reading it, some of the points simply had to sell. There is appeal to many of the "whys" set forth here, and if one does not make a sale another probably will. It gives a suggestion of completeness and veracity, and the portrait cut helps materially. The smaller cuts relieve the space but probably do not do much selling, and in the lower left hand corner is a special appeal to the school children, which probably backs up other efforts along the same lines. This space would have been better had the printer contrived to give the house name a better showing, but where the story is so completely sold, the 24 point name will get over, for people will look for it in case they do not see it at first. For that matter it is probable that the billboards and accessory advertising established the connection between the house and attraction long before this advertisement was run. We do not, as a rule, favor such large displays, but in this instance we believe that the added space was a good investment in dignity, if nothing else. It made the picture look big because it was so generously displayed. Most spaces of this size probably would carry more cut material. There is just one thing that will sell Lincoln, and that is his own picture and the idea of the story of his life, and this latter may be gotten over more completely in type than in cut. We think that the American did a nice job of proportioning, using neither too much nor too little, but just about enough. We have seen fancier displays on this subject, but not much better advertising, for advertising is a matter of selling and not merely of appearance. At that this is not an unsightly space by any means. It is merely that it is too businesslike to be highly decorative.

Chester Was There

Co-operating with the Baltimore Sun, which runs the Gump comics in that city, the Garden Theatre entertained Chester Gump recently for a knockout. Al Feinman, Universalist, helped to frame the stunt, which included meeting Chester at the station and escorting him to the Garden. For this purpose the Sun had organized the youthful population into a Chester Gump Club the preceding fortnight. Some 5,000 boys and a band of 42 pieces formed his escort and even the other papers had to take notice of Chester's presence.

Sells This Play With Much Detail

Balaban and Katz in their Sunday space for the Chicago Theatre, take 100 lines on three for Love's Wilderness, and give the play every chance with a line of talk that is more ample than the usual Chicago announcement where words cost several cents apiece. That top bank gives the suggestion of an amply actioned play with its listing of the swift changes of scene, while the top line



TOMORROW

SHE WAS AN INNOCENT BIGAMIST!

Love Tricked the Young and Beautiful Linda Lou, Belle of Romantic Louisiana. Love Led Her Across Canadian Blizzards, Through Society Ballrooms, Into South Sea Jungles, in a Strange Marriage Tangle.

CORINNE GRIFFITH

The Great Girl-Star in Another Drama of Hearts and Gowns —but With New Heights of Dramatic Action

in

"LOVE'S WILDERNESS"

With Ian Keith and Holmes Herbert

And a Star Supporting Cast

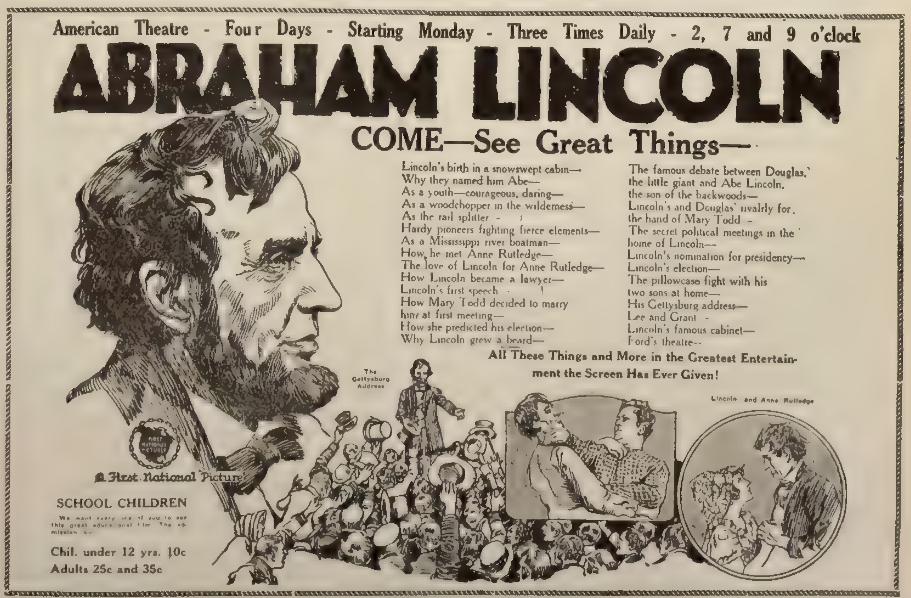
First National Story of a Girl Who Found Love a Wilderness of Trickery and Men Only Beasts—All but One

TODAY 11 [illegible] A. M. to 12 45
BRILLIANT, ARTISTIC, WORLD FAMOUS
Sunday noon popular symphony concert
Chicago Theatre Symphony Orchestra
Nathaniel Finston, Conductor
Doors Open 10 30 A. M. with
Colleen Moore in "SO BIG" || And a Stage Program of Scenic and Music Hits

Balaban & Katz CHICAGO Randolph State & Lake

A First National Release

A PLAY WELL SOLD



American Theatre - Four Days - Starting Monday - Three Times Daily - 2, 7 and 9 o'clock

ABRAHAM LINCOLN

COME—See Great Things—

Lincoln's birth in a snowswept cabin—
Why they named him Abe—
As a youth—courageous, daring—
As a woodchopper in the wilderness—
As the rail splitter -
Hardy pioneers fighting fierce elements—
As a Mississippi river boatman—
How he met Anne Rutledge—
The love of Lincoln for Anne Rutledge—
How Lincoln became a lawyer—
Lincoln's first speech -
How Mary Todd decided to marry him at first meeting—
How she predicted his election—
Why Lincoln grew a beard—
The famous debate between Douglas, the little giant and Abe Lincoln, the son of the backwoods—
Lincoln's and Douglas' rivalry for the hand of Mary Todd -
The secret political meetings in the home of Lincoln—
Lincoln's nomination for presidency—
Lincoln's election—
The pillowcase fight with his two sons at home—
His Gettysburg address—
Lee and Grant -
Lincoln's famous cabinet—
Ford's theatre—

All These Things and More in the Greatest Entertainment the Screen Has Ever Given!

The Gettysburg Address

Lincoln and Anne Rutledge

A First National Picture

SCHOOL CHILDREN

We want every one of you to see this great educational film. The admission is—

Chil. under 12 yrs. 10c
Adults 25c and 35c

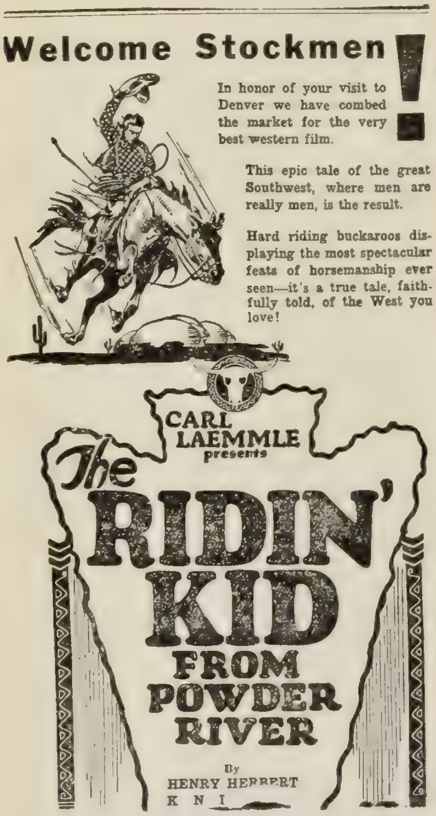
A First National Release

A NICE BALANCE BETWEEN CUT AND SALES TALK

arouses curiosity as to innocent bigamy. Most Chicago announcements are held down too much. This gives more than ample announcement, and yet the space does not appear to be overcrowded, and holding mostly to small type faces gives a fine display to both star and title.

Ties Hoot Gibson to a Stock Convention

This is only the upper portion of a two twelves from the America Theatre, Denver, but it gives the essential portion of the appeal. There was a stockmen's convention in town and the America advanced The Ridin' Kid from Powder River as the best Western it could obtain for their diversion. We do not believe that the America expected to derive much business from the delegates to the convention. In most instances the delegates are too full of business to go to the theatre, and the entertainment program is planned to use all of their spare time. The big idea was not so much to sell the Hoot Gibson to the convention as to sell it through that appeal. It suggests to the general public, particularly interested for the moment in ranch life, that if The Ridin' Kid is good enough to offer the stockmen, it is good enough for the Denverites to see, so the citizenry goes, and the theatre accomplishes a full attendance without material number of stockmen among those present. This is about the only way to make money out of a convention. Ride on the interest created and sell to the local patrons. The visitors are mostly too busy.



Welcome Stockmen!

In honor of your visit to Denver we have combed the market for the very best western film.

This epic tale of the great Southwest, where men are really men, is the result.

Hard riding buckaroos displaying the most spectacular feats of horsemanship ever seen—it's a true tale, faithfully told, of the West you love!

CARL LAEMMLE presents

The RIDIN' KID FROM POWDER RIVER

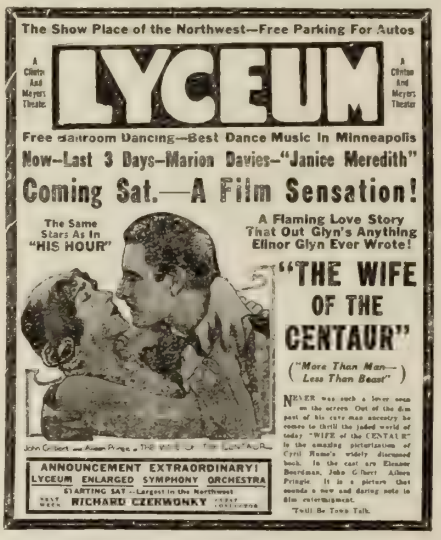
By HENRY HERBERT KNI

A Universal Release

APPEALS TO A CONVENTION

Stilted Display Is Not Much On Looks

We scarcely would offer this example from the Lyceum Theatre, Minneapolis, as a triumph of the compositor's art, and yet it is by no means as bad as it looks, for the copy is well done, though it is fairly thrown into the space. It is sold from the sensational angle, to hook up to the same stars in His Hour, and while The Wife of the Centaur is scarcely in the same literary class with the Glyn bosh, it possesses the same appeal and will draw the same type of audience, though it is possible to add the more intelligent clientele for this. The type placement suggests crudity, yet it gets the announcement over, and since it does that, and the copy is good, it fulfills its mission even though it may not please the eye. His Hour has been so universally profitable to the theatres playing it that the hook in on that story is well-advised, though the present play is a decidedly more intelligent offering and could be sold to many who might not care for the Glyn product. The best sale is made in the eight point in the lower section, though "More than man—less than beast" is going to be a terrific thrill to the flapper.



The Show Place of the Northwest—Free Parking For Autos

A Clinton And Meyers Theatre

LYCEUM

A Clinton And Meyers Theater

Free Ballroom Dancing—Best Dance Music In Minneapolis

Now—Last 3 Days—Marion Davies—"Janice Meredith"

Coming Sat.—A Film Sensation!

The Same Stars As In "HIS HOUR"

A Flaming Love Story That Out Glyn's Anything Elinor Glyn Ever Wrote!

"THE WIFE OF THE CENTAUR"

("More Than Man— Less Than Beast")

NEVER was such a lover seen on the screen. Out of the dim past of his cave man ancestry he comes to thrill the jaded world of today. "WIFE of the CENTAUR" is the amazing picturization of Cyril Hume's widely discussed book. In the cast are Eleanor Boardman, John Gilbert, Aileen Pringle. It is a picture that sounds a new and daring note in film entertainment.

'Twill Be Town Talk.

John Gilbert and Aileen Pringle in THE WIFE OF THE CENTAUR

ANNOUNCEMENT EXTRAORDINARY!

LYCEUM ENLARGED SYMPHONY ORCHESTRA

STARTING SAT.—Largest in the Northwest

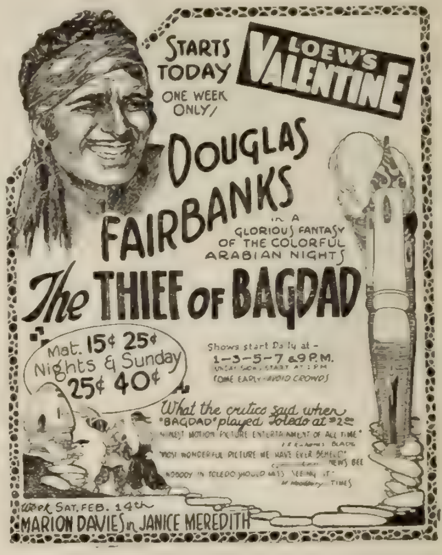
NEXT WEEK RICHARD CZERWONKY GUEST CONDUCTOR

A Metro-Goldwyn Release

POORLY SET

Too Much Lettering Hurts This Display

Here is another example of the weakening effect of hand work. It is the announcement of Loew's Valentine Theatre, Toledo. The cut material is unusually good. It seems to be plan book stuff, but it is put into the layout to get a good effect. As an attractor it is all that could be desired, but the hand lettering weakens the smaller talk almost to nothingness. It is not even good lettering. Here is a two dollar attraction, playing back at popular prices. The chief appeal of the advertisement is this fact, backed by the comments of the local critics on the initial run. Instead of giving this the best possible play-up with a strong letter for the two-dollar angle and an eight or ten point for the criticisms, the price angle is played up in a schoolboy handwriting, and you scarcely see the "$2.00," which is the most important point in that section of the space, while the criticisms are lettered in with a careless attention to eligibility. Even the name of Fairbanks does not get the splash that would be possible from a stronger type letter even in smaller size. About half the sale is made on the cuts, and little or none on what is supposed to be the sales argument. Even the prices, set into the oval are obscured. An 18 point bold, upper and lower set straight across the space, to make for easy reading would be worth many times this "ornamental" display, which looks almost to be a part of the cut. Probably other forms of announcement hammered on the prices, but where there are about 44 column inches at the command of the advertising man he certainly should have done better than this. The Thief of Bagdad will sell itself if it is properly advertised, but just because it is one of the outstanding pictures of its day is the very reason why the advertising man should use his very best efforts to put it over with the best advertising he can do. The bigger the picture, the more carefully should the advertising be planned; not because you cannot sell it without the best advertisement, but because you can make so much more money if you give it every chance. You can book in The Thief of Bagdad and do more than ordinary business with a routine campaign. You can double those takings, and do even better, if you back its innate selling power with the best campaign you can devise. And "best" does not mean trick lettering. It means a bold and readable announcement. This space does not measure up.



STARTS TODAY ONE WEEK ONLY!

LOEW'S VALENTINE

DOUGLAS FAIRBANKS in a GLORIOUS FANTASY OF THE COLORFUL ARABIAN NIGHTS

The THIEF OF BAGDAD

Mat. 15¢ 25¢
Nights & Sunday 25¢ 40¢

Shows start Daily at — 1—3—5—7 & 9 P.M.
SUNDAY SHOWS START AT 2 PM
COME EARLY—AVOID CROWDS

What the critics said when "BAGDAD" played Toledo at $2.00

"FINEST MOTION PICTURE ENTERTAINMENT OF ALL TIME" — [illegible] BLADE

"MOST WONDERFUL PICTURE WE HAVE EVER BEHELD" — [illegible] NEWS BEE

"NOBODY IN TOLEDO SHOULD MISS SEEING IT" — [illegible] TIMES

Week SAT. FEB. 14th MARION DAVIES in JANICE MEREDITH

A United Artists' Release

BADLY LETTERED

Had Laughless Man

Working three days ahead of the picture and the first three days of the run, Ray Deusern, of Fox's Terminal Theatre, Newark, used a Sober Sue stunter on The Last Man on Earth. In this instance it was a man who, dressed in white trousers and a fanciful dress coat, promenaded the streets carrying a suit case which was lettered "Make me smile and win a pass to The Last Man on Earth," with the house and play dates.

The stunt suited the style of feature and helped get extra big business.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Dressmaker from Paris"

Gorgeous Costuming and Pretty Models Chief Features of This Paramount Production

Reviewed by Epes W. Sargent

Outside of being a gorgeous opportunity to stage a local fashion show, "The Dressmaker from Paris" offers pretty fair entertainment from the story angle, though the plot works to a forced climax through some rather unreal situations which, while effective, test the spectator's credence. If you merely seek entertainment without too much logic you will like the play with its hits at the small-town attitude.

Regarded as a travesty rather than straight drama, it is decidedly good, but the fashion show will probably prove the stronger sales angle. The presentation brings back to the screen Leatrice Joy, who plays a French midinette, or dressmaker's apprentice, whose ambition carries her to the head of a Chicago shop. She plays the earlier scenes with vivacity and shows real strength in her big moments and almost makes the situations seem real. Ernest Torrence has a part different from a majority of his characters. As the country store keeper he employes a capital make-up and plays with sincerity an illogical character.

Allen Forrest and Mildred Harris are featured in the support and these four, with Larry Gray, carry the major portion of the plot, but the real stars are the fourteen models in the fashion show, and they live up to the program specifications.

The "Dressmaker from Paris" should appeal especially to your feminine patronage and will probably please the majority of spectators.

Cast

Fifi	**Leatrice Joy**
Angus McGregor	**Ernest Torrence**
Billy Brent	**Allan Forrest**
Joan McGregor	**Mildred Harris**
Allan Stone	**Larry Gray**
Mayor	**Charles Crockett**
Mayor's Daughter	**Rosemary Cooper**
Jim	**"Spec" O'Donnell**

Story by Adelaide Heilbron and Howard Hawks.

Scenario by Adelaide Heilbron.

Directed by Paul Bern.

Length, 7,080 feet.

Story

Billy Brent, of the A. E. F., enjoying a leave of absence in Paris, meets Fifi, a dressmaker's shop girl, and they are strongly attracted toward each other. Billy is suddenly recalled to the front. Several years later he is back home in Clarion, Ill., junior partner in Angus McGregor's store and engaged to Angus' daughter, who secretly prefers Allan Stone. Angus goes for a vacation and Billy, determined to shake some of the dust out of the venerable institution, plans a huge sale and a fashion show. The latter is to be staged by Fifi, now operating in Chicago under the name of "Louise." Clarion is beneath her notice, but she sees a picture of Billy on the letterhead asking for a booking and takes her show to the small town. She is received with open arms by the Mayor and the leading citizens, but some of the girls visit a local roadhouse with the local swains, there is a drunken row and one of the boys is hurt. His mother leads the town against the offending troupe and Fifi is found in Allan's bedroom by Angus. She endures his reproaches to shield the daughter, but Angus discovers her fur coat on the sofa and hurries to the rescue of Fifi, bravely proclaiming what he supposes to be his daughter's shame, only to find that Billy wants Fifi and Joan wants Allan, so the teacup tempest blows over in approved fashion.

Features Reviewed in This Issue

Air Mail, The (Paramount)
Cafe in Cairo, A (Prod. Dist. Corp.)
Dangerous Innocence (Universal)
Dressmaker from Paris, The (Paramount)
Galloping Vengeance (F. B. O.)
Gold and the Girl (Fox)
Headwinds (Universal)
Midnight Girl, The (Chadwick)
Sally (First National)
Scar Hanan (F. B. O.)
Seven Chances (Metro-Goldwyn)

"Seven Chances"

Buster Keaton's Newest Is a Hilarious Adaptation of a Stage Farce That Is a Riot of Laughs

Reviewed by C. S. Sewell

In producing Buster Keaton's newest feature comedy for Metro-Goldwyn, David Belasco's successful stage farce, "Seven Chances," was used as a basis and elaborated with a multitude of gags devised by such experts as Jean Havez and Clyde Bruckman, who have outdone all their previous efforts, with the result that this picture is a hilarious comedy with a riot of laughs.

The idea behind "Seven Chances" is the sure-fire comedy situation of a chap who suddenly learns that he must be married within a few hours in order to secure an inheritance. This opens up almost unlimited possibilities for highly amusing situations and not one has been overlooked here.

The picture starts off with laughs where Buster is shown trying during the four seasons to propose, the lapse of time being indicated by the growth of the girl's dog. Then the lawyer with the will is mistaken for a man with a summons and there is an amusing chase. Buster proposes to "the" girl but gets so mixed in his language that she indignantly refuses him. Here the title comes in, for he takes advantage of the chances by proposing to seven girls he knows. Each one turns him down and each refusal is good for another laugh.

Then begins a free-for-all fun fest. Buster starts to proposing to everything in skirts, including a kid masquerading in long skirts, a negress, a dummy in a store and even a Scotchman. The "only" girl changes her mind and a slow-moving negro on a slower-moving horse starts to do a Paul Revere. Buster's chum gives the story to the press and Buster, waiting at the church, finds himself mobbed by hundreds of prospective brides.

The fun gets faster and faster as Buster finally gets the note and starts out to reach the girl's house with the mad mob of women after him, using every means to stop him. He gets hauled up in a steam shovel, jumps into a lake, climbs a hill, leaps a chasm and finally starts an avalanche of stones which chases him all the way down, but to no avail, as another mob of women await him at the bottom. Finally he reaches the house, but gets caught in the gate and drags it after him, winning out at the last minute.

This only gives an idea of the amusing situations, every one of which are good for a number of laughs.

Buster is excellent as the prospective groom and has not overlooked a bet in directing this picture. Snits Edwards as the lawyer and T. Roy Barnes as the friend are also good for a number of laughs. Ruth Dwyer is attractive as the girl.

Cast

James Shannon	**Buster Keaton**
His Partner	**T. Roy Barnes**
Lawyer	**Snitz Edwards**
The Girl	**Ruth Dwyer**
Her Mother	**Frankie Raymond**
Hired Man	**Jules Cowles**
Clergyman	**Erwin Connelly**

Based on play by Roi Cooper Megrue and J. A. Mitchell.

Directed by Buster Keaton.

Length, 5,113 feet.

Adaptation by Jean Havez and Clyde Bruckman.

Story

James Shannon, junior partner in a brokerage firm tries hard to propose to his girl but lacks the nerve. His company is in need of money to save themselves from ruin and thinking he is serving a summons they seek to evade a lawyer who wants to tell Jimmie he has fallen heir to a fortune. Finally he succeeds, but there is a provision that he must be married by seven o'clock that night. Jimmie proposes to the girl and she accepts but when he gets rattled and tells her he must marry any girl she turns him down. His partner and lawyer are desperate and they pick out seven girls he knows in the club, Jimmy proposes but they all turn him down. Then he starts out and tries to propose to everybody in skirts, including a negress and a Scotchman. In desperation, his partner gives the story to the papers. Jimmie goes to the church as arranged, and soon the place is flooded with prospective brides. The girl has relented and sent a note. Jimmy manages to get out and starts for her home with the mad mob of women behind him. They chase him all over the place and he meets with all sorts of exciting adventures. Going down hill he starts a shower of rocks and has a hard time dodging them when faced by the women at the bottom. Finally he arrives at the girls house and gets caught in the gate and drags it into the house, arriving just in time to get married.

"A Cafe in Cairo"

Colorful and Dashing Desert Romance Starring Priscilla Dean Provides Exciting Entertainment

Reviewed by C. S. Sewell

From Spain, the scene of her "Siren of Seville," Priscilla Dean turns to Egypt as the locale for "A Cafe in Cairo," her newest Hunt Stromberg production which is being released by Producers Distributing Corporation.

Based on a popular novel by Izola Forrester, the story is one of the "desert" type, with many of the elements of the "sheik" picture, but notwithstanding the familiarity of backgrounds and several of the situations, the turbulent romance between an English girl and an American soldier of fortune with the fiery leader of a band of desert brigands as the rival is exceedingly well handled and provides pleasing entertainment.

The story moves rapidly, with an abundance of dash and action, and is in keeping with the vivacious role portrayed by the star. Never for a moment is the interest allowed to lag. Miss Dean gives an excellent performance; in fact, we doubt if she has ever been seen to better advantage. Robert Ellis is thoroughly satisfactory as the American, Harry Woods aggressive and villainous enough to satisfy as the bandit leader, and the subordinate roles are all well handled.

The picture has been given an elaborate production, with a number of striking and elaborate sets depicting the city of Cairo with its bazaars, cafes, etc.; there are stirring desert scenes with hundreds of men in Arabian costumes on fast horses, and a thrilling melodramatic climax in which the hero, bound hand and foot, is dropped into the Nile and rescued by the heroine who dives after him. Then follows an exciting chase in motorboats.

Chet Withey has given this picture excellent direction and succeeded admirably in suggesting an atmosphere of Oriental mysticism and intrigue, and forcefully developing the plot.

In our opinion "A Cafe in Cairo" is the best of Priscilla Dean's recent productions and should provide enjoyment for the great majority of patrons.

Cast

Naida	Priscilla Dean
Barry	Robert Ellis
Jaradi	Carl Stockdale
Batooka	Evelyn Selbie
Kali	Harry Woods
Tom Hays	John Steppling
Rosamond	Marie Crisp
Gaza	Carmen Phillips
Col. Alastair	Larry Steers
Evelyn	Ruth King

Based on novel by Izola Forrester.
Directed by Chet Withey.
Length, 6,020 feet.

Story

Kali, a desert bandit attacks an English camp and Col. Alastair and his wife are killed. Due to the pleading of Batooka, their little girl is saved on condition that Kali be given the chance to claim her in marriage. Twenty years later finds the child grown up into an attractive and mischievous girl who believes herself an Arab. Her foster father Jaradi, owner of a cafe in Cairo is a political power and the natives are planning a revolt. Kali comes for a conference and declares he wishes to marry Naida. A confidential document which the natives wish to secure has been entrusted to Barry, an American soldier of fortune. Naida is commissioned to use her wiles to get it. She finally succeeds in taking it from Barry's room, but has fallen in love with him and hides the document. Kali demands her in marriage and according to custom she goes to a palace across the Nile for two weeks solitude. She sends word to Barry. He comes but is disgusted as he believes she has played him false. She convinces him of her love. Kali appears and to save Barry, Naida agrees to marry Kali at once. Kali however tricks her and casts Barry into the Nile. Batooka reveals to Naida the secret of her birth. Naida dives into the water and rescues Barry. Starts out in a motorboat and in an encounter Barry is forced overboard. He is picked up by Jaradi in another boat. There is a running fight and finally Kali is vanquished. Barry and Naida get married and return to England.

"Scar Hanan"

Yakima Canutt, Rodeo Champion, Makes His Debut as F. B. O. Star in an Exciting Western

Reviewed by C. S. Sewell

In "Scar Hanan," F. B. O. is offering the first of a series of westerns starring Yakima Canutt who has already made a good impression by his work in a limited number of productions released through other channels.

This star comes to the screen unusually well equipped for heroic western roles, for not only is he an all-around rodeo champion, an expert in riding, broncho-busting, lassoing, etc., exceptionally quick in handling a gat and thoroughly able to give a good account of himself in any of the difficult or exciting situations in which he may be placed, but is possessed of a pleasing personality and an ease in performing his stunts and a naturalness that registers effectively.

The story of "Scar Hanan" follows familar lines and concerns a cowboy who starts out to locate the murderer of his father and avenge his death. Right at the opening the star has a scene with a good "punch" where he demonstrates his ability to ride a bucking broncho and all through the story he has chances for effective scenes, stopping runaways, man-to-man encounters, daring leaps to the back of his horse, and the many other stunts which are expected in a western.

The romantic angle has not been neglected, and in fact there is conflict between the heroine and an adventuress who finally gives him the information that makes his quest successful. Co-incidence has been rather over-played in developing the story, but nevertheless, "Scar Hanan" especially because of the fine work of Yakima Canutt, should prove a thoroughly satisfactory attraction for audiences that like "westerns."

Ben Wilson who has had wide experience in both producing and directing westerns and is familiar with what his clientele wants, has effectively directed this picture, giving it good snap and keeping the interest well sustained.with plenty of action.

Mr. Canutt has a capable supporting cast including Richard Hatton and Francis Ford who are stars in their own right.

Cast

"Scar" Hanan	Yakima Canutt
Marion Fleming	Dorothy Woods
Julia Creighton	Helen Bruneau
Dr. Fleming	Palmer Morrison
Shorty	Richard Hatton
Hutchins	George Lassey
Canstowe	Frank Baker
Foreman of Jury	Francis Ford

Story by Yakima Canutt and George W. Pyper.
Scenario by George W. Pyper.
Directed by Ben Wilson.
Length, 4,684 feet.

Story

Determined to find the murderer of his father, "Scar" Hanan gets a job on the ranch of Hutchins who frames him as a rustler. During the trial he escapes with the aid of his pal Shorty and starts for South America. In Los Angeles, "Scar" saves Marion Fleming from a runaway and in telling her father, Dr. Fleming, his story, it develops that Fleming was the partner of "Scar's" father. Dr. Fleming performs an operation and removes the scar from Hanan's face, and under an assumed name he returns to the ranch and discovers that Julia who claims to own the mine has a forged deed. Hutchins recognizes "Scar" and attempts to get him, Julia confesses her part in the plan and that Hutchins is the murderer. Marion and the doctor arrive on the scene. The sheriff arrives in time to prevent "Scar" from wrecking vengeance on Hutchins and takes Hutchins to jail. Marion declares her love for "Scar."

"Headwinds"

House Peters and Patsy Ruth Miller in Universal-Jewel Sea Romance

Reviewed by Sumner Smith

A. M. Sinclair Wilt's Saturday Evening Post story, "Headwinds," also published in book form, offered splendid opportunities for adaptation as a motion picture. A sea story, except for a brief episode on the land, there were chances for a director to supply colorful backgrounds and thrilling as well as romantic drama. These Herbert Blache has provided in the Universal-Jewel picture of the same name, co-starring House Peters and Patsy Ruth Miller. The production is pictorially fine, especially in a dream sequence that shows destroyers of the United States Navy pursuing the sailing vessel, coming to grief on the rocks and at last capturing the victim.

As a whole "Headwinds" registers as fair entertainment. Both the director and the chief players seem to have had difficulties with the psychological aspect of the story. This deals with the kidnapping and taming of an impetuous girl by the man who loves her. In the original story the hero was brusque to the point of roughness, as he knew it was fatal to yield one point; in the picture Peters adopts a superior attitude toward the girl, and as a result he does not always enlist sympathy.

Any picture that delineates a change in character—a reformation—requires skilful treatment, just as the psychological story is one of the hardest to write. Audiences are lenient when it is the woman who does the reforming; when it is the man who pulls the strings, many critical eyes are focussed on the screen.

Miss Miller is generally good as the girl who will not listen to advice. She would have been better if she had been given more incident, for then she could have placed less dependency on facial expressions. As it is, she is mostly a foil for Peters.

The dream episode, which is very well done, comes as a surprise and takes up so much footage that it slows up the progress of the plot.

Cast

Peter Rosslyn	House Peters
Patricia Van Felt	Patsy Ruth Miller
John Templeton Arnold	Richard Travers
Winthrop Van Felt	Arthur Hoyt
Theodore Van Felt	Wm. Austin
Nurse	Lydia Yeamans Titus
Woo Lang	Togo Yamamato
Wai Sai	George Kuwa
Foo	K. Nambu

From A. M. Sinclair Wilt's story.
Adapted by Edward T. Lowe, Jr.
Directed by Herbert Blache.
Photographed by John Stumar.
Length, 5,486 feet.

Story

Peter Rosslyn, yachtsman, kidnaps Patricia Van Felt, an impetuous girl, with the aid of her brothers, to prevent her marriage to a fortune hunter. She loves Peter, but he has never proposed, waiting for her to become less irresponsible. Posing as the fortune hunter swathed in bandages after an accident, Peter tricks her into marrying him. Then, at sea, he tries to reform her. The girl shows signs of being contrite when she is taken ill. From a nurse Pat learns that Peter has married her. During her convalescence there is a terrific storm. Passing safely through this, Peter and Pat come to an understanding.

"Sally"

Colleen Moore and Leon Errol Score Heavily in Pleasing Adaptation of Ziegfeld Musical Comedy

Reviewed by C. S. Sewell

With Colleen Moore as the star, "Sally," one of the most successful productions of Flo Ziegfeld, one of America's foremost producers of musical comedy, has reached the screen as a First National production, with the added attraction of having Leon Errol, the comedian of the stage version, in the cast.

"Sally" proves to be an excellent vehicle for Miss Moore. As the little orphan girl, so mischievous that the home is glad to get rid of her, who learns to dance but is unable to get a chance and becomes dish-washer in a restaurant, and finally through a trick of fate gets an opportunity to masquerade as a celebrated dancer and makes good, finally becoming a star, Colleen has one of the best roles of her career. Vastly different from her characterization of "So Big," the role of Sally requires vivacity, light-heartedness and ability to dance, and in every phase she gives a fine performance.

As was to be expected, Leon Errol, who was a big hit on the stage, scores heavily. His inimitable stunt of falling over his own feet is a feature of his work and it is good for a laugh every time it is used, but his entire performance registers as it did on the stage, for Mr. Errol is an excellent comedian.

The story of "Sally" is distinctly refreshing, with a pretty little romance between her and another foundling, the adopted son of a wealthy man, the requisite amount of pathos to produce sympathy for the little girl, a number of laughs and a good snap to the production, which has been ably directed by Alfred E. Green.

Due to these points, rather than to any strength of plot, "Sally" should prove a pleasing attraction for the majority of theatregoers, for, like so many musical comedy stories, the plot is light, with little drama and suspense, and serves only as a basis for the other entertaining features.

This picture has been given an excellent production, with a number of attractive scenes, including one in color where Sally finally makes her big hit. In addition to Errol as the grand duke who becomes a waiter, the cast includes Lloyd Hughes, who is fine as the rich chap; Dan Mason, who gives an amusing portrayal of the cafe owner, and Myrtle Stedman as a society woman.

Cast

Sally	Colleen Moore
Blair Farquar	Lloyd Hughes
Duke	Leon Errol
Pops	Dan Mason
Otis	John T. Murray
Rosie	Eva Novak
Jimmy	Ray Hallor
Sascha	Carlo Schipa
Mrs. Ten Broeck	Myrtle Stedman
Richard Farquar	E. H. Calvert
Mrs. Du Fey	Louise Beaudet

Based on Musical comedy by Guy Bolton.
Directed by Alfred E. Green.
Length, 8,636 feet.

Story

Sally, a little foundling in an orphanage is so mischievous that the matron is glad to have her go live with Mrs. Du Fey who teaches dancing. When all the pupils have left Mrs. Du Fey, Mrs. Ten Broeck, a society woman gives Sally a letter to a theatrical agent who only laughs at the awkward girl. Sally, too proud to go back home gets a job as a dishwasher in a restaurant where the deposed duke of Checkogovinia is a waiter. Blair Farquar, one of the customers takes an interest in Sally and finally she gets a chance to dance and makes good. The agent who turned her down has her to pose as a celebrated Russian dancer with whom both the Duke and Blair have been in love and she dances at Mrs. Ten Broeck's reception where the Duke is also a guest. Blair recognizes her and falls in love with her in her swell clothes, but she turns him down saying he did not love her as the poor little girl. Blair keeps her secret but the cafe proprietor exposes her. A big manager sees her and puts her under contract and after a few months makes her a star. Blair sends her flowers and tells her he loves her. She tries to hold him off for a while but finally acknowledges her love for him.

"The Midnight Girl"

Chadwick Offers Pleasing Melodrama of a Poor Girl's Rise to Fame With Lila Lee as the Star

Reviewed by C. S. Sewell

As its newest production for release on the independent market, Chadwick Pictures Corporation is offering "The Midnight Girl" with Lila Lee as the star and supported by a cast that contains several well-known players, including Gareth Hughes, Dolores Cassinelli and Charlotte Walker, the stage star.

This production directed by Wilfred Noy who also collaborated on the scenario should provide pleasing entertainment for the average theatre patron. It tells a sympathetic story of a Russian emigrant girl who after hardships finally makes good as an opera star in America, and her romance with the son of the impresario who quarrels with his father and starts out to make his own living.

The story introduces several sure-fire melodramatic situations including a quarrel between father and son over the disrespect to the photograph of the boy's mother shown by the vamp, and the climax in which the heroine in shooting at the man who tries to force his attentions on her, wounds the vamp. This brings about a happy ending which however seems somewhat forced on the part of the father and the vamp.

Lila Lee is excellently cast as the heroine and shows to advantage. While Gareth Hughes does good work and is well suited to some of the angles of the role, a more virile type would have been more convincing in the heroic situations. Charlotte Walker gives a fine performance as the mother of the society girl who wants to marry the hero. This role is handled by Ruby Blaine, a newcomer to the screen, who is attractive and gives a convincing performance, and is possessed of good screen possibilities.

Dolores Cassinelli is fine as the jealous opera star, though in type she is so similar to Lila Lee as to cause slight confusion at times. Bela Lugosi gives an exceptionally satisfactory performance in the heavy role of the hero's philandering father.

Cast

Anna	Lila Lee
Don Harmon	Gareth Hughes
Nina	Dolores Cassinelli
Mrs. Schuyler	Charlotte Walker
Nicholas Harmon	Bela Lugosi
Natalie Schuyler	Buby Blaine
Victor	John D. Walsh
"Nifty" Louis	William Harvey
Joe	Sydney Paxton
Manager	N. Salerno

Story by Garnett Fort.
Scenario by Wilfred Noy and Jean Conover.
Directed by Wilfred Noy.
Length, 6,300 feet.

Story

Anna, a Russian girl with a beautiful voice, comes to America and has a hard struggle with poverty. Don Harmon, son of the impresario of the opera house quarrels with his father over the latter's affair with Nina an opera singer and leaves to make his own living. He meets Nina and gets her a job as a dancer in a number "The Midnight Girl" in a cafe where he is employed as orchestra leader. Nina's voice is failing and the elder Harmon is tiring of her so he seeks to find another singer that is beautiful. His agent sees Nina and he seeks to get her, but she refuses to come. In the meantime Natalie an impoverished society girl formerly engaged to Don tells Anna they are still engaged. Anna believing her, goes to Harmon who tries to force his attentions on her. Nina, jealous goes behind a curtain. Natalie, unable to attract Don tells him that Anna is at his father's apartment. Don arrives there just after Anna has shot at Harmon and wounded Nina. This awakens Harmon's real love for Nina. He and Don are reconciled, Anna is made an opera star and is happy as Don's wife.

"Dangerous Innocence"

Universal-Jewel With Laura La Plante and Eugene O'Brien Offers Pleasing Light Entertainment

Reviewed by C. S. Sewell

With Laura La Plante and Eugene O'Brien in the leading roles and Jean Hersholt as the "heavy" Pamela Wynne's popular novel "Ann's an Idiot" has been made into a pleasing Universal-Jewel production under the title of "Dangerous Innocence."

In its screen form, Ann is far from being an idiot. A young girl, strictly reared, she suddenly finds herself aboard a ship bound from London to Bombay and fate throws in her way a dashing major. It seems but natural that she should fall in love with him, he tries to evade her when he finds

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she is the daughter of a woman he is trying to forget, with whom he has been madly in love. Ann does not know this, but she is determined to win him, and in her innocence, she does some foolish things but artfully used her feminine wiles to capture him. The shock to her mother's pride and the evil insinuations of a fellow passenger cause difficulties, but she wins out at last.

Most of the action takes place on board ship, and this furnishes a pleasing background which director Seiter has used to good advantage to sustain the interest. He has refrained from a chance to introduce melodrama when a fire occurs by having it quickly extinguished; this, however, serves to plant the character of the villain who hides in a lifeboat. The light romantic tempo is maintained throughout.

Due to the good acting fo the players, the pleasing backgrounds of shipboard, a London dock, and Bombay, and the skillful treatment of more or less familiar incidents, the production is thoroughly entertaining and should prove a satisfactory attraction for the majority, although it will stand cutting which will speed up some of the scenes.

In addition to the fine work of the three leading players, Hedda Hopper is capably cast as the mother and William Humphreys as the father and Martha Maddox as the austere aunt give entirely satisfactory performances in minor roles.

Cast

Ann Church	**Laura LaPlante**
Major Seymour	**Eugene O'Brien**
Gilchrist	**Jean Hersholt**
Capt. Rome	**Alfred Allen**
Stewardess	**Milla Davenport**
Muriel Church	**Hedda Hopper**
John Church	**William Humphrey**
Aunt	**Martha Mattox**

Based on novel "Ann's an Idiot" by Pamela Wynne.

Directed by William Seiter.
Adapted by Lewis Milestone.
Length, 6,759 feet.

Story

Ann Church, nineteen, raised in England by a strict aunt appears younger when she starts for her home in Bombay. She accidentally meets Major Seymour who treats her as a child. She falls in love with him and makes many innocent advances to secure his favor. Gilchrist, a fellow passenger, whom Ann dislikes tells Seymour who she is. Years before Seymour fell madly in love with Ann's mother Muriel, not knowing she was married, and has sought to forget, and shuns Ann as she brings back the old memories. Because of her guilelessness, Ann is placed in a situation that appears compromising, Gilchrist takes advantage of it and Seymour proposes to Ann to protect her, and she accepts. Reaching India, Seymour finds his old love for her mother has gone, but Muriel's pride is hurt and she demands the marriage be put off. In the meantime, Gilchrist tells Ann why Seymour proposed to her and why he never told her he loved her mother, and puts this romance in a sinister light. Ann, heartbroken, decided to return to England. Her mother, thoroughly chastened, begs Seymour to help her. Seymour thrashes Gilchrist and makes him tell Ann his story was a bunch of lies. Seymour then has little trouble in convincing Ann that he really loves her.

"Gold and the Girl"

Buck Jones' Newest Feature for William Fox Is Actionful Story of a Western Gold Mining Camp

Reviewed by C. S. Sewell

Buck Jones newest production for Fox, "Gold and the Girl" is a story of the western mining country, with the star as a confidental representative sent to solve the mystery of the identity of repeated holdups of the gold-carrying truck.

The story follows along familiar lines and introdues a romance between Buck and a girl whose uncle is one of the men behind the thefts. This is handled in a pleasing way and the supporting cast includes the clever little dog "pal" whose remarkable stunts add to the entertainment value. He literally "steals" a number of the scenes from the other players.

There is plenty of action of a conventional type, including a number of good fights, a sequence with a good punch where the girl imprisoned in a closet gets out by shooting the lock off the door, warns the hero and both take a wild ride in the gold-carrying truck pursued by the bandits, and a scene with good melodrama where the hero comes upon the party in the cabin just as the girl's uncle has shot himself, and has a terrific encounter with the villain.

Buck Jones shows to advantage in roles of this kind, as he has personality and ability that fits not only the romantic but the heroic angles of the character. Elinor Fair is capable as the girl, Bruce Godron well cast as the villain, and the little dog Pal gave a performance that will endear him to the spectators.

While not so dramatic and with less real suspense than some of his recent offerings, this picture should please Buck Jones' fans and audiences that like actionful westerns.

Cast

Dan Prentiss	**Buck Jones**
Ann Donald	**Elinor Fair**
Bart Colton	**Bruce Gordon**
Rankin	**Claude Peyton**
Weasel	**Lucian Littlefield**
Sam Donald	**Alphonz Etheir**
Pal	**By Himself**

Story and Scenario by John Stone.
Directed by Edmund Mortimer.
Length, 4,512 feet.

Story

Because of repeated robberies, the Eagle Gold Mining officials send their best man, Dan Prentiss, to the mine in Arizona to ferret out the culprits. Dan soon earns the friendship of Ann Donald by saving her life when his dog Pal frightens her horse. He meets her uncle Sam and his partner Colton who is in love with Ann and when Colton tries to keep a wounded employee from telling who shot him, Dan becomes suspicious. The Weasel makes an attempt on Dan's life which is frustrated by Pal's watchfulness. Dan sets a trap and drives the gold carrying truck himself. Ann learning her uncle and Colton are the culprits and are out to get Dan, warns him. The attack occurs and the sheriff's posse captures the gang but Colton and Donald make a getaway. Ann going with them. With the aid of Pal, Dan trails them. Donald, wounded, takes his own life. Dan fights and subdues Colton, and Ann agrees to be waiting for Dan when he returns to Arizona.

"The Air Mail"

Paramount Makes a Center Shot With a Melodrama of Fine Construction and Sustained Interest

Reviewed by Epes W. Sargent

In "The Air Mail," for Paramount, Director Irvin Willat has evolved a fine example of dramatic construction built around the new air mail service, but making this merely the background for a really gripping story that works steadily up to a powerful climax.

The stirring incidents of the swiftly developed climax are so well prepared that never for an instant is the story interest checked by a pause to figure the why of a certain development. Everything is so naturally provided for that the story is never implausible and the fluent movement toward an ever ascending situation carries the spectator with it. So well has the story been planned and handled that it is almost unfair to call it a melodrama, for it will make equal appeal to patrons of finer dramatic taste. It will appeal to all classes of theatregoers and not merely to the lovers of melodrama.

The fine development of the scenario is paralleled by a clever direction that gets the most out of the manuscript, while the acting average would be hard to excell. Four players are featured, but the entire cast is thoroughly competent. There is no weak spot to let down the tension. Billie Dove is a very charming heroine and Warner Baxter, as the pilot, is vigorous and convincing. Mary Brian, in a bit, plays nicely up to Douglas Fairbanks, Jr., who makes a thoroughly likeable juvenile.

The scenes are largely laid on the desert and in and around the Air Station at Reno, Nev., the latter being the actual location, loaned by the postal authorities. It is one of the smoothest productions, of any type, that a season rich in good things has brought forward.

Cast

Russ Kane	**Warner Baxter**
Alice Rendon	**Billie Dove**
Minnie Wade	**Mary Brian**
Sandy	**Douglas Fairbanks, Jr.**
Peter Rendon	**George Irving**
Jim Cronin	**Richard Tucker**
Bill Wade	**Guy Oliver**
Scotty	**Lee Shumway**
Rene Lenoir	**Jack Bryon**
Donald McKee	**John Wedd Dillion**
Speck	**Lloyd Whitlock**

Story by Byron Morgan.
Scenario by James Shelley Hamilton.
Directed by Irvin Willat.
Length, 6,976 feet.

Story

Using a service medal as argument, Russ Kane, a pilot, gets a position in the Air Mail service, planning to make a rich haul of the mail entrusted to his care. He is sent to the field at Reno. Here he becomes imbued with the spirit of the service. Forced to land, he comes down near a bursted boom town inhabited only by an invalid teacher and his daughter, Alice. The latter directs him on his way. The dual influence of the spirit of the service and his love for the girl leads him to deliver his rich cargo. Alice's father spills his medicine. They are miles from a drug store and Alice flags Russ and asks him to have the prescription renewed. The following day he plans to bring the medicine and also Sandy, a youngster who hangs around the Reno station in the hope of some day becoming a flyer. On this trip there is another valuable cargo and Scotty, his former confederate, plans with some old companions, who are smuggling narcotics and Chinamen across the border, to capture the plane. There is a pursuit by the two outlaw planes and Sandy does a parachute jump with the precious sack. Meanwhile the Rendon home has been invaded by three escaped prisoners, against whom the frail girl and her invalid father are powerless. There is a fight between the outlaws and the convicts, but in the end both are captured by a sheriff's posse, while Sandy achieves the peak of his desire by carrying the mail to its next station while Russ has been putting the outlaw planes out of commission in a mid-air collision.

"Galloping Vengeance"

Virile Action and Good Suspense in Newest Texas Ranger Story Starring Bob Custer

Reviewed by C. S. Sewell

In "Galloping Vengeance," an F. B. O. picture starring Bob Custer, he again appears in the role of a Texas Ranger, and although the story follows along the familiar line of pictures of this type, where an officer of the law sets out to get his man at all hazards, it should please patrons who like virile outdoor stories and do not place too much stress on probability or logical development.

There is plenty of action of the type usually found in westerns, together with a sequence which has more than the usual amount of suspense where the girl seeks to hide her brother when the ranger searches the house. A familiar situation; however, it holds the interest due to good direction and capable work on the part of the players.

A melodramatic climax has been provided in which one of the gang blows up a dam while the hero and villain are fighting in a cave and come near being trapped. The hero not only saved himself but the villain as well, and this results in the confession which exonerates the girl's brother. Some of these scenes, however, are not altogether convincing.

Bob Custer gives a good account of himself in the stellar role, while Mary Beth Milford is attractive as the girl, though some of her emotional scenes are rather theatric. David Dunbar is well cast as a particularly despicable villain, and Ralph McCullough is convincing as the weak brother. Dot Ponedel has an appealing role as a young Indian who aids the hero.

The production details are adequate, with some good outdoor scenes, and "Galloping Vengeance" is up to the standard of the previous features in this series.

Cast

Tom Hardy	**Bob Custer**
Marion Reeves	**Mary Beth Milford**
Jack Reeves	**Ralph McCullough**
Little Wolf	**Dorothy Ponedel**
Duke Granby	**David Dunbar**

Story by William Lester.
Scenario by George H. Plympton.
Directed by William James Croft.
Length, 5,095 feet.

Story

Tom Hardy, a ranger, is commissioned to find Big Wolf, an Indian who has disappeared. Little Wolf, who is aiding Tom is wounded and taken to the Reeves' home. Marion Reeves is worried about her brother's absence. Tom finds him in a saloon with a notorious gang led by Granby and persuades him to go home. Grandy later tries to embrace Marion and Reeves goes after him. In a fight, one of Granby's henchmen is shot and Reeves believing he did it, goes to his sister. Tom follows and discovers him, but Marion holds up Tom and Reeves gets away. He goes to Granby's lair. Little Wolf sees him and takes Tom there. Marion follows them. Granby and Reeves fight. One of Granby's henchmen as pre-arranged blows up the dam and the valley is flooded. The others reach a ledge of safety. Tom manages to drag Granby up on this ledge and Granby before he dies confesses it was he who shot the man and that Reeves is innocent.

"Hair Cartoons"

(Red Seal—Novelty—300 feet each)

In Issue R. of this series of animated cartoons drawn by Cartoonist Marcus of the N. Y. Times, by his clever pen work and manipulation of hair he draws John McCormick, La Follette and finally a nightingale which he changes into a picture of Galli Curci. This one is especially appropriate for Music week. The subjects in issue UU include Samuel Gompers, Elsie Ferguson, Babe Ruth and King George. Both of these reels are fully up to the standard of the series, and the change from a Nightingale to Galli Curci is especially clever.—C. S. S.

"He Who Gets Rapped"

(F. B. O.—Comedy—Two Reels)

F. B. O's new series of stories of college life written by H. C. Witwer and played by the same as appeared in "The Telephone Girl" reaches its second instalment in this issue. The action is built around a college football game in which George O'Hara wins the game for his side despite the underhand tactics employed by his rival portrayed by Stanley Taylor. These two are both in love with attractive Alberta Vaughan. Kit Guard and Albert Cooke supply effective comedy and there are a number of clever subtitles. The football scenes are effective and altogether this comedy should prove pleasing entertainment for the majority.—C. S. S.

Sam Warner, Bennie Zeidman and Jack L. Warner in a happy mood after viewing "Recompense," a sequel to "Simon Called Peter," a Warner Brothers Production.

"Tenting Out"

(Universal—Comedy—One Reel)

The familiar trio, Neely Edwards as the husband, Alice Howell as the wife and Bert Roach as the butler, go on a camping expedition in this Universal comedy. A faker who tries to sell a trick stove, the efforts of the husband to light a fire while the butler unknowingly causes water to keep putting it out, and an explosion caused by a leaky lamp blowing all into the ocean, furnishes the comedy which is of the slapstick variety. It is up to the standard of the others in this series. —C. S. S.

"Film Facts"

(Red Seal—Magazine—One Reel)

Issue "D" of Film Facts contains four sections, the first shows several views of elephants and other animals in the Bronx Park Zoo, New York. The second which should be of especial interest to fishermen, shows how artificial "flies" are manufactured for their use. The third section, shows women being trained as jugglers in China and the unusual dexterity of the Chinese children. The fourth shows various amusement devices such as are seen at Coney Island and similar places. Some of these views appear to have been taken quite a while ago, and the reel as a whole is of average interest.—C. S. S.

Pathe Review No. 12

(Pathe—Magazine—One Reel)

The chief feature is a motion picture study of the Ainu tribe of the island of Yezo, Japan, entitled "The Vanishing Race." This people are thought to be the original inhabitants of Japan, though in appearance they are more European than Oriental. In the "Visiting Our Own America" series there are Pathecolor views of Los Angeles.—S. S.

"At the Zoo"

(Pathe—Cartoon—One Reel)

All of Cartoonist Paul Terry's pen animals are given an opportunity to present themselves in "At the Zoo." The smaller specimens are swung into the park by using an elephant's tail as a sling-shot. They land on the back of a giraffe who in turn lowers his head, precipitating them into seats. The farmer arrives in time to get in a row with the monkeys, and get a royal trouncing by Big Brother Ape. —T. W.

"Is Marriage the Bunk?"

(Pathe—Magazine—One Reel)

"Is Marriage the Bunk?" is a one-reel Hal Roach comedy, featuring Charley Chase. It is composed of a lot of rambling incidents, among which may be found some good laugh provokers. Chase enacts the role of an impecunious husband with a wife whose sister is married to considerable wealth. The rich husband buys another big car and Chase presents his wife with a flivver. The limousine goes on the blink and the flivver flivvers when it attempts to pull it out of a rut.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Powdered Chickens"

(Universal—Comedy—Two Reels)

In this Century Comedy distributed by Universal, Edna Marian, the featured player appears as a country girl whose father invents a formula to make hens lay. A city chap puts T. N. T. into it. The hens lay all right but the eggs explode and create havoc when anyone picks them up. The opening scene is very effective, showing the girl and her sweetheart when they were tiny tots making love to each other on either side of a fence, fading into the same pair at the present time. There is very little continuity to the action which introduces a scene in which the girl gets into a bale of hay and runs all over the farm with only her feet sticking out, a sequence with an auto the top still covered with crating, which gets mixed up in traffic, and a barn dance with a riot over the sandwiches. All of these scenes introduce considerable slapstick which is mildly amusing, but as a whole the comedy is hardly up to the Century average.—C. S. S.

"Plain Clothes"

(Pathe—Comedy—Two Reels)

As a detective, more insipid than bashful, Harry Langdon in "Plain Clothes," a Mack Sennett two-reeler, is a howl. The whole comedy is filled with laughs and should add greatly to Harry's staff of fans. The furniture, for non-payment of instalments, is removed, but this detective's ingenuity leads him to sketch chairs and tables on the wall with such accomplishment that he receives a contract to recover stolen diamonds. Harry gets in with the crooks who welcome him because of the effect his innocent "map" should have in convincing pawnbrokers. Even when his "best girl" discloses the fact that he is a private detective the thugs refuse to take Langdon seriously. Somehow or other he gets word to the police, after pocketing the jewels, and the place is raided. Of course he gets the reward and the girl.—T. W.

"A Rarin' Romeo"

(Educational—Comedy—Two Reels)

Walter Hiers as the character made famous by Shakespeare proves himself to be just the reverse of any illusion a Juliet might have about a Romeo. As an actor just graduated from a correspondence school course, Hiers jumps from an extra to the male lead when the well formed Romeo in the cast falls through a trap door. Hiers' antics in the amateur show by society for charity are about as funny and absurd as anything we have ever witnessed on the screen. In fact the blunderings of the other dramatically inspired ones are just as good and should go over with any audience in the form of convulsive laughter. In the first reel several well worn stunts are used and the burlesque in the second is not new, but all in all the comedy is put over with snap and vim and should amuse and please all.—
—T. W.

"Shorts" Reviewed in This Issue

Amateur Detective, The (Fox)
At the Zoo (Pathe)
Film Facts (Red Seal)
Fighting Terror, The (Universal)
Hair Cartoons (Red Seal)
He Who Gets Rapped (F. B. O.)
Is Marriage the Bunk? (Pathe)
Ko Ko the Barber (Red Seal)
Pathe Review No. 12 (Pathe)
Pathe Review No. 13 (Pathe)
Powdered Chickens (Universal)
Plain Clothes (Pathe)
Rarin' Romeo, A (Educational)
Sailor Papa (Pathe)
Tenting Out (Universal)

"The Fighting Terror"

(Universal—Western—Two Reel)

This Mustang picture distributed by Universal again shows the star, Billy Sullivan in the role of an Australian cowboy who meets with exciting experiences in our own great West, in helping the friends that he makes there. This time, to cover up the sweetheart of a girl he meets, who has "Borrowed" money from a bank and lost it, he enters the prize ring and licks the other fellow. As usual with this series, Sullivan does not figure in the romantic angle. The fight scenes which are handled in a conventional manner are interesting. It is an average number of the series.—C. S. S.

"Pathe Review No. 13"

(Pathe—Comedy—One Reel)

"Pathe Review No. 13" is headed by one of "The Prettiest Girl I Know" series, entitled "The Would-Be Actress." A cartoon introduced this picture which is followed by Ned Wayburn selecting in a very business-like way material for next season's legitimate stage. "Well Known Nobodies" is devoted to dogs and their instinctive intelligence. The Pathecolor is titled "Outposts of Rome." This review should be accepted as excellent entertainment.—T. W.

The House of FEATURETTES
ANNOUNCES THAT
"KO-KO, THE BARBER," Max Fleischer's latest "Out of the Inkwell Cartoon," has just finished a two-week Broadway run at the Rivoli and Rialto theatres.
KO-KO will now take his usual trip over the entire Loew's circuit. He is also located at the Stanley theatre, Philadelphia, this week.
RED SEAL PICTURES CORP.
Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

"The Amateur Detective"

(Fox—Series—Two Reels)

Fox's Van Bibber series based on stories by Richard Harding Davis concerning the adventure of this young society chap, reaches the eighth instalment in this issue in which "Van" appears as an amateur detective who does his work so well that he recovers a valuable painting even before its owner, the girl's father knows it is stolen. In seeking to make the recovery seem more difficult to impress the girl, he comes near loosing out, and has an encounter with the villain who knocks him out of a window. There is a good thrill scene here as he hangs on the telephone wire and phones for help. There is plenty of action, good snap and amusing comedy in this offering. While it is not quite so speedy as some of the earlier numbers, it is amusing and should please a majority of theatre patrons.—C. S. S.

"Ko Ko the Barber"

(Red Seal—Cartoon—One Reel)

This "Out of the Inkwell" animated cartoon comedy is a hummer, one of the very best that Max Fleischer has made, not only is it based on an exceedingly clever idea but is filled with laughs and very snappy action. Fleischer is shown shaving, and his fountain pen gets restless. He draws a barber shop and the head and arms of the familiar little clown, telling him to finish himself. This the clown does with a piece of crayon, then starts to work. After "trimming" a variety of customers, he takes his scissors and runs amuck cutting up everything he gets hold of. Then he grabs a bottle of hair tonic and pours it on furniture, clocks, the cat, a horse, etc., and even the cartoonist's face, causing all to sprout a heavy growth of hair. Finally he is cornered and put back in the inkwell. There is a lot of snap and entertainment value in this comedy for all classes of patrons.—C. S. S.

"Sailor Papa"

(Pathe—Comedy—Two Reels)

Rolling waters, a small sloop yacht and the tang of the salt air make "Sailor Papa," featuring Glenn Tryon under the Mack Sennett banner, an invigorating and refreshing comedy. The laughs are there, too. All in all it is the kind of a two-reel offering that should be liked by any class of audience. Tryon has an uncle who is violently opposed to marriages and happy homes. In order to prove the calibre of his own sweetheart Tryon's role calls for the uncle accepting an invitation for a trip on the sailboat. The elderly man, quite contrary to his own opinion, proves immune to many wettings, a capsized boat, and the effect of much mauling when the seagoers seek refuge on an anchored brigantine manned by a tough crew. The slapstick comedy on this latter vessel is of a familiar type, but is put over very well in "Sailor Papa."—T. W.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New York State Showman Treats "Kids" to Free Saturday Films

With an eye to the future and a desire to do his part in community service, Charles Sesonske, owner of the Grand Theatre in Johnstown, N. Y., has a policy of admitting children on Saturdays without charge. A two-hour show is given the kiddies, Mr. Sesonske believing that the patrons of tomorrow are the boys and girls of today and that every effort should be made in educating them to the pleasures that come through high-type pictures. And Mr. Sesonske also feels that he is doing his part toward bettering the community in which he lives. When the children are in his theatre, a 1,450-seat house ranking as one of the best in this section of the state, they are not only receiving wholesome entertainment but they are less liable to the dangers of the streets.

Mr. Sesonske was along Film Row during the past week. He arrived in a new limousine with a chauffeur at the wheel. In discussing situations in his section Mr. Sesonske stated that daylight saving would again become effective on April 27 and that there might be a fight staged before that date. During the past three months there has been an epidemic of smallpox in his town which has rather put the crimps in business, but Mr. Sesonske is one of the type that doesn't have to always see rosy skies in order to smile. He employs an eight-piece orchestra, charges 30 cents and gives over Wednesday night to burlesque. When it comes to the wholesale giving out of passes, Mr. Sesonske admits that he is as tight as the proverbial bark of a tree, declaring that he would rather pay for what he gets from the newspapers and others and have them do the same.

Spring is here. Uly S. Hill, managing director of the Mark Strand in Albany and the Troy and Lincoln theatres in Troy, and the "George Washington" of the exhibitors round about, saw not only one robin but two or three last week, chirping bold as life around the Hill domicile at West Sand Lake. Of course Mr. Hill did go a bit far when he added that they were building a nest, but then one's enthusiasm concerning spring's advent may be responsible for any little exaggeration. And then, too, Mr. Hill saw a flock of geese northward bound. On the other hand, spring's coming shouldn't be particularly joyous to exhibitors in this section, with daylight saving, automobiles and hot weather in the offing.

Morris Silverman of the Happy Hour and Pearl in Schenectady certainly has his worries. It's this way. When Mr. Silverman accommodates the exchanges by switching dates and then asks some favor, he declares the invariable reply is, "You've got a contract."

Where in the world did Earl Raifstanger of Great Barrington, Mass., find the name "Mahaiwe" for his theatre? Mr. Raifstanger is a live-wire exhibitor and one cannot help admiring the way he handles his business. His desk is never cluttered and he has a system that's hard to beat. He is running his house with a daily change on four days of the week and then holding one picture for two days.

Remember Job and his boils? William Benton of Saratoga Springs and Plattsburg has been in Job's class the past week, and what's more the boil was on his right hand. It gave Mr. Benton a perfectly legitimate excuse to the film salesmen in not signing any contracts.

Elting and Davids, who run the Bardavon in Poughkeepsie, are working out a program that will be followed as their ploicy during the coming summer. At the present time vaudeville and pictures are combined, but whether or not the vaudeville will be discontinued during the summer hasn't become known.

Pedigo Sells Out

Forty-one years in the show business! That's a record to be proud of. It belongs to Mr. and Mrs. Ned Pedigo of Guthrie, Okla. They, with their sons, owned the Pollard Theatre. Ned possibly is the daddy of them all in the exhibiting line in Oklahoma.

Last week they sold their show to Mr. and Mrs. George Carr of Kingfisher, Okla., and will retire for a long-needed rest.

With the Missus along, Lew Fischer and Charles McCarthy appeared in Albany during the past week, all parties concerned doing some shopping. The women looked over the latest in spring togs and the men took a squint at some of the latest offerings along Film Row. Mr. Fischer hails from Fort Edward, but has just taken over Mr. McCarthy's house in Hoosick Falls, adding it to his string.

Perhaps Julius J. Byck of the Rudolph in Tannersville isn't so bad off after all, even though he is deaf and dumb. Mr. Byck, however, doesn't have to depend upon any alarm clock to get up. He was in town last week for a couple of days and was around to the exchanges before some of the managers arrived.

"Pop" Linton has set March 23 as the date for the opening of his new 1,000-seat house in Utica. The theatre is directly across the way from the Hotel Majestic, and with "Pop" at the helm there is no question as to its success.

Without doing any advertising, C. H. Buckley and Oscar Perrin, now operating two houses in Albany and one in Glens Falls, are quietly negotiating for the Strand in Hudson Falls. It was only a week or so ago that Mr. Buckley declared that if things broke right he would be "sitting pretty" three years hence, with six or seven picture theatres under his wing.

W. W. Farley, head of Farash Theatres, Inc., and Jake Golden, handling Harmanus-Bleecker Hall in Albany, were fortunate in being included among the favored permitted to attend the annual dinner of the Legislative Correspondents' Association last week. Mr. Farley secured his ticket by reason of the fact that he is one of the Democratic political leaders of the state, and Mr. Golden because of former newspaper connections. Anyhow, the two had the time of their lives.

Although exhibitors in Schenectady are declaring that the city is over-seated, the Proctor interests came out with an announcement last week that they would erect a new theatre in the business center of the city in the near future. They purchased a site some years ago. The house will cost $300,000. At the present time the same entrance leads to the State Theatre as well as to the Proctor house, each occupying quarters in the Wedgeway Building.

With all the pep of young manhood, Walter Suckno is doing lots of good exploitation these days at the Albany Theatre. In fact, he is the only exhibitor in town with sufficient get-up to put over exploitation in the way that attracts business.

Joe Saperstein of the Griswold in Troy is, according to his own words, "saving all his eggs for the summer." That means that he isn't shooting all his big pictures right now. He is still running an amateur night once a week and furthermore admits that he has no more birthdays.

Joe Braff will once more receive his mail at the Hudson Theatre in Watervliet, having

(Continued on next page)

Mack Sennett presents Ralph Graves in a comedy for Pathe release under the title, "Bashful Jim."

They're the Same the World Over

Printers on the Troy Record thought they were being kidded last week when Jake Rosenthal of the Rose Theatre, Troy, N. Y., sent in some copy about "Galloping Fish." The printers took a glance at the copy and began to question each other about the possibility of Mr. Rosenthal having made a mistake.

Finally one of the number called up the Rose Theatre and inquired if Mr. Rosenthal was trying to kid them, when they knew perfectly well that "there was no such animal." Mr. Rosenthal explained that the copy was absolutely correct, even though the title might be a trifle ambiguous.

Albany, N. Y.

(Continued from preceding page)

taken over the house from Morte Weiss. The house has been closed for a short time and is scheduled for a reopening late this month.

Bill Smalley has gone a step further in advertising his attractions, having engaged Eddie MacCloud to do the ballyhooing over the entire Smalley circuit. Mr. Smalley put over a good one last week when he sent out letters written in long hand and containing an imitation diamond ring.

There is a hundred dollars, more or less, to the person who could instruct Oscar Perrin, manager of C. H. Buckley's circuit, how he can shave himself. Barber shops take up Mr. Perrin's time, and as he reads this or that ad of a "shave in seventy-eight seconds" he realizes that business success is not all.

The Mark Strand in Albany has booked "Confessions of a Queen" for Holy Week and "The Lady" for Easter Week.

Joe Kallett of Rome and his brother Mike of Oneida, both well known exhibitors, took a run up to Syracuse last week and spent the day with their mother.

There has been so much sickness in the schools of Albany that the Junior Movies, scheduled for March 21 to 28, have been called off and April 4 will mark the close. Out of a class of thirty-eight pupils in one school, sixteen were absent on account of sickness. This fact becoming known to Uly S. Hill of the Mark Strand resulted in the movies for the next two weeks being cancelled.

Probably Mrs. B. M. Taylor, owner of the Richmond in North Adams, Mass., will have some interesting stories to tell when she returns the fore part of the month from a trip to the Orient. Cards received by folks back home tell of the splendid weather and many interesting points visited.

According to A. S. Thornton of the Walden Theatre, Williamstown, Mass., the shift from college students to summer tourists makes him change his policy every six months, for the stars the college boys like in winter are not generally the favorites with the summer people.

All exhibitors attending the luncheon and business meeting of the Albany Zone Committee on Monday, March 23, are requested to meet at zone headquarters in the Mark Strand Building at 11:30 a. m., marching to the Hotel Kenmore at noon where the committee will set up the luncheon. At the business meeting later a secretary will be elected to succeed Benjamin Apple of Troy, resigned. Many matters of importance, particularly along arbitration lines, will be discussed and acted upon.

Figuring out just how many people in Troy read the newspapers of that city, Jimmy Rose, owner of the Bijou and who just recently took over three more houses, is pretty liberal with his newspaper space. In the past no one except those living in the neighborhood of the Bijou ever heard of the house. Mr. Rose has fixed up the theatre and is making a bid for city-wide patronage with striking newspaper ads.

Ben Apple of the King in Troy has a kick to register. On two recent occasions he found reels in such condition that it was impossible to run them. Only last week he found that leaders had been pasted to wrong parts of a seven-reel feature, with the result that when he was supposed to be showing reel two it was reel four.

There is a possibility that Louis Buettner may not rebuild in Mechanicsville. According to all reports, negotiations are on with William Benton as well as C. H. Buckley, each of whom is said to be after the site of the house which was burned a few months ago. The Majestic in Cohoes, a 15 and 20 cent house owned by Mr. Buettner, will close during the summer months, following its usual custom, the Opera House there, a 20 and 25 cent house, remaining open throughout the summer.

Jake Rosenthal, owner of the Rose Theatre in Troy, has a brand new solid gold watch. Ordinarily this wouldn't mean so much. But Jake's case is different. For years, when money was tight, Jake carried a cheap watch, and then after he made his pile he was afraid to carry a more expensive timepiece, not wishing to take a chance at getting cracked over the bean some night. Having more faith in the Troy police than in times gone by, Jake blew himself last week, and then Lester Smith, the house manager, contributed a chain. Now Jake is as happy as a boy with a new toy, displaying his watch and chain to everyone. Incidentally, Mr. Rosenthal's daughter, Celia, has recovered from a recent operation for appendicitis but may not be seen in the box office for some time.

Well, it has come at last. Walter Roberts, manager of the Troy Theatre, is buying his cigars in Tampa, Fla. He is still adhering to his pipe, however, and possibly wondering why his supply of tobacco is diminishing so fast. Perhaps Ben Stern, who gave him a jar at Christmas and who is bragging that he hasn't bought any tobacco since along in December, can explain.

The Lincoln in Troy is planning to get out a booklet which will be sent to thousands in that city at frequent intervals in telling of coming attractions at the Troy and Lincoln theatres, which are under the same management. With his newspaper training, Tony Veiller of the Lincoln will handle the booklet in first-class style.

Exhibitors in this part of the state are being greeted by a real millionaire film salesman in the person of Fred Kavanaugh, Jr., of Waterford, son of the owner of the big knitting mills there and in Cohoes. Mr. Kavanaugh at one time ran the Casino in Waterford and is covering his territory in one of the eleven cars from the family garage.

Now Booking
A. H. Sebastian presents
A George Melford production
"Friendly Enemies"
with
Weber & Fields
Produced by Edward Belasco Productions Inc.
Producers Distributing Corporation

Fennyvessys to Spend $450,000 on New Rochester, N. Y., House

Rochester, N. Y., is to have another large picture theatre. Paul A. and Chester Fennyvessy, 22 Ramsey Park, real estate and theatre owners, have purchased property in William street and Ajax alley, about 250 feet from Wast avenue. On this site will be erected a theatre seating 1,500 which will cost $450,000. Ground will be broken soon. The lobby will be an arcade running through from 38 William street to Ajax alley. The latter thoroughfare will be bridged over with an ornate marque, giving access to the theatre, which will have a frontage on Ajax alley, Tallinger alley and Hempstead place.

The site of the theatre auditorium, with 158 feet frontage on Ajax alley, 60 feet on Tallinger alley and 80 feet on Hempstead place, has been purchased for approximately $60,000 from John P. Gleichauf, while the property fronting in William street and Ajax alley, with a depth of 100 feet, was bought from Max Russer for $75,000. The house will have a commodious foyer but no entrance lobby, the semi-detached arcade from William street to Ajax alley taking the place of this feature. The fact that tickets will be sold in the Arcade will obviate any jam at the theatre entrance. The house will have one balcony, seating 500 and reached by a mezzanine level of unusual design. The auditorium will seat more than 1,000.

J. H. Michael, chairman of Buffalo Zone and manager of the Regent, Buffalo, who is a member of the legislative committee of the M. P. T. O. of N. Y., journeyed to Albany last week to attend a hearing on the bill introduced by Assemblyman Freiberg of Buffalo designed to admit children to picture theatres under certain conditions. On his return to Buffalo Mr. Michael expressed himself as confident the measure would be passed.

Binghamton clergymen have declared their firmest opposition to the adoption of the proposed ordinance, permitting exhibition of pictures on Sunday, which is now before the common council.

Charlie Hayman, proprietor of the Strand Theatre, Niagara Falls, and treasurer of the M. P. T. O. of N. Y., Inc., headed a large delegation of Cataract City residents who gave Miss Catherine Daul and Miss Hazel Sinclair, winners of the Strand-Gazette Hollywood Popularity Contest, a rousing send-off for the Coast film capital the other night. The popularity stunt brought the Strand much valuable publicity.

ALLAN HALE

Appearing in "The Crimson Runner," a Producers Distributing Corporation release.

Arthur L. Skinner, manager of the Victoria Theatre, Buffalo, is putting on an elaborate Spring Fashion Show this week in which he is using twenty-four living models who promenade in the latest attire for milady. The show is a tie-up with community merchants.

A permit to the McNaughton Realty Company, Inc., for Shea's new Buffalo theatre shows that the house will cost $1,500,000. It will be in two measurements, the front 43 feet in Main street, running back 191 feet. The Pearl street structure will be 143 by 183 feet. The building will be terra cotta and two stories high.

James Wallingford of Buffalo has taken over the operation of the Hippodrome Theatre on Pine street, Niagara Falls. Mr. Wallingford is a veteran Buffalo exhibitor, having managed a dozen or so houses in the city in the past twenty years. He also is operating the Allendale, Buffalo, with pictures on Sunday.

Manager Vincent R. McFaul is looking forward to another record-breaking week at Shea's Hippodrome when he will present the annual Spring Fashion Show, in co-operation with Buffalo's big Hengerer store, the week of March 23. An elaborate stage setting is being built. Two dozen or so living models will display some $50,000 worth of the newest modes. These fashion shows have been unusually successful spring and fall.

Oklahoma

Homer C. Jones has purchased the Temple Theatre at Kingfisher, Okla.

C. C. Cummings has closed his theatre at Calhoun, Okla., and is building a new house at Panama, Okla., to be completed about April 1.

M. C. Hutson has opened his new Diamond Theatre at Clinton, Okla.

Bob Montgomery has purchased the Royal Theatre at Ralston, Okla.

E. A. Young has purchased the Liberty Theatre at Quinton, Okla.

James B. Scott has purchased the Erie Theatre at Antlers, Okla.

H. Gilliam will open a new Airdome at Wilson, Okla., in April.

Sam Fringer has opened his Neusho Theatre at Mangum, Okla.

Manager T. E. Cook of the Liberty Theatre at Ada, Okla., is seriously ill.

PERCY MARMONT

Again under Metro-Goldwyn-Mayer banner in "A Man's World"

Ohio

Among the latest additions to the list of Ohio's picture theatres is the New Broadway, which recently opened at Cleveland in a strategic location at Broadway and Cable avenues, just east of the busy East 55th street corner. The house, which seats 1,500, is the fourth of a chain of "round-the-corner" houses to be opened and operated by the Broadway circuit, of which Dr. B. L. Brody is president. M. W. Korach, formerly assistant manager of Keith's Hippodrome, is managing the new place.

J. R. Williams, James Reed, C. H. Bott, Harry A. Weller and Frank E. Weller, stockholders in the Zane Theatres Company, Zanesville, Ohio, have filed suit against the company and F. E. Conway to foreclose a mortgage of $15,000 said to be due on the property.

Philip Honeyman, former professional golf star, who now is manager of the Walnut Theatre, Cincinnati, was a busy man around police court recently. He appeared in the role of plaintiff against one Charles Streeton, assistant manager, against whom he swore out a warrant, Streeton having suddenly disappeared from the theatre a short time before with something like $200 on his person which, it is alleged, belonged in a drawer in Honeyman's desk.

A. A. Grill, who recently took over the only picture house at Prospect, Ohio, from Helen Fleak, was formerly a traffic policeman at Delaware, Ohio. Grill advises that he is learning how to "cop" the coin.

Now Booking

A FRANK WOODS SPECIAL PRODUCTION

"BEAUTY and the BAD MAN"

By PETER B. KYNE

Directed by WILLIAM WORTHINGTON

Released by PRODUCERS DISTRIBUTING CORPORATION

Willard Louis and Clara Bow in "Kiss Me Again," new Ernst Lubitsch-Warner Bros. picture

News of the Texas Theatres

H. B. Robb and Ed Rowley, of R. and R. Enterprises of Dallas, have become owners of the Lyric Theatre at San Angelo and also have taken over leases on the Palace and Crystal in that city. There's an interesting story back of the deal in question. Robb and Rowley embarked in the show game in San Angelo about ten years ago. Since that time they have acquired thirty-three shows in various parts of West Texas, besides the three they have just bought here. They have come to be known as the "movie maggots" of West Texas. Starting on a shoestring, they ran it into the proverbial bankroll that a greyhound can't jump over. The present deal involved, for example, $50,000. They purchased the shows from Frank Roberts and Johnny D. Jones. Johnny Jones, however, will by no means retire but will assume managmeent of all three shows for the new owners. Mr. Roberts will erect a modern new hotel in San Angelo. In 1922 he bought the Lyric and Palace theatres from Southern Enterprises, Inc., consolidating them later with Mr. Jones' Crystal.

Another deal of more than passing interest to Texas and southwestern exhibitors is that whereby Ray Stinnett, president of the Capitol Amusement Company, Dallas, has relinquished control of his Breckenridge, Texas, houses to Dan Victor of Abilene, Texas, and Ray Landis of Cleburne, Texas. No price was named, but it is understood that Ray made a handsome profit on the deal. The deal included the Palace, National and Alhambra theatres and the Court Airdome. In turn, Mr. Stinnett purchased the Yale Theatre in Cleburne from Mr. Landis. He will book the latter house direct from Dallas and doubtless will shoot many of his first-run Capitol pictures directly down to Cleburne.

Ray may be likened to one of the meteoric boys in the business, for this correspondent remembers him as a plain ordinary manager just a few years ago. He got his first real start in Breckenridge during the unprecedented oil boom of a few years ago when a sleepy village became a roaring city of 75,000 people overnight. All were bent on amusement and Ray reaped a harvest. At one time he could have sold out his Breckenridge holdings and made a young fortune. Instead, he elected to hold on. One by one his numerous competitors quit, until he had the situation sewed up. The boom subsided but Breckenridge, like Tulsa, had gained too great a start to disintegrate. It still is a mighty good town, with a steady, contented citizenship.

Turn to page 367 for exhibitor reports on pictures and guide your bookings by them.

Now Booking
HARRY CAREY
in
"Beyond the Border"
Directed by Scott Dunlap
A HUNT STROMBERG personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

Manitoba Ball Soon

The Manitoba Moving Picture Exhibitors Association, with headquarters in Winnipeg, has announced that its annual moving picture ball will be held in the Winnipeg Auditorium on Thursday, April 16, under the direct auspices of the organization. Arrangements are in the hands of President D. L. Fisher, managing director of the Garrick Theatre.

Manager H. M. Thomas of the Capitol Theatre, Winnipeg, has consented to loan the Capitol Theatre orchestra of twenty-five pieces, under Earle C. Hill, for the function to provide music for the dancing.

Canada

The Third Annual Winter Fair of London, Ontario, was held in the spacious lobby of the Capitol Theatre, the manager of which is T. W. Logan, during the week of March 9. The big event, which is conducted in co-operation with the London Free Press, consisted of a score or more of diverse exhibits of merchandise, from perfumes to electrical goods. The Winter Fair in the lobby of the theatre has come to be a permanent fixture and is well attended by patrons and others. Various merchants issue special tickets for the combined fair and performance.

There are reports at Toronto, Ontario, of a proposal to organize a Film Board of Trade for the purpose of looking after arbitration cases between exchanges and between exchanges and exhibitors. The project is being sponsored by Col. John A. Cooper, Canadian secretarial manager of the Motion Picture Producers and Distributors Association.

The exhibitors of Montreal were more than ordinarily interested in the death of Mrs. A. K. Sperdakos, widow, at her residence, 1459 St. Urbain street, Montreal, a few days ago. Mrs. Sperdakos was the mother of four sons, two of whom are theatre proprietors. Athanas Sperdakos is the manager of the Fairyland Theatre, Montreal, while William Sperdakos is the manager of the Mount Royal Theatre, one of the new houses of the city.

Two of the greatest picture houses in Toronto are offering all seats at matinee performances, with the exception of boxes, at 25 cents. Manager Clarence Robson adopted this policy at the big Hippodrome while Manager N. K. Miller took the same step at the Toronto Pantages.

Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, Ontario, experienced a new thrill the other evening when he was prevailed upon, without warning, to "go on the air" through Station CHXC, a broadcasting studio that is operated by J. R. Booth, Jr., Ottawa. Joe was equal to the occasion and seized the opportunity to put in a good word for the Keith house, its fine pictures and vaudeville. He was busy for a couple of days acknowledging the tributes of friends who had heard his aerial address.

Manager Len Bishop of the Regent Theatre, Ottawa, has found that music pays. During a recent special presentation the Regent made use of an orchestra at all performances and the effect made a visible impression upon Mr. Bishop, with the result that, starting with March 16, the theatre has a full orchestra at matinee performances. For some time past the organ has done duty for afternoon shows with the exception of the one recent special week.

St. Louis Exhibitor Adopts Novel Angle of Ballyhooing

Joe Greene, the genial manager of the Lafayette Theatre, Jefferson avenue near Lafayette, one of the St. Louis Amusement Company's chain of neighborhood houses, has given the outlying managers of St. Louis something to think about since taking charge at the Lafayette. He sold his patrons from a new angle; that if it's worth while they will see it at the Lafayette.

On primary election day other theatres in St. Louis loudly proclaimed they would furnish election returns to their patrons. Joe kept his peace. But on election night when he had his usual capacity audience comfortably seated he flashed on the screen.

"Whether or not we ballyhoo it to you, you know that if it's election returns or anything else worth while, it it's good, you'll see it at the Lafayette. Returns of today's election follow."

Then followed complete and up-to-date minute returns in the big city primary elections held on March 13. A clever bit of institutional advertising. It showed showmanship class.

Two masked youths at 9:30 p. m. on March 8 held up Nicholas Doxas of 1138 North and South Road, St. Louis County, Mo., manager of the Pageant Theatre, 5851 Delmar boulevard, in the theatre office and escaped with $75 which he was preparing to put in the safe preparatory to closing for the night. The theatre is owned by the St. Louis Amusement Company.

Out-of-town exhibitors seen along Picture Row during the week were: H. C. Tuttle, Des Loge, Mo.; A. Keusse, New Athens, Ill.; S. E. Pertle, Jerseyville, Ill.; Jim Reilly, Princess Theatre, Alton, Ill.; Billy Sohm, Belasco Theatre, Quincy, Ill.; R. D. Horsfield, Union, Mo.; C. C. Calvin, Washington, Mo.; D. Cridchelow, Temple Theatre, Alton, Ill.; Mr. and Mrs. Hall of Dupo, Ill.; Mr. and Mrs. I. W. Rogers, Cairo, Ill.; Arthur Donnellson, Salem, Mo.; Steve Brady, Cape Girardeau, Mo.

Burglar who broke into the Roosevelt Theatre, 810 North Leffingwell avenue, St. Louis, Mo., March 13 and carried away the safe obtained $207 in cash and some tickets to the show. The safe was found in St. Louis County several hours later.

Jim Drake, manager of the Gem Theatre, was among the also rans in the Republican primary. He sought to be alderman from the 23rd Ward.

Buddy Harris and Richard Bennett in the Ivan Abramson production "Lying Wives"

William H. Barnhart has taken back the Globe Theatre at Atwood, Ill. Ferris Brothers and Arthur of Lovington, Ill., had been running the house. Barnhart opened on March 14 with "The Reckless Age."

W. A. Donaldson, formerly in the show business at Harmony, Ind., and Grant City, Mo., was seen along Picture Row this week. He now conducts a restaurant at Salem, Mo., but has the exhibition fever again and is on the lookout for a good house.

R. C. Williams of West Salem, Mo., has taken over the Puritan Theatre at St. Francisville, Mo.

Mrs. I. W. Rogers of Cairo, Ill., was hostess at a theatre party on March 14. George White's "Scandals" was the attraction.

Kansas

The first few weeks of the arrangement between the M. P. T. O. Kansas-Missouri and Newell & Wallace, representative of the American Society of Composers, Authors and Publishers, indicates that the plan will be successful, according to C. E. Cook, business manager of the exhibitor body. Exhibitors are obtaining their licenses to play taxable music and members of the M. P. T. O. K-M. are receiving their 20 per cent. rebate, as per the agreement.

Samuel Carver, formerly of Bridgeport, Conn., who succeeded Jack Stebbins as manager of the Liberty Theatre, Kansas City downtown house, has made an auspicious start. Each week the attendance has grown larger, and there hasn't been much exploitation, either. Just good pictures.

Charles Sears, owner of the Sears circuit in Missouri, had no fear of walking down Kansas City movie row in a "scorching" new necktie. Some one had the nerve to tell him that it was lent.

Children of all nationalities and creeds lined the sidewalk for more than a block in front of Frank L. Newman's Newman Theatre, Kansas City, last Saturday to attend the childrens' special free matinee. And Mr. Newman received some valuable publicity, also making a news reel of the event himself, which was shown in his theatre.

The Liberty Theatre of Sedalia, Mo., has been purchased by William H. Mueller from Thomas H. Johnson. The house recently was completed at a cost of $165,000. Jack Truitt having formerly operated the theatre under a lease.

Among the out-of-town exhibitors in the Kansas City market last week were: Mr. and Mrs. C. E. Christian, Byers Theatre, Excelsior Springs, Mo.; C. Wilson, Liberty Theatre, Liberty, Mo.; W. G. Weary, Farris Theatre, Richmond, Mo.; Lawrence Brenninger, Orpheum, Topeka, Kas.; W. C. Bearse, Peoples Blue Mound, Kas.; Charles Sears, Sears Missouri Circuit, Nevada, Mo.

R. R. BIECHELE

President of the M. P. T. O., Kansas and Missouri, whose untiring efforts resulted in the passage of the anti-news reel censorship bill at Topeka. He is manager of the Osage Theatre, Kansas City.

D. Filizola, manager of the Empress Theatre, Fort Scott, Kas., tried a new one the other day and it worked. He had several good pictures booked, so inserted a "reader" advertisement announcing that, just like a merchant, he was over-stocked with good merchandise and that he was going to give a bargain in showing from four to six different films each week. Fort Scott is a town of about 25,000 and pictures usually run three days, at least. So Mr. Filizola drew the crowds.

Connecticut

I. J. Goldman of Bridgeport was the purchaser of the Cameo Theatre in that city at an auction. The price was reported to be $127,000. The Cameo now is being conducted by Universal.

The Paramount Theatre in Bridgeport has been leased by Irene F. Anger from U. K. Horton. The term is for five years. Jesse C. Lund recently sold the Paramount to Mr. Horton.

Now Booking

Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellow, Margaret Seddon and Willis Marks
Released by
PRODUCERS DISTRIBUTING CORPORATION

Mrs. Burrus Chides Patrons

"THERE is only one way to get good or better pictures shown in Crete, Neb., and that is to patronize them when they are shown and get your neighbor to patronize them," according to Mrs. Burrus, exhibitor and member of the Crete Woman's Club, who read a paper recently before the club on the picture situation.

Mrs. Burrus pointed out that the exhibitor is not eager to show shady pictures, but said that the shady kind and the extreme western features were the only kind audiences in Crete would patronize. She said:

"This was proved conclusively at our recent showing of 'Abraham Lincoln,' a picture which cost an enormous price and one that was lauded in the papers throughout the country, including the 'Congregationalist.' People were urged from the pulpit to see this picture. When that picture appeared in Crete, not enough attended the first night to pay for the advertising, let alone other overhead; hardly enough to pay the running expenses of the theatre. This is only one example. Other pictures of the same type brought here have been given the same kind of reception.

"We as exhibitors would derive a much greater amount of enjoyment in showing only the better pictures, but it is an indisputable fact that in order to exist as a paying business in Crete, we must resort to melodramas or the oversweet sentimental romances with no real contribution even as literature, or else the 'shady' pictures with enticing titles."

News from Massachusetts

An attachment of $50,000, placed on the theatrical properties of George W. Allen, Jr., in New Bedford, Mass., by Morris and Kopel Cohen, has prevented a sale of all of Mr. Allen's holdings that virtually had been completed. The Cohens bring an action of contract, asserting that they have a right to enforce at law a claim that they have an interest in the stock of Allen-Charette, Inc. The corporation has an authorized capital stock of $350,000.

The Allen theatres were to have been taken over by Thomas J. Charette, a former partner of Mr. Allen; Simon Beserosky and Zoel Roy. Mr. Allen's properties consist of the Capitol, Comique, Allen's, Orpheum, Casino and Colonial theatres in New Bedford and the American and Princess theatres in Fairhaven. It was reported that the deal would involve $500,000.

Mr. Charette now owns the Eagle and Strand theatres at Oak Bluffs and also a theatre at Onset.

In announcing the deal, Mr. Allen stated that he had made no definite plans for the future, other than that he intended to take a long rest. "After carrying the burden for fourteen years I feel I am entitled to a vacation," Mr. Allen said.

The Reuben Brothers of Springfield have purchased a vacant lot in Athol and plan to erect a business building that will contain a theatre for picture shows.

Well, Jack Magann has a nice little theatre and we extend him best wishes for success. Jack now is the manager of the new Strand in Somerville, which was opened on Washington's Birthday.

Manager Laurence "Buddy" Stuart of the Fenway Theatre in Boston is just as busy as ever. His prologue features are the talk of the movie-going folk of bean town.

Charles J. Cotter of Lynn—of course, every Bay State exhibitor knows this Charlie—has just bought a brick block in Westfield. Mr. Cotter formerly conducted the Strand Theatre in Pittsfield.

Theatrical interests are reported to have their eyes on an excellent location at Tremont and Boylston streets, Boston, as the possible site for a picture theatre. The Masonic Lodge had planned to utilize the location for a new temple.

Attractions at leading photoplay theatres in Boston the week of March 15 were as follows: Loew's State, "Isn't Life Wonderful" and "Daddy's Gone-a-Hunting;" Gordon's Washington Street Olympia, "Playing With Souls," Loew's Orpheum, "The Monster;" Boston Theatre, "Fifth Avenue Models;" Fenway, "The Swan;" Modern and Beacon (twin houses) "The Swan" and "The Last Man on Earth;" Gordon's Scollay Square Olympia, "The Lady;" Tremont Temple, "The Lost World" (seventh week); Bowdoin Square Theatre, "Greed" and "Helen's Babies."

Charles Freeman, brother of John Freeman, manager of the Strand Theatre in Malden, died recently in Florida. Burial was made at Charlestown, Mass.

Fire in the basement caused slight damage in the Strand Theatre in Chelsea. The blaze occurred nearly an hour before the starting time of the show.

Well, well, if here ain't another "lady manager." Miss Formento has charge of the Carey Theatre in Lee and 'tis said she's a shrewd one when it comes to dickering with the bloodhounds of the Boston exchanges. Manageress Formento knows the game from A to Z and keeps her little theatre on the amusement map of Lee all the time.

Chelsea Theatre, Inc., of Boston has been granted a charter of incorporation. The capital is $25,000. The incorporators are: Isadore Katz, Maurice B. Holsberg and Harry M. Sagal, all of Boston.

E. M. Loew has one employe who certainly is busy all the time. Harold Hunt is the man. He is chief projectionist for Mr. Loew's nine theatres and it's up to him to see the projection equipment is in such condition as to put over the right sort of a picture on the screen. Mr. Hunt also is the chief projectionist at E. M. Loew's Capitol in Lynn. Mr. Hunt unearthed a number of slides such as were used in the days of the nickleodeons and also two old single-reelers, and these were used as the basis for "An Old-time Movie Show" presentation at the Capitol the week of March 16.

Now Booking

AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES · HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION

PRODUCERS DISTRIBUTING CORPORATION

Michigan

Detroit had an unusual display of first-run pictures in the various downtown and outskirt houses last week; in fact, all records for the number of first-runs in one week were smashed beyond recognition. From the normal number of five or six the showings jumped to an even ten. This was due to an overflow of feature material held in the various exchanges and the efforts put forth by exchange managers to get their product working in order to realize from the subsequent runs.

The Ferry Field, Regent, Orpheum and Miles—all houses in the Charles H. Miles string, which ordinarily play pictures second run, started the week with new pictures and the results were so good that it is probable that the management will seek out first-run material now wherever it is available. The New Detroit, a dramatic theatre, playing "The Passion Play," a production staged by the Freiburg Players in Freiburg, Germany, also helped bring the number of first-runs up to record proportions.

One of the society events of the Detroit theatrical season was the marriage a few days ago of Claude Cady, prominent Lansing exhibitor, to Miss Ann McGuire of the same city. Mr. Cady, who at one time was president of the Motion Picture Theatre Owners of Michigan, was tendered a banquet at the Wolverine Hotel, Detroit, by H. M. Richey, manager of the exhibitor organization. The ceremony was performed in Detroit and the Cadys are now enjoying a wedding trip through the South.

Several new theatres have opened with the break in winter weather. The new Koppin Theatre, called the Amsterdam, situated at Grand River and Birwood, enjoyed a phenomenal opening business last week. The new Tivoli, Woodward avenue near Church street, was opened last Saturday night. The opening of this house gives Joseph Cosco, the proprietor, a string of four.

Edward C. Beatty, general manager for the Butterfield interests in Detroit, has received word from W. S. Butterfield, who is touring Europe with Mrs. Butterfield, that they have decided to extend their stay and will not arrive in Detroit until early May.

After an extended stay in Florida with his wife and family, John H. Kunsky, head of the Kunsky Enterprises, has returned to Detroit. While in the South, Mr. Kunsky entered his speed boat in the Miami water carnival.

News of the Chicago Theatres

Andrew Karzas, well known operator of the Trainon and the Woodlawn theatres, will build a greater Woodlawn Theatre on the site of the present house on East 63rd street and adjoining property, that when completed will cost about $4,000,000. The projected new structure will be six stories in height, with stores, offices and apartments in addition to the 5,000-seat house. The site will be 275 by 275, giving the new house three street entrances and one alley frontage.

William Levine is at the head of the Schueneman Amusement Company that has been capitalized at $20,000, with offices at 4821 West Irving boulevard.

Burglars looted the home of John Balaban of Balaban & Katz, at 5142 University avenue, last week of several thousand dollars' worth of clothing, jewelry and rugs. Mr. and Mrs. Balaban discovered the loss when they returned home from a visit to the Tivoli.

The boys along Film Row extend their sympathy to Will Gray of the Rex Theatre at Pittsburgh, Ill., who lost his young daughter recently after a short illness. In addition he has been forced to close the house to two nights a week owing to the slack work of the coal miners. The slack work in the mining districts has affected the houses materially and in several instances exhibitors have closed to await better conditions. Last week the Grand at Odin, Ill., and the Moonshine at Wayne City, Ill., were closed.

The Lucille Theatre has been incorporated by Elmer D. Miller, Simon Simansky and Joseph Simansky with a capital of 200 shares of non-par value. The officers of the company are at 752 South Wabash avenue.

H. Mager has been made manager of the Machek's houses at Libertyville, Spring Valley and Depue, Ill.

The Strand Company is planning to build a fourteen-story hotel and a modern movie theatre in Cicero on the northeast corner of Fiftieth avenue at West 22nd street. The house will cater to the employes of the huge Western Electric Company.

W. O. Stevens of Princeton, Ill., has sold the Princess Theatre and will enter another line. Mr. Fox bought out Mr. Stevens' interest. He was in Chicago last week booking pictures.

When a thug attempted to hold up Thelma Nicholson, cashier of the Randolph street entrance to the Randolph Theatre, last Thursday, she kicked the door shut in his face and refused to hand over the money in the cash drawer. The gunman ran around to the front and pointed a revolver at her, but she ducked and pressed an alarm that brought House Manager Bachman to her assistance. The burglar disappeared in the Loop crowd.

Jack and Ben Cooney of the National Theatres circuit are back from a short vacation at Biloxi, Miss.

Vern Langdon, V. T. Lynch and Jack Miller left last week for a short vacation in Florida, leaving Charlie Cassanave to look after the offices of the Lynch Theatres, Inc.

James Coston is reported to have taken over the Grand Theatre on North avenue, formerly owned by Clarence Laudenslager.

Norman Field, general manager of Jones, Linick & Schaefer, has returned from Biloxi, Miss., where he spent his vacation.

A. L. Hainline, owner of the Illinois and Grand, Macomb, Ill., opened his new Illinois Theatre on March 2. It seats 900, all on one floor, and was erected at a cost of $100,000. The old Illinois Theatre, owned by Mr. Hainline, will be remodeled into offices, being one of the few upstairs theatres in the country, having been built in 1873.

The S. J. Gregory Company opened its new LaGrange Theatre last month. The theatre was built by Alexander Dellach and Frank Evans will be managing director. It seats 1,800 and will have three changes a week.

The Peoples Theatre, 47th and Ashland boulevard, is building a large dance hall in the basement. Al P. Lyons is manager of the house.

Jacob Cooper, one of the best known exhibitors of Chicago and for ten years owner of the Twentieth Century Theatre on Roosevelt road, died suddenly last Monday at his home. Mr. Cooper was 44 years of age and leaves a wife and five children.

Polka Brothers have sold the Lorraine Theatre at Hoopeston, Ill., formerly belonging to John R. Thompson, to Orr & McCallum.

William Evans has been made managing director of the new LaGrange Theatre, La Grange, Ill.

RONALD COLEMAN
The likeable First National player

Pittsburgh

There were many exhibitor visitors to Pittsburgh's Film Row during the week of March 9, most of whom attended the Open House Week at the Universal exchange, where they were entertained royally besides having their railroad fare paid to the city. Among the exhibitors who registered at the Universal exchange were:

Paul Thomas, Greensburg; R. C. Pike, Portage; Harry Rachiel, Sharpsburg; J. DeFord, Martinsburg; Theodore Mikalowsky, Masontown; J. Stoll, Monaca; D. Serrarro, Ford City; James Newman, Braddock; William Alexander, City; R. S. Jones, Mt. Washington; C. O. Baird, Portage; Meyer Winograd, Rochester; Robert Johnson, Winburne; C. G. Couch, Carnegie; William Sucatzky, McDonald; James Reed, Byrnedale; Theodore Pincus, Donora; Harry Goldman, Broughton; Bert Logan, Petrolia; Fred Smith, City; Arsene Manant, Carnegie; Virginia Arcuri, East Cannonsburg; Elmer Thomas, Bellevue; H. B. Seemiller, City; J. B. Cox, Mt. Pleasant; Mr. Kauffman, City; N. Braverman, Brookline; N. W. Cherkosly, City; Chris. Trivela, Juniata; Eddy Pearl, Hollidaysburg; Hyman Goldberg, Beaver Falls; Harry Fleishman, City; F. Yakansbowsky, Wilmerding; L. M. Conrad, Johnstown; W. J. Nelson, City; William Hahn, Coalport; Peter Antonopolos, East Pittsburg; William Walker, City; Jacob Kaiser, City; Mr. Johnson, Clearfield; A. Schleisinger, City; A. A. Dagan, Sandy Ridge; Alfred Dagan, Sandy Ridge; Ben Engleberg, City; M. Tauber, City; Oliver Kitchel, Jeannette; Mrs. D. Villa, Herminie; S. A. Gauding, City; Samuel Haimovitz, New Kensington; F. B. Saly, Johnstown; James Retter, California; E. E. Morrison, Boswell; H. Bennett, City; Jacob Richman, City; P. L. Gorris, McKeesport; Joseph L. Delisi, Saltsburg; B. F. Scott, Johnstown; W. W. Wyke, Conemaugh; Seward King, Vestaburg; Ely Goldstein, City; Philip Manino, Madera; William Gray, Monongahela City; Harry Browarsly, City; Larry Jacobs, City; John A. Shimmel, Ramey; J. A. Bailon, Ramey; John Oglietti, Leechburg; S. Middleman, Crafton; B. E. Cupler, Washington; F. L. Farman, Butler; Archie Fineman, City; C. W. Schweer, Seward; George Zeppos, Wheeling; L. M. Jones, Vandergrift; M. Schaffel, New Brighton; M. A. Markley, New Castle; L. Michael, New Castle; T. E. Deere, Washington; Mr. and Mrs. Thomas Kinney, Franklin; Mortimer Strum, Emeigh; Bennett Amdur, City; H. C. Morrison, Mt. Pleasant; Thomas B. Cowan, Donora; Charles Curry, Lowsville, Mrs. H. P. Dawson, Beaver Falls; W. A. Dye, Hundred; Harry R. Wood, Apollo.

The Grand Theatre, Philippi, W. Va., owned and operated by W. E. Nixon, has been sold to D. P. Cubbage of Gassaway. Only the theatre lease and equipment are included in the sale. Mr. Nixon is going on the road with "The Fifth Horseman" for which he has the state rights in five states, Maryland, West Virginia, Ohio, Pennsylvania, and Rhode Island. Mr. Cubbage was formerly in the theatre business at Gassaway.

A charter has been issued at Charleston, W. Va., to the Princess Theatre Company for $10,000. The applicants were: W. F. Triplett, W. H. Boone, R. Snyder, F. J. Potter and P. C. Graney, all of Mt. Hope.

Manager George Shafer of the Court Theatre, Wheeling, has purchased property on South Third street, Steubensville, Ohio, as a site for a new theatre. It has a 124 foot frontage and the purchase price was $85,000. A theatre seating 2,000 is projected.

Now Booking
Florence Vidor
in
"The GIRL of GOLD"
With Malcolm Mac Gregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . : . . . John Ince
Released by
PRODUCERS DISTRIBUTING CORPORATION

San Francisco

A new theatre ordinance legalizing standing room in theatres under certain restrictions has been introduced into the Board of Supervisors, San Francisco, by Supervisor Ralph McLeran, and after having been passed to print has been referred back to the Building Committee. The new measure applies only to Class A buildings and contains the usual prohibition against standing or sitting in aisles on both sides of which regular seats are placed. In all other aisles or passageways theatre owners would be allowed to stand persons, provided a five-foot passage be maintained. Recently the Grand Jury has been investigating the alleged overcrowding of lobbies of picture houses and has caused the existing ordinances to be strictly enforced, causing considerable loss to theatre owners and inconvenience to the public.

In explaining the proposed ordinance Supervisor McLeran reviewed the long-standing controversy between Grand Juries and authorities over the standing of overflow crowds in theatre lobbies.

"The existing laws were adopted before the construction of today's Class A theatres," he said, "and every new Grand Jury investigating the theatre situation causes the arrest of some theatre owner for allowing patrons to stand in the lobby. The case is promptly dismissed in the police court and the practice continues. My ordinance seeks to legalize a practice which continues daily. All the new Class A theatres are built with lobbies inside for waiting patrons to stand."

B. C. Endert of Endert's Theatre, Crescent City, Cal., a visitor at San Francisco, announced that he planned to rebuild this house, wrecked by a recent storm. C. C. Everett of the Palace Theatre, Fallon, Nev., was a recent visitor, as was also Frank Parker of the Lyric Theatre, Modesto, Cal., who returned a short time ago from an eastern trip. Other visitors on Film Row have been Leslie Hables of the Reeljoy Theatre, Kings City, Cal.; Sam DuBois of Dos Palos, Cal.; Gus Johnson of the Star Theatre, Newman, Cal., and Frank Purkett of Fresno, Cal.

The Acme Theatre, 1249 Stockton street, San Francisco, conducted by I. L. Marks and his son Ralph, has been reopened, following the refurnishing and redecorating of the house made necessary by a recent fire. New equipment makes the theatre virtually a new one.

M. E. Sebastian, for three years assistant manager and treasurer of the Golden Gate Theatre, San Francisco, has gone to Los Angeles to affiliate with producing interests.

The Lurie Theatre, Oakland, Cal., operated during the past two years by Louis R. Lurie of San Francisco, under the management of E. A. Brehany, has been purchased by Gabriel Laskin, who has been operating theatres at Houston and Fort Worth, Tex. The transfer will take place May 1.

Los Angeles

Fred Miller, former owner and general manager of the California, Miller and other Los Angeles theatres, has left on an extended tour of the East. He will stop at Detroit, Milwaukee, Chicago, Philadelphia, Washington and New York to see how their presentations compare with the ones he puts on in Los Angeles and Glendale. A large delegation of Los Angeles friends were at the railroad station to bid him farewell.

Miller is building two houses here, the Circle Theatre at Carthay Center, which will seat 2,000, and the Miller Theatre at Figueroa and Santa Barbara.

When the Mission Theatre closed, Jeff Lazarus, of the Grauman's downtown theatres, grabbed up Tense Herbert, the attractive cashier, and put her to work at the Metropolitan. Miss Herbert is the young woman who, when two highwaymen poked their pistols into her face while she was counting up the cash at the Mission, shoved all the money on the floor and rang the alarm gong for assistance. The robbers secured only a trifle more than a dollar.

Mike Gore of the West Coast has appointed Harold Horn manager at the Criterion. Horn has had a wide experience in California.

Sid Grauman celebrated his birthday in true Irish fashion on March 17. A number of his friends honored him with an Irish party at Eddie Brandstatter's well known Hollywood Montmartre Cafe, and it was announced that Sid officially changed his name for the one day to Michael Erin Grauman.

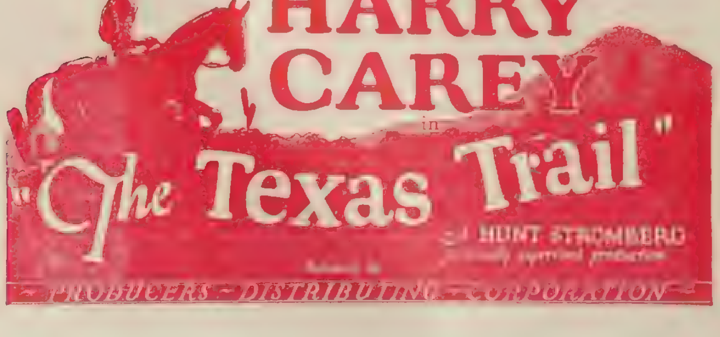
Mark M. Hansen, manager of the Larchmont, will soon start work on increasing the capacity of his house to 1,400. The improvements will include a balcony, and the stage will be remodeled to take care of vaudeville acts each week.

Warner Brothers have given up their lease on Grauman's Rialto and the house went back to Paramount attractions this week. Warner Brothers had been using the Rialto for several months for their first-runs in this territory. Immediately upon giving up the Rialto Sam Warner made a deal to show his first-runs at the Forum.

It is rumored along Film Row that Jack Root, formerly manager at the Mission, will soon take over one of the big Broadway houses. Root will neither admit nor deny it.

Work has been commenced on an $80,000 theatre at Pacific Grove, Cal., for the T. & D. Jr. Enterprises. The house will seat 1,000.

Splendid success is being had with the De Luxe Kiddie Matinees at the U. C. Theatre, Berkeley, Cal., launched recently under the direction of Manager Frank C. Burhans. The program and project is approved and endorsed by the Berkeley Federation of Parent Teachers' Associations and the Congress of Mothers. The children are taken care of by Boy Scouts and a committee of mothers.



Seattle

Ray Grombacher and R. E. Neal make a good team when it comes to exploiting pictures. Hoot Gibson's "Let 'Er Buck" was one of the first features to go into the Casino since the amalgamation. The boys rigged up an old fashioned "hitchin' post" out on the street in front of the house and announced that anyone riding up on horseback and hitching his or her horse to the post would be admitted free to see the picture. The stunt attracted considerable attention.

Hugh McCreedie's new Venetian Theatre, a beautiful house, opened in Portland, Ore., March 12. Quite a bunch of the boys went down from Seattle to offer congratulations and be the guests of Mr. McCreedie at a banquet after the show.

J. A. McGill has announced the opening of his new house in Port Orchard, Wash., for April 18. His opening ceremony will be in conjunction with the dedication of the K. of P. Hall in which his new theatre has been built, and of the new state library. Dedication exercises will be held in the theatre. Hundreds of Knights will be in town, and the Navy Yard Route of steamships has arranged to provide special boat service. Bands from Seattle and Tacoma will be in attendance.

Again the Vaudette, Tacoma, has changed hands. E. C. Wallow, who recently purchased the house, has sold it to J. P. Bertram.

L. J. Wagner will open the Orpheum, Cottonwood, Idaho. John Knott was the former manager.

Easter Sunday has been set for the opening date for G. E. Bessenger's new Madrona Garden Theatre.

Frank Graham and A. F. Cormier, of the Twin Cities Theatre Company, Centralia and Chehalis, Wash., were visitors to Film Row this week.

W. D. Gross, owner of the Coliseum, Katchikan, Alaska, is down again for a few weeks, arranging his summer bookings.

John Hamrick, owner of Blue Mouse theatres in Seattle, Tacoma and Portland and president of the Washington M. P. T. O., was awarded a tribute in the New York Morning Telegraph recently by the publication of an article reviewing his life and telling of the grit and determination that pulled him through to his present success. Mr. Hamrick's history is an interesting one, and was reviewed by Moving Picture World during the days of its "Old Timer's" series. He is a conservative, clear-headed, right-thinking showman, honest and sincere in his efforts, and has earned the esteem of competitors and associates alike. Mr. and Mrs. Hamrick have just left for a trip to California.

Possibilities of Seattle obtaining another circuit of vaudeville are under discussion with the recent activities of the Western Vaudeville Managers Association to include this city in its newly organized coast-to-coast chain of high-class, popular-priced vaudeville. Western branches were established several months ago in San Francisco, Los Angeles, Salt Lake and other large southern cities. It needs only the addition of the Northwest to make it one of the largest circuits in the country. Conrad Holmes, general representative of the association, arrived here last week to facilitate this proposed extension in Seattle and other Northwestern cities.

Maurice Oppenheimer of the Hippodrome, Spokane, has gone to 10 cents admission on a first-run policy.

KENTUCKY THEATRE BURNS

The Cozy Theatre, of New Haven, Ky., was recently burned in a blaze which destroyed the theatre and three other business buildings and a residence. The total fire loss being in the vicinity of $50,000, partly insured.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

BARRIERS BURNED AWAY. Star cast. This picture drew exceptionally well and pleased all who saw it. Pictures from books like "St. Elmo" and this one have unusual drawing powers in small town and rural sections. Tone good. Sunday, yes. Special, no. Audience appeal eighty-five per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

F. B. O.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A pleasing little program picture that will get good money. Tone okay. Sunday, no. Audience appeal eighty per cent. Masses, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

PHANTOM JUSTICE. (6,328 feet). Star, Estelle Taylor. Fair mystery picture. Film in bad shape. Something uncommon for F. B. O. as I find them good people to deal with and their pictures are usually in good shape. Tone good. Sunday, yes. Special, no. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SILENT STRANGER. (5 reels). Star, Fred Thomson. The best of the western type picture. If your patrons like westerns, get this series. Tone okay. Sunday, yes. Special, no. Western audience appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnnie Walker. This is the second run on this picture. Bad weather and roads first time, so I had to get it back. Best yet. Tone good. Sunday, yes. Special, yes. Audience appeal one hundred per cent. Farm and city class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A knockout for a small town. Full of hokum but they certainly eat it up. A great many told me that it was the saddest picture they ever saw. Not all the way through but in spots. Boost it. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A great picture that is worthy of a showing in every theatre in the United States. Many remarked that it was the finest picture ever shown in the town and that is taking in lots of territory. Excellent tone. Sunday, yes. Special, yes. Audience appeal ninety-nine per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

ABRAHAM LINCOLN. (12,045 feet). Star, George Billings. Best picture in past twelve years. Better than "Birth of a Nation" and far ahead of "Covered Wagon." Big business three days. Could have run a week. Tone fair. Sunday, yes. Special, yes. Audience appeal one hundred per cent. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ABRAHAM LINCOLN. (12,045 feet). Star, George Billings. We had a tie-up with the schools. Just made out although roads and weather bad. Picture pleased. George Billings looks and acts just like Lincoln. Tone okay. Sunday, yes. Special, yes. Audience appeal ninety per cent. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

ABRAHAM LINCOLN. (12,045 feet). Star cast. This is a great picture and one that everybody should see. Due to local conditions failed to draw for us. Lost a little money on the picture. If you can tie up with schools, book it and you should clean up. Tone good. Special, yes. Audience appeal one hundred per cent. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

BORN RICH. (7,511 feet). Star cast. Just fair. Town of 9,237. Admission 10-25. Vine Theatre (600 seats), Mt. Vernon, Ohio.

CHRISTINE OF THE HUNGRY HEART. (7,500 feet). Star, Florence Vidor. Nothing extra and patronage only fair. Can't see much excuse for woman changing her mind so much. Would class this as only fair. General class, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. "Classmates" went over with a bang; kept up all week. It was about time Dick was placed in a modern vehicle, as he was about through with our patronage in costume plays. This picture is one hundred per cent. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Here's one that will go over anywhere. Acting of Barthelmess very good. It was some jump from the jungles back to West Point, however. Think they should have done better toward the end. Had good crowds two days. General class, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

CUP OF LIFE. Star, Hobart Bosworth. Played it on Saturday night and it is fast moving enough to please the Saturday patrons. We call it a very good picture. Tone good. Audience appeal good. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

CYTHEREA. (7,400 feet). Star, Alma Rubens. A slow moving drama which did not please here. Acting of cast very good but such stories simply do not go over here. Tone okay. Sunday, yes. Special, no. Poor audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SECRETS. (8,345 feet). Star, Norma Talmadge. One of her best. Went over pretty fair but paid too much for it and took a loss. Tone okay. Sunday, yes. Special, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

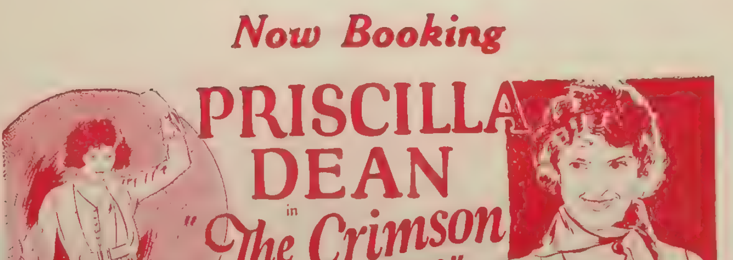
SO BIG. (8,562 feet). Star, Colleen Moore. Opened up real big, but flivvered out towards the end. The flapper crowd knocked it, claiming Colleen was not in right cast. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

TARNISH. (6,821 feet). Star, May McAvoy. A picture that gave excellent satisfaction to the women and drew well. It gives the men a few hearty bumps, but they don't complain. Points out a good moral. First National in this section has become a one hundred per cent organization under the present management. It's one hundred per cent service and merits patronage. Tone good. Sunday, yes. Special, no. Audience appeal seventy-five per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

Fox

HEART BUSTER. (4,500 feet). Star cast. A real picture with a real star and a real director. Tone, good. Sunday, no. Special, no. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

HOODMAN BLIND. Star, David Butler. Print received in bad condition. Many of subtitles short. Bought as a special, played as a special, result, poor attendance. This picture is far from being a special. David Butler has many friends here but many more like this will kill him. Fox made us pay too much for this and several other 1924 "specials." A good print may please as a program picture. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.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by Harvey Gates
with
Ward Crane, Alan Hale, Mitchell Lewis
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IT IS THE LAW. (6,000 feet). Star cast. Exceptionally good program picture, that seemed to please our audience. Had many favorable comments on this one. A very good story that holds interest all the way. Good acting. Tone, okay. Mixed class in small town. Julius Freedman, Family Theatre, Forest City, Pennsylvania.

LAST MAN ON EARTH. Star cast. Excellent good clean comedy. This picture is entirely different and will please everyone. Fox seems to have the pictures this year. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

OH YOU TONY. Star, Tom Mix. Played to four days slightly below Mix average. Good picture. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ROUGHNECK. Star, George O'Brien. This picture has everything. Entertainment value best of any picture in months. George O'Brien getting more popular every day. The advertising accessories are business getters. Tone, okay. Special, yes. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SIX CYLINDER LOVE. (7 reels). Star cast. The poorest excuse I ever saw to be called a feature. Rental asked for this was a crime. No box office attraction, only a program picture. Total loss, no profit. It sure was the bunk. See it first and play it after if you like it. Tone, good. Not suitable for any time. Special, no. No audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TEETH. (6,190 feet). Star, Tom Mix. The best Tom Mix to date. Will please everyone everywhere. The dog and horse are equal to human beings acting. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Metro-Goldwyn

BEAUTY PRIZE. Star, Viola Dana. Fair entertainment and a fair business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BREAD. (6,726 feet). Star, Mae Busch. Good. Pleased one hundred per cent. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

DIXIE HANDICAP. (6,905 feet). Star, Claire Windsor. Fine. One of the best Metro-Goldwyn's shown this year. Book it and advertise strong. Pleased one hundred per cent. Advertising good. Special, yes. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

EXCUSE ME. (5,084 feet). Star, Norma Shearer. A splendid comedy that has at its climax a very thrilling train wreck. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Between Ourselves

A get-together place where we can talk things over

Red Ink usually marks a loss—but here's a chance for you to use it to indicate coming profits:

If your red ink bottle isn't all dried up from disuse (which I hope it is), grab the pen that goes with it and make a big red cross on the back of this issue of Moving Picture World before you file it.

Why? Because it contains the Index to reports that have appeared since the Christmas Issue; and that means an easy way to pick up all the tips on a picture and see whether it will be likely to make you dip your pen into black or red after it's run.

And while it's on your mind, help the other fellow to dry up his red-ink bottle by sending tips. VAN.

JANICE MEREDITH. Star, Marion Davies. Exceptionally good. People who enjoy high class entertainment were very enthusiastic in their praise of the cast, historical correctness and magnificence of the scenes. Tone, good. Sunday, yes. Special, yes. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Considered this quite good but it failed to draw. Business in general was poor on the days I ran it. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

REVELATION. (8,732 feet). Star cast. For us one of the biggest drawing cards of the year. Did big business for two days. Do not run this without advertising it big. Sunday, yes. Special, yes. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

SINNERS IN SILK. (5,750 feet). Star cast. A splendid picture that drew mostly women and pleased one hundred per cent. Acting of Adolph Menjou perfect. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Not half bad. Sunday, no. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

THY NAME IS WOMAN. (9,087 feet). Star, Barbara LaMarr. Very good picture for any class of people. Pleased one hundred per cent. Tone, fine. Sunday, yes. Special, yes. Good audience appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Paramount

BEDROOM WINDOW. (4,550 feet). Star cast. The best mystery drama yet. Pleased almost one hundred per cent. Ably acted and intelligently directed. Tone, good. Sunday. yes. Special, yes. High audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

BLUFF. (6 reels). Star, Agnes Ayres. Good program picture for most anyone. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

BORDER LEGION. (7,908 feet). Star, Antonio Moreno. A good program show. There is a lot of shooting in this show that might prove objectionable to parents with small children. Tone, okay. Special, no. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BORDER LEGION. (7,908 feet). Star, Antonio Moreno. Pretty hard boiled. If they'd shoot more with their cameras and less with their guns it wouldn't look so much like the World War. Tone, doubtful. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. Good picture. Makes splendid Saturday show. Plenty of excitement, tense moments and action. Follows Zane Grey's book in good style. Tone, okay. Sunday, no. Special, no. Audience appeal, ninety-three per cent. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CHANGING HUSBANDS. (6,799 feet). Star cast. A good picture. Tone, bad. Sunday, no. No special. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Fine comedy drama that will keep your patrons in a good humor. About cheapest but one of best of famous forty. Zasu Pitts good. Book it and boost it. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

CODE OF THE SEA. (6,038 feet). Star cast. Used with vaudeville act and got away. Good storm scene. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FEET OF CLAY. (9,746 feet). Star, Rod LaRoque. Regardless what was said about this, I can say it is one of the greatest I have shown. Last two reels, how DeMille pictures death is wonderful. Buy it and boost it. Tone, okay. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FAST SET. (6,965 feet). Star, Betty Compson. Comments were all favorable but the box office receipts were light. It seems to be a fairly pleasing picture but not one to draw business. Tone, okay. Special, no. Fair audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FORBIDDEN PARADISE. (7,000 feet). Star, Pola Negri. This picture didn't have a chance

Now Booking

Interesting Report on Good Stunts

"During New Year's week we played a double program.

"During the day we played 'Dante's Inferno' and each night, starting at 10 o'clock, we played 'The Last Man on Earth.' (Both Fox pictures).

"And I am here to tell you we just knocked them over.

"Fancy having over a thousand people waiting outside to get in your theatre after 10 o'clock at night!

"We played to a tremendous week's business with the two pictures.

" 'Dante's Inferno' is a beautiful picture and seemed to please our large audiences.

" 'The Last Man on Earth' drew big. People, having heard it was quite risque, came by the hundreds, expecting to see—I don't know what!—but they came, and we stood them up at every showing.

"There is really nothing to 'The Last Man on Earth'—it is just a silly, impossible picture—but the customers liked it."—Jean Darnell, Capitol Theatre, Dallas, Texas.

here. Pola Negri is poison to the box office. In addition it is a darn foreign costume picture. The reports said it was extra good so I boosted it big, built a special lobby, and advertised the other stars going easy on Pola but the people couldn't be fooled. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MISS BLUEBEARD. (6,455 feet). Star, Bebe Daniels. This good farce comedy drama pleased a Saturday crowd of mixed patrons. I used a two reel comedy to start show with as patrons should be in at start to get it properly. Tone, okay. Sunday, yes. Special, no. General audience appeal. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

NORTH OF 36. (7,908 feet). Star cast. Good picture but did not compare to "The Covered Wagon" either in box office receipts or in the favorable comments of my patrons. Tone okay. Sunday, yes. Special, yes. Good audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. This is a very delightful comedy. Torrence always pleases our patrons. Wish we could get more like this one. Good audience appeal. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

SHADOWS OF PARIS. (6,549 feet). Star cast. A very good feature. Worth seeing and pleased the patrons. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. A picture crammed with thrills and action. An ideal small town picture. The scenes showing the American Navy in action will get the crowd. Acting of entire cast very good. Tone okay. Sunday, yes. Special, no. Good audience appeal. Town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TOP OF THE WORLD. (7,167 feet). Star cast. One of the good ones. Anna Q. Nilsson at her best and James Kirkwood in a great dual role. Story has audience appeal, and while at times is inconsistent, that does not hurt it. Several good scenes in it, particularly one with an injured knee. Flood scenes extra fine. Double photography best ever. Tone fair. Special, yes. Audience appeal A-1. General class, city of 16,000. Admission forty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Pathe

CALL OF THE WILD. (5 reels). Star, Buck (dog). This picture follows the book as close as any I have ever seen. My patrons remarked particularly about this. The dog was good, but not quite fast enough. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WHITE SHEEP. (5 reels). Star, Glen Tyron. The women didn't like it. The men and kids did. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Producers' Dist. Corp.

FLAMING FORTIES. Star, Harry Carey. Another good one for Carey. Can't say anything but good for these pictures. And unlike a great many westerns, they have real stories to work from. Tone, good. Sunday, yes. Special, no. Audience appeal, 75 per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. Nothing to this one. A little action but nothing to rave about. Will do if you can buy it right. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (180 seats), Piqua, Ohio.

HOUSE OF YOUTH. Star cast. Pretty jazzy at the start and too much weeping in the middle and a happy ending. Run it when the "gud" folks are away. Tone, doubtful. Sunday, no. Special, no. Appeal, depends on class. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

NOT ONE TO SPARE. (5 reels). Star cast. Nothing to this one, too tame for almost any moving picture audience, would be all right to run for a Sunday School class but folks that go to picture shows want more action. The sentiment was there and it was well acted but it was not what they want. Tone, good. Sunday, yes. Spécial, no. Poor audience appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

United Artists

ORPHANS OF THE STORM. (12,400 feet). Star, Lillian Gish. A very good picture produced on a lavish scale. Bought at a fair price. Raised admission on this with many good comments from patrons. Tone, okay. Sunday, yes. Special, yes. Very good audience appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

THROUGH THE BACK DOOR. Star, Mary Pickford. An old but fine picture. An excellent story that appeals to all. Tone, good. Sunday, yes. Audience appeal, very good. Town and rural class town of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Universal

OH DOCTOR. Star, Reginald Denny. Good comedy picture but not as good as his previous ones. Good attendance. Railroad class and miners. Giles Master, Strand Theatre, Gallup, New Mexico.

RIDE FOR YOUR LIFE. (5,510 feet). Star, Hoot Gibson. A production that will suit Gibson fans. We played a Sportlight and a Gump comedy with this, which made a good program. Tone, good. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Town and rural class town of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. The Hoxie fans will enjoy this. Eastern-western comedy drama, the story of which is none too plausible. Tone, fair. Not suitable for Sunday. Special, no. Audience appeal, seventy-five per cent. Town and rural class town of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Good western picture. They certainly fall for "Hoot" and, personally, I like him, too. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

RIDIN' PRETTY. Star, William Desmond. A good comedy western with a little of everything. Will go where they like good comedy drama. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (180 seats), Piqua, Ohio.

SIGNAL TOWER. (6,714 feet). Star cast. A very "meller" melodrama that would have done well in our other house, but not in this one. Tone, okay. Sunday, rough. No special. Fair appeal. Better classes city of

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GILBERT HEYFRON presents

A RENAUD HOFFMAN picturization

"Private Affairs"

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14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Vitagraph

LITTLE WILDCAT. Star, Alice Calhoun. Very good picture which pleased a holiday crowd. Some said it was her best picture. Tone, fine. Sunday, yes. Special, no. Audience appeal, one hundred per cent. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MY MAN. (6,800 feet). Star, Patsy Ruth Miller. An extraordinary pleasing program picture that will pull. Tone, good. Sunday, yes. Audience appeal, eighty-eight per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

Warner Bros.

NARROW STREET. Star, Matt Moore. One of those clean comedy features which always pulls a crowd and satisfies them when they come. If we could get enough of these and keep away from the bedroom stuff we could soon throw our flivvers in the bay and get a car. Residenital class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

THIS WOMAN. (7,000 feet). Star cast. Very good program picture. Tone, all right. Sunday, yes. Special, no. Audience appeal, ninety per cent. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MADGE BELLAMY

Fox star, is more beautiful than ever, according to her latest photograph.

Independent

SELL 'EM COWBOY. (State Right). Star, Dick Hatton. Can't get this fellow over with my people, and don't run any more of them. Sunday, no. Special, no. Audience appeal, good. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SURGING SEAS. (State Right). Star, Charles Hutchison. (4,700 feet) Good. Ran Saturday to big business. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

WALLOPING WALLACE. (Artclass). Star, Buddy Roosevelt. Anybody that likes a western with plenty of action, why here is what they are looking for. Starts with action and ends with it. Tone, good. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (180 seats), Piqua, Ohio.

WESTERN VENGEANCE. (State Right). Star, Franklin Farnum. Just a fair western, the worst Farnum that I have run, but it is not bad. Not enough action for a Farnum. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

Straight From the Shoulder Index

Reports Published During January, February, March

This Index gives the titles, arranged alphabetically under company headings, of pictures on which exhibitors have reported during the term specified. The dates following the titles refer to the issues in which these reports appeared. Independent productions are listed alphabetically, but not by companies. Owing to the impossibility of securing complete footage data the footage which was formerly given in these Indexes has been omitted. Published at the end of each three months, the Index is cumulative for every six-month period—viz., the next Index will be complete from January to June, inclusive.

Associated Exhibitors

Barriers Burned Away. Feb. 21.
Broadway Broke. Feb. 28.
Cause for Divorce. Jan. 24.
Common Law. Jan. 31-Feb. 28.
Cricket on the Hearth. Jan. 31.
Daughters of Today. Jan. 17-Feb. 28.
Defying Destiny. Jan. 17-Jan. 31-Feb. 28-Mar. 7.
East of Broadway. Jan. 31-Feb. 21.
Going Up. Jan. 24-Jan. 31-Mar. 14-Mar. 21.
Grubstake. Jan. 3.
Harbor Lights. Jan. 31.
Lone Wolf. Jan. 3-Jan. 31.
Never Say Die. Jan. 24-Feb. 14-Feb. 21-Mar. 21.
Now or Never. Feb. 21.
Price of a Party. Mar. 7.
Racing Luck. Jan. 31-Feb. 7-Mar. 7.
Sixth Commandment. Mar. 14.
Spitfire. Jan. 31-Mar. 7.
Three Miles Out. Jan. 3-Jan. 17.
Twenty Dollars a Week. Jan. 17-Feb. 14.
Unseen Hands. Jan. 10-Jan. 31.
When a Girl Loves. Jan. 10-Jan. 31.
White Shadows. Feb. 7-Mar. 14.
Wife in Name Only. Jan. 31-Feb. 14.
Woman to Woman. Jan. 10-Jan. 24-Feb. 28.
Yankee Consul. Jan. 10-Jan. 31-Feb. 7-Mar. 14-Mar. 21.

F. B. O.

After the Ball. Jan. 3-Feb. 7-Feb. 21.
Air Hawk. Feb. 7-Feb. 28-Mar. 14.
American Manners. Jan 3-Jan. 31-Feb. 14-Feb. 21-Feb. 28.
Beloved Vagabond. Jan. 24-Feb. 21.
Blow Your Own Horn. Jan. 17-Feb. 14.
Broken Laws. Feb. 21-Mar. 21.
Can a Woman Love Twice? Jan. 10.
Canyon of the Fools. Feb. 7.
Cheap Kisses. Feb. 7-Feb. 14.
Cloud Rider. Mar. 14.
Crashing Thru. Jan. 10.
Damaged Hearts. Mar. 7.
Danger Line. Jan. 3.
Dangerous Coward. Jan. 31-Feb. 14-Mar. 21.
Dangerous Flirt. Jan. 31.
Daytime Wives. Feb. 21.
Desert Driven. Feb. 28.
Desert Sheik. Jan. 24.
Fighting Sap. Dec. 27-Jan. 17.-Jan. 31-Mar. 7-Mar. 21.
Flaming Spurs. Feb. 21-Mar. 7.
Flying Dutchman. Feb. 7.
Fools in the Dark. Jan. 31-Feb. 7-Feb. 21-Mar. 7.
Galloping Gallagher. Dec. 27-Jan. 31-Feb. 7-Feb. 14-Mar. 7.
Girl of the Limberlost. Jan. 3-Jan. 17-Jan. 31-Feb. 7.
His Forgotten Wife. Jan. 31.
In Fast Company. Feb. 7-Mar. 7.
Judgment of the Storm. Jan. 3-Jan. 17.
Laughing at Danger. Feb. 7-Mar. 7.
Life's Greatest Game. Jan. 31-Feb. 7.
Lights Out. Jan. 10-Jan. 31-Feb. 7-Feb. 28-Mar. 7-Mar. 14.
Love Pirate. Jan. 17-Feb. 14-Mar. 14.
Lullaby. Jan. 10-Feb. 7-Mar. 14.
Mailman. Jan 31-Feb. 7-Mar. 21.
Mask of Lopez. Dec. 27-Jan. 3-Jan. 10-Jan. 31-Feb. 7-Feb. 14-Feb. 28.
Messalina. Feb. 14.
Mickey. Jan. 31.
Millionaire Cowboy. Jan. 17-Jan. 31-Feb. 14-Feb. 21-Mar. 7.
Mysterious Witness. Mar. 7.
Neglected Women. Mar. 21.
No-Gun Man. Jan. 24-Feb. 28-Mar. 7-Mar. 21.
North of Nevada. Jan. 10-Jan. 17-Feb. 14-Mar. 21.
On the Stroke of Three. Jan. 31.
On Time. Jan. 10-Feb. 14.

Now Booking

BETTY COMPSON

One of the beauties of the screen, is playing in Paramount pictures.

Silent Stranger. Jan. 10-Jan. 17-Feb. 14-Feb. 21-Feb. 28.
Spirit of the U. S. A. Jan. 3-Jan. 10-Jan. 17-Jan. 31-Feb. 21-Mar. 7-Mar. 14.
Stepping Lively. Jan. 24-Feb. 14-Mar. 14.
Swords and the Woman. Jan. 17.
Thelma. Jan. 17.
There's Millions in It. Mar. 21.
Third Alarm. Feb. 21-Mar. 21.
Thundering Hoofs. Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Mar. 7-Mar. 14.
Trigger Fingers. Feb. 14-Mar. 7-Mar. 21.
Unknown Purple. Feb. 14.
Untamed Youth. Jan. 31.
Up and At 'Em. Feb. 7.
Vanity's Price. Jan. 3-Jan. 17-Feb. 7.
Westbound Limited. Jan. 24.
White Sin. Jan. 31.
Woman Who Sinned. Jan. 10-Jan. 17.
Yankee Madness. Jan. 24.
Youth and Adventure. Mar. 21.

First National

Abraham Lincoln. Feb. 28-Mar. 7-Mar. 14.
Ashes of Vengeance. Jan. 24-Jan. 31.
Bad Man. Dec. 27-Jan. 17-Feb. 28.
Black Oxen. Mar. 14.
Bob Hampton of Placer. Jan. 10.
Bond Boy. Dec. 27.
Born Rich. Jan. 24.
Boy of Mine. Dec. 27-Jan. 24-Feb. 21-Mar. 7-Mar. 14.
Brass Bottle. Feb. 14.
Brawn of the North. Feb. 28.
Chastity. Jan. 17.
Children of the Dust, Feb. 7.
Circus Days. Jan. 3-Jan. 24.
Classmates. Jan. 3-Feb. 7-Feb. 28-Mar. 7-Mar. 14-Mar. 21.
Crossroads of New York. Mar. 7.
Cytherea. Jan. 17-Feb. 14.
Daddy. Feb. 7.
Dangerous Age. Feb. 28.
Dangerous Maid. Jan. 3.
East is West. Feb. 14.
Enchanted Cottage. Jan. 3-Jan. 10-Jan. 24-Jan. 31.
Eternal City. Jan. 10-Feb. 21.
Eternal Flame. Feb. 7.
Fighting Blade. Jan. 24.
Flaming Youth. Jan. 17-Feb. 28.
Flirting With Love. Jan. 10-Jan. 24-Mar. 14.
Flowing Gold. Jan. 10-Jan. 17-Jan. 24- Feb. 14.
Fools First. Jan. 24.
For Sale. Jan. 24.
Fury. Mar. 14.
Galloping Fish. Jan. 24-Mar. 7-Mar. 21.
Girl in the Limousine. Feb. 28.
Goldfish. Jan. 3-Jan. 17-Feb. 7-Mar. 7.
Her Night of Romance. Feb. 14-Mar. 7.
Her Reputation. Dec. 27.
Her Temporary Husband. Jan. 24-Jan. 31-Feb. 14-Feb. 28-Mar. 7.
Hottentot. Feb. 7-Feb. 28.
Huntress. Feb. 7-Feb. 14-Mar. 14.
Husbands and Lovers. Jan. 3-Feb. 28-Mar. 14.
Idle Tongues. Mar. 7.
In Every Woman's Life. Jan. 3-Feb. 21-Feb. 28.
In Hollywood With Potash and Perlmutter. Jan. 3-Jan. 17-Feb. 7-Feb. 21.
Isle of Lost Ships. Feb. 7.
Jealous Husbands. Jan. 31-Mar. 14.
Kid. Jan. 3.
Kindred of the Dust. Mar. 14.
Lilies of the Field. Jan. 10-Jan. 31-Feb. 7-Feb. 14-Mar. 7.
Love Master. Dec. 27-Jan. 31-Feb. 7.
Love's Wilderness. Mar. 21.
Madonna of the Streets. Jan. 3-Jan. 31-Feb. 28-Mar. 14.
Marriage Cheat. Jan. 31-Feb. 14-Feb. 21.
Meanest Man in the World. Dec. 27-Jan. 10-Jan. 31-Feb. 14.
Minnie. Mar. 14-Mar. 21.
Money, Money, Money. Feb. 7.
Nomads of the North. Jan. 3.
Old Swimmin' Hole. Jan. 10.
Oliver Twist. Jan. 10-Mar. 7.
One Clear Call. Jan. 17.
Only Woman. Jan. 3-Jan. 31-Feb. 14.
Painted People. Dec. 27-Jan. 31.
Penrod and Sam. Jan. 31-Feb. 7.
Perfect Flapper. Jan. 10-Jan. 31-Feb. 7-Feb. 28.
Polly of the Follies. Jan. 17.
Potash and Perlmutter. Feb. 7.
River's End. Jan. 3.
Sandra. Mar. 21.
Sea Hawk. Feb. 7-Feb. 14-Mar. 7-Mar. 14.
Sea Lion. Mar. 14.
Secrets. Jan. 3-Jan. 24-Feb. 7-Feb. 21.
Self-Made Failure. Jan. 31-Feb. 14.
Seventh Day. Jan. 3.
Silent Watcher. Jan. 3.
Single Wives. Mar. 7.
Slander the Woman. Dec. 27.
Slippy McGee. Mar. 14.
Smilin' Thru. Feb. 14.
So Big. Feb. 28-Mar. 7.
Song of Love. Jan. 31.
Sonny. Feb. 7-Feb. 14.
Son of the Sahara. Jan. 17-Feb. 21.
Sundown. Jan. 3-Mar. 21.
Tarnish. Jan. 31-Feb. 21.
Those Who Dance. Feb. 21-Mar. 21.
Thundergate. Mar. 21.
Tol'able David. Feb. 7-Feb. 14.
Torment. Jan. 31-Feb. 21.
Trouble. Dec. 27-Feb. 14.
Twenty-one. Feb. 28-Mar. 21.
Wandering Daughters. Jan. 24-Mar. 21.
Wanters. Feb. 14.
What a Wife Learned. Mar. 7.
When a Man's a Man. Dec. 27-Jan. 24-Jan. 31-Feb. 14-Mar. 7.
White Lily. Jan. 24.
White Moth. Jan. 10-Feb. 7-Feb. 21.
Why Men Leave Home. Dec. 27-Jan. 17-Jan. 24-Mar. 7.
Within the Law. Jan. 24-Mar. 21.
Woman Conquers. Feb. 7.
Woman on the Jury. Jan. 10-Jan. 24-Mar. 21.

Fox

Against All Odds. Feb. 28-Mar. 14.
Alias the Night Wind. Dec. 27.

Sigrid Holmquist in Vitagraph's "School For Wives," a Victor Hugo Halperin production

Arabia. Jan. 3.
Arizona Express. Jan. 17-Jan. 24-Feb. 21.
Big Dan. Dec. 27.
Blizzard. Jan. 10-Jan. 24.
Cameo Kirby. Dec. 27-Mar. 14.
Circus Cowboy. Dec. 27-Jan. 3-Jan. 10-Feb. 7-Feb. 14-Feb. 21-Mar. 14.
Cupid's Fireman. Dec. 27-Feb. 21-Mar. 21.
Cyclone Rider. Mar. 7.
Dancers. Feb. 21.
Darwin Was Right. Jan. 24-Feb. 21.
Deadwood Coach. Feb. 21.
Desert Outlaw. Jan. 24.
Does It Pay? Feb. 7.
Eleventh Hour. Dec. 27-Feb. 14.
End of the Trail. Jan. 31.
Eyes of the Forest. Jan. 3-Jan. 17-Mar. 14.
Exiles. Jan. 3.
Face on the Barroom Floor. Dec. 27.
Friendly Husband. Dec. 27.
Governor's Lady. Mar. 7.
Gunfighter. Dec. 27.
Heart Buster. Jan. 10-Mar. 14.
Hearts of Oak. Feb. 21.
Hell's Hole. Jan. 31-Feb. 7.
Honor Among Men. Mar. 14.
If Winter Comes. Dec. 27-Jan. 10-Jan. 24.
In Love With Love. Mar. 7.
It is the Law. Jan. 10-Mar. 7-Mar. 14.
Just Off Broadway. Dec. 27-Jan. 10-Mar. 14.
Kentucky Days. Jan. 10.
Ladies to Board. Feb. 28.
Last of the Duanes. Jan. 24-Feb. 28-Mar. 7-Mar. 21.
Lone Chance. Feb. 21-Mar. 14.
Lone Star Ranger. Dec. 27-Feb. 7.
Love Letters. Jan. 3-Mar. 7-Mar. 21.
Man's Mate. Jan. 31.
Man Who Came Back. Feb. 21-Mar. 21.
Man Who Played Square. Mar. 7.
Mile-a-Minute Romeo. Jan. 3-Jan. 10-Feb. 7-Feb. 14.
Net. Mar. 7.

Now Booking

HARRY CAREY
in
"Silent Sanderson"
Directed by Scott R. Dunlap
A Hunt Stromberg
personally supervised production
Released by
- PRODUCERS - DISTRIBUTING - CORPORATION -

No Mother to Guide Her. Jan. 10.
North of Hudson Bay. Jan. 10-Mar. 7-Mar. 14.
Not a Drum Was Heard. Jan. 10.
Oh, You Tony. Mar. 21.
Painted Lady. Feb. 21-Mar. 7-Mar. 14-Mar. 21.
Plunderer. Feb. 7-Mar. 21.
Romance Ranch. Mar. 14.
St. Elmo. Jan. 3-Jan. 24-Feb. 14.
Shadow of the East. Jan. 10-Feb. 14-Feb. 21.
Shepherd King. Jan. 24-Feb. 21.
Silent Command. Jan. 3-Jan. 10-Feb. 7.
Soft Boiled. Jan. 10-Jan. 24-Feb. 7.
South Sea Love. Jan. 3-Feb. 21-Mar. 21.
Teeth. Mar. 7-Mar. 21.
Temple of Venus. Feb. 14.
That French Lady. Mar. 21.
This Freedom. Jan. 10-Feb. 7.
Town That Forgot God. Mar. 21.
Trouble Shooter. Jan. 3-Jan. 10-Feb. 14-Feb. 28.
Troubles of a Bride. Mar. 7.
Vagabond Trail. Jan. 17-Jan. 24.
Western Luck. Jan. 24-Feb. 14-Mar. 21.
When Odds Are Even. Dec. 27-Mar. 21.
Winner Take All. Feb. 7-Mar. 21.
Wolf Man. Mar. 21.
You Can't Get Away With It. Jan. 17.

Metro-Goldwyn

Along Came Ruth. Jan. 3-Jan. 10.
Arab. Dec. 27-Jan. 3-Feb. 7-Mar. 14.
Bandolero. Jan. 3-Jan. 24-Feb. 7.
Beauty Prize. Feb. 7.
Boy of Flanders. Dec. 27-Jan. 3-Jan. 10-Mar. 7.
Bread. Feb. 7.
Broken Barriers. Jan. 3-Feb. 7.
Broken Chains. Dec. 27.
Chu-Chin-Chow. Feb. 28.
Circe, the Enchantress. Feb. 7.
Cordelia, the Magnificent. Jan. 17.
Day of Faith. Jan. 3-Mar. 7.
Desire. Jan. 3-Feb. 28.
Dixie Handicap. Mar. 7.
Don't Doubt Your Hsuband. Jan. 17-Jan. 24-Jan. 31.
Eagle's Feather. Dec. 27-Feb. 14.
Eternal Struggle. Feb. 7-Mar. 7.
Fashion Row. Feb. 21.
Fog. Mar. 14.
French Doll. Dec. 27.
Great White Way. Dec. 27-Jan. 17-Feb. 7.
Green Goddess. Jan. 24.
Half-a-Dollar Bill. Jan. 24.
Happiness. Jan. 17.
Heart Bandit. Jan. 17-Jan. 24.
Held to Answer. Jan. 10-Feb. 14-Mar. 21.
He Who Gets Slapped. Feb. 7-Feb. 14-Mar. 14.
His Back Against the Wall. Jan. 10.
His Hour. Jan. 10-Jan. 24-Feb. 14-Feb. 28-Mar. 21.
In the Palace of the King. Feb. 14.
Little Old New York. Jan. 17-Feb. 14-Mar. 7-Mar. 14.
Little Robinson Crusoe. Jan. 3-Jan. 10-Jan. 24-Feb. 7-Feb. 14-Feb. 21.
Long Live the King. Jan. 10-Jan. 24-Feb. 7-Feb. 14.
Mademoiselle Midnight. Jan. 17-Jan. 24-Feb. 7.

The dependable tips listed in this Index were sent by exhibitors.

These exhibitors volunteer their time and experience for the sake of better bookings—for you!

It's only fair to give them some proof that you appreciate their unselfish expenditure of time and effort.

Send tips every week.

EXHBIITORS COUNT ON YOU!

Married Flirts. Jan. 24-Feb. 28-Mar. 7.
Name the Man. Jan. 3-Feb. 21.
Navigator. Jan. 17-Feb. 28-Mar. 7.
Nellie, the Beautiful Cloak Model. Jan. 17-Jan. 24-Mar. 7.
One Night in Rome. Jan. 17.
Our Hospitality. Jan. 24-Feb. 14.
Pleasure Mad. Jan. 17-Feb. 14.
Quincy Adams Sawyer. Jan. 10.
Recoil. Feb. 7-Feb. 14-Feb. 21-Mar. 7.
Red Lights. Jan. 10-Feb. 21.
Red Lily. Feb. 7-Mar. 21.
Rejected Woman. Jan. 3-Jan. 17.
Rendezvous. Feb. 21-Mar. 14.
Reno. Jan. 24.
Revelation. Jan. 10-Mar. 21.
Rouged Lips. Feb. 21-Mar. 7.
Scaramouche. Jan. 10-Jan. 24-Feb. 7.
Sherlock, Jr. Jan. 3-Jan. 10-Mar. 7-Mar. 14-Mar. 21.
Shooting of Dan McGrew. Jan. 31-Feb. 7-Feb. 14-Feb. 28.
Silent Accuser. Jan. 10-Feb. 14.
Sinners in Silk. Jan. 10-Feb. 7-Feb. 14.
Six Days. Jan. 3.
Snob. Feb. 28-Mar. 7.
Social Code. Jan. 24.
Spoilers. Jan. 31.
Steadfast Heart. Feb. 7.
Strangers of the Night. Jan. 24-Feb. 7.
Success. Jan. 24.
Three Ages. Jan. 10-Feb. 28.
Three Weeks. Jan. 17-Jan. 31-Mar. 7-Mar. 14.
Three Wise Fools. Jan. 17.
Through the Dark. Jan. 24-Jan. 31-Mar. 21.
Thy Name is Woman. Jan. 24-Feb. 14-Feb. 21.
Trailing African Wild Animals. Jan. 3.
Trifling Women. Jan. 10.
True as Steel. Jan. 10-Jan. 17-Mar. 7.
Under the Red Robe. Jan. 31.
Uninvited Guest. Jan. 17-Jan. 31.
Unseeing Eyes. Jan. 31-Mar. 21.
Where the Pavement Ends. Jan. 3.
White Sister. Jan. 3-Jan. 10-Jan. 31.
Wife's Romance. Feb. 14.
Wild Oranges. Jan. 17-Mar. 21.
Wine of Youth. Feb. 14.
Women Who Give. Jan. 24-Jan. 31-Feb. 14-Mar. 7-Mar. 21.
Yolanda. Feb. 28-Mar. 7.
Your Friend and Mine. Jan. 24.

Paramount

Alaskan. Jan. 24-Jan. 31-Feb. 7-Feb. 14-Mar. 7-Mar. 14-Mar. 21.
A Man Must Live. Jan. 24-Feb. 14-Feb. 21-Mar. 7-Mar. 14.
Argentine Love. Jan. 24-Jan. 31-Feb. 21-Mar. 21.
Back Home and Broke. Dec. 27-Jan. 3.
Bedroom Window. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 21.
Big Brother. Jan. 3-Jan. 31-Feb. 14.
Bluff. Jan. 31.
Border Legion. Dec. 27-Jan. 3-Jan. 24-Feb. 21-Feb. 28-Mar. 7.
Breaking Point. Jan. 31-Feb. 14.
Call of the Canyon. Jan. 3-Feb. 7-Feb. 14.
Changing Husbands. Jan. 31-Feb. 7-Feb. 14-Feb. 21- Feb. 28-Mar. 7- Mar. 21.
Cheat. Mar. 21.
Children of Jazz. Jan. 3.
City That Never Sleeps. Jan. 3-Jan. 31-Feb. 14.
Clarence. Jan. 3.
Code of the Sea. Jan. 3-Jan. 17-Jan. 31-Feb. 7-Feb. 14-Feb. 28-Mar. 7.
Coming Through. Mar. 21.
Confidence Man. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28.
Covered Wagon. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 28-Mar. 21.
Cowboy and the Lady. Jan. 3.
Dangerous Money. Dec. 27-Jan. 3-Jan. 17-Jan. 31-Mar. 21.
Daughter of Luxury. Feb. 14.
Devil's Cargo. Mar. 21.
Don't Call It Love. Mar. 21.
East of Suez. Feb. 21-Feb. 28-Mar. 7-Mar. 21.
Ebb Tide. Jan. 3.
Empty Hands. Jan. 17-Jan. 31-Mar. 7.
Enemy Sex. Jan. 17-Jan. 31-Feb. 7-Feb. 21-Mar. 21.
Exciters. Jan. 17.
Fair Week. Jan. 3-Jan. 17-Feb. 28.
Fast Set. Jan. 3-Jan. 31.
Feet of Clay. Jan. 17-Jan. 31-Feb. 7-Feb. 14-Feb. 28-Mar. 7-Mar. 21.
Female. Jan. 17-Jan. 24.
Fighting Coward. Jan. 17-Feb. 21-Feb. 28.
Flaming Barriers. Jan. 17-Feb. 28.
Footlights. Jan. 3.
Forbidden Paradise. Jan. 10-Jan. 17-Jan. 31-Feb. 28-Mar. 21.
Forty Winks. Mar. 7.
Garden of Weeds. Jan. 10-Jan. 24-Jan. 31-Feb. 14-Mar. 21.
Gentleman of Leisure. Mar. 7.
Go-Getter. Jan. 10-Jan. 31.
Golden Bed. Mar. 7.
Guilty One. Jan. 10-Jan. 17-Mar. 21.
Her Gilded Cage. Jan. 10.
Heritage of the Desert. Jan. 10-Feb. 14-Mar. 21.
Her Love Story. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 21-Mar. 21.
His Children's Children. Feb. 28.
Hollywood. Jan. 3-Jan. 24-Feb. 14.
Homeward Bound. Feb. 21.
Humming Bird. Feb. 28.
Icebound. Jan. 3-Jan. 24-Feb. 14.
If You Believe It, It's So. Jan. 10.
Kick In. Feb. 28.
Law of the Lawless. Jan. 17-Mar. 7.
Light That Failed. Feb. 14.
Lily of the Dust. Jan. 24-Feb. 14-Feb. 21-Mar. 7-Mar. 21.
Locked Doors. Jan. 24-Feb. 7-Feb. 21-Mar. 7-Mar. 21.
Making a Man. Mar. 21.
Manhandled. Jan. 10-Jan. 17-Jan. 31-Feb. 14-Feb. 21-Feb. 28-Mar. 21.
Manhattan. Jan. 3-Jan. 17-Jan. 24-Feb. 14-Mar. 7-Mar. 21.
Man Who Fights Alone. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 21.
Man Who Saw Tomorrow. Jan. 10.
Men. Feb. 14.
Merton of the Movies. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 28-Mar. 21.
Miss Bluebeard. Feb. 14.
Missing Millions. Mar. 7.
Monsieur Beaucaire. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 21-Mar. 14.
Moral Sinner. Feb. 14.
My American Wife. Jan. 3-Jan. 10.
Next Corner. Jan. 17-Feb. 14-Feb. 28.
Nobody's Money. Jan. 10-Jan. 24.
North of 36. Jan. 3-Jan. 17-Jan. 24-Feb. 21-Mar. 7-Mar. 14.

Now Booking

Open All Night. Jan. 24-Feb. 7-Feb. 21-Feb. 28-Mar. 7.
Peter Pan. Jan. 31-Feb. 21-Feb. 28-Mar. 7-Mar. 14-Mar. 21.
Peter the Great. Feb. 14.
Pied Piper Malone. Dec. 27-Jan. 3-Feb. 21.
Pink Gods. Jan. 10.
Pride of Palomar. Jan. 10-Mar. 7.
Purple Highway. Jan. 10-Feb. 21.
Racing Hearts. Feb. 21.
Sainted Devil. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Feb. 14-Feb. 21-Feb. 28-Mar. 14.
Salomy Jane. Feb. 21-Feb. 28.
Shadows of Paris. Jan. 3-Jan. 10.
Sideshow of Life. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Feb. 14-Feb. 21-Feb. 28-Mar. 14.
Singer Jim McKee. Feb. 21.
Sinners in Heaven. Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 21-Mar. 7.
Sixty Cents an Hour. Jan. 3.
Society Scandal. Jan. 10-Jan. 17-Jan. 24-Feb. 21.
Spanish Dancer. Jan. 10-Feb. 21-Feb. 28.
Stephen Steps Out. Jan. 10.
Story Without a Name. Jan. 10-Jan. 31-Feb. 28.
Stranger. Jan. 17-Mar. 7.
Ten Commandments. Feb. 21.
Three Live Ghosts. Feb. 14.
Three Word Brand. Jan. 10.
Tiger Love. Jan. 10-Jan. 24.
To Have and to Hold. Dec. 27-Jan. 3.
Tomorrow's Love. Feb. 28.
Tongues of Flame. Jan. 31-Feb. 7-Feb. 21.
To the Ladies. Jan. 31-Feb. 21-Feb. 28.
To the Last Man. Jan. 24-Mar. 7.
Triumph. Dec. 27-Jan. 3-Jan. 10-Feb. 7-Feb. 21-Mar. 14.
Unguarded Women. Jan. 24-Jan. 31.
Wages of Virtue. Jan. 10-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28.
Wanderer of the Wasteland. Dec. 27-Jan. 3-Jan. 24-Feb. 7-Feb. 28.
West of the Water Tower. Mar. 7-Mar. 14.
When Knighthood Was in Flower. Feb. 7.
While Satan Sleeps. Jan. 17.
Wild Bill Hickok. Feb. 7.
Woman Proof. Feb. 7.
Woman With Four Faces. Dec. 27.
Worldly Goods. Jan. 10-Jan. 31-Feb. 21.
Young Rajah. Mar. 14.

Pathe

Battling Orioles. Jan. 10-Jan. 24-Feb. 28.
Call of the Wild. Jan. 10-Jan. 17.
Chronicles of America. Jan. 3-Jan. 24-Feb. 7.
Dr. Jack. Jan. 3-Jan. 10-Feb. 14.
Dynamite Smith. Feb. 28-Mar. 7-Mar. 14-Mar. 21.
Girl Shy. Dec. 27-Jan. 10-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28-Mar. 21.
Grandma's Boy. Jan. 10.
Hot Water. Jan. 24-Feb. 14-Feb. 21-Feb. 28.
King of Wild Horses. Jan. 3-Jan. 10-Jan. 17-Feb. 14-Feb. 28.
Nanook of the North. Feb. 14.
Safety Last. Jan. 3-Feb. 28-Mar. 21.
Way of a Man. Jan. 17.
Why Worry? Jan. 3-Jan. 17-Jan. 24-Feb. 7-Feb. 21-Mar. 21.

Preferred

Are You a Failure? Feb. 21.
Breath of Scandal. Jan. 3-Jan. 10-Mar. 21.
Daughters of the Rich. Jan. 17.
Hero. Mar. 14.
Maytime. Feb. 21.
Shadows. Feb. 7.
Thorns and Orange Blossoms. Feb. 7.
Triflers. Feb. 21.
White Man. Jan. 17-Feb. 7-Mar. 21.
Virginian. Feb. 21.

Principal

Captain January. Jan. 10-Mar. 21.
Daring Youth. Jan. 24-Feb. 14.
Daughters of Pleasure. Mar. 7-Mar. 21.
Good Bad Boy. Jan. 10.
Listen Lester. Jan. 10.
Mine With the Iron Door. Jan. 24-Feb. 14-Feb. 21-Mar. 21.

Producers Dist Corp.

Another Man's Wife. Feb. 28.
Another Scandal. Jan. 3-Feb. 21-Feb. 28.
Barbara Frietchie. Jan. 17-Feb. 7-Mar. 7.
Cafe in Cairo. Feb. 21.
Chalk Marks. Feb. 28.
Chorus Lady. Feb. 28.

ANITA STEWART

Arrayed as a beautiful clairvoyant in the B. P. Schulberg production, "The Boomerang."

Down to the Sea in Ships. Feb. 21.
Drivin' Fool. Mar. 7.
Flaming Forties. Jan. 24-Feb. 7-Feb. 14-Feb. 28-Mar. 21.
Grit. Mar. 7.
Headless Horseman. Feb. 7.
Her Own Free Will. Feb. 28.
His Darker Self. Jan. 10-Jan. 24-Jan. 31-Feb. 7.
Hold Your Breath. Jan. 10-Mar. 7-Mar. 14.
Hoosier Schoolmaster. Jan. 3-Jan. 17-Jan. 31-Feb. 28-Mar. 14.
House of Youth. Feb. 7-Feb. 28.
Legend of Hollywood. Feb. 7-Feb. 14-Feb. 21-Mar. 14.
Lightning Rider. Jan. 3-Jan. 31-Feb. 7-Mar. 14.
Love's Whirlpool. Jan. 3-Feb. 21.
Miami. Jan. 3-Jan. 31-Feb. 7-Feb. 21.
Michael O'Halloran. Dec. 27-Feb. 21.
Night Hawk. Jan. 3-Jan. 10-Jan. 31-Mar. 7.
Not One to Spare. Feb. 21.
Old Fool. Feb. 7-Feb. 14.
Ramshackle House. Jan. 31-Feb. 14-Feb. 21-Mar. 21.
Reckless Romance. Feb. 7.
Roaring Rails. Jan. 3-Feb. 7-Feb. 14-Feb. 21-Feb. 28 Mar. 14.
Shifting Sands. Feb. 7.
Siren of Seville. Feb. 7-Feb. 21-Mar. 7-Mar. 21.
Soft Shoes. Mar. 7-Mar. 21.
Tiger Thompson. Jan. 10-Jan. 24-Feb. 14-Feb. 21.
Wandering Husbands. Jan. 3-Jan. 31-Mar. 7-Mar. 14.
Welcome Stranger. Jan. 17-Jan. 24-Feb. 14-Feb. 28-Mar. 7-Mar. 14.
What Shall I Do? Jan. 3.
While Paris Sleeps. Feb. 21.
Wise Virgin. Jan. 24-Feb. 7-Feb. 21.
Youthful Cheaters. Jan. 3-Jan. 10.

United Artists

America. Jan. 10-Jan. 24-Feb. 21-Mar. 7-Mar. 14-Mar. 21.
Broken Blossoms. Feb. 7.
Dorothy Vernon of Haddon Hall. Dec. 27.
Garrison's Finish. Jan. 31-Feb. 14-Feb. 28-Mar. 14.
Hill Billy. Jan. 31-Feb. 21-Mar. 14.
Iron Trail. Mar. 7-Mar. 14.
Little Lord Fauntleroy. Jan. 31.
Love Flower. Jan. 17.
Love Light. Jan. 10.
Loving Lies. Mar. 14.
Mark of Zorro. Jan. 3.
No More Women. Jan. 31-Mar. 14.
One Exciting Night. Jan. 17-Mar. 21.
Orphans of the Storm. Jan. 3-Jan. 24.
Robin Hood. Feb. 14-Mar. 7.
Rosita. Jan. 31.
Shriek of Araby. Jan. 3-Mar. 21.
Tailor Made Man. Feb. 7-Mar. 7.
Tess of the Storm Country. Jan. 10-Feb. 21-Mar. 14.
Thief of Bagdad. Feb. 21-Mar. 14.
Three Musketeers. Feb. 28-Mar. 7-Mar. 14.
Three Must-Get-Theres. Mar 21.
Through the Back Door. Jan. 17-Mar. 14.
When the Clouds Roll By. Jan. 10.
White Rose. Feb. 7.
Woman of Paris. Feb. 21-Feb. 28.

Universal

Acquittal. Jan. 17-Feb. 21-Mar. 14.
Back Trail. Jan. 10-Mar. 14.
Behind the Curtain. Jan. 24.
Big Timber. Jan. 10-Jan. 17-Feb. 14-Feb. 21.
Breathless Moment. Jan. 10-Jan. 24.
Broadway or Bust. Jan. 3-Jan. 10-Feb. 21-Mar. 7.
Chapter in Her Life. Feb. 7-Feb. 21.
Clean Up. Jan. 10.
Crooked Alley. Mar. 7.
Daring Chances. Feb. 7-Mar. 14.
Dark Stairways. Jan. 17-Feb. 7.
Darling of New York. Jan. 24.
Drifting. Feb. 21-Feb. 28.
Driven. Feb. 28.
Excitement. Jan. 10-Jan. 17-Jan. 24.
Family Secret. Feb. 28.
Fast Worker. Jan. 3-Jan. 17-Jan. 31-Feb. 7-Feb. 21.
Fighting American. Jan. 10-Feb. 21-Feb. 28.
Fighting Fury. Jan. 17-Feb. 7-Feb. 28-Mar. 7.
Flirt. Jan. 3.
Flying Hoofs. Feb. 21.
Fool's Highway. Jan. 10-Mar. 7.
Forty Horse Hawkins. Jan. 17-Jan. 31-Feb. 7.
Gaiety Girl. Jan. 10-Jan. 17.
Galloping Ace. Jan. 10.
Galloping Hoofs. Mar. 14.
His Mystery Girl. Jan. 3.
Hit and Run. Jan. 3-Jan. 31-Feb. 7.
Hook and Ladder. Jan. 3-Jan. 17-Feb. 14-Mar. 14.
Hunchback of Notre Dame. Dec. 27-Jan. 10-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Mar. 14.
Hurricane Kid. Feb. 21.
Jack O' Clubs. Jan. 3-Jan. 31-Mar. 21.
K—The Unknown. Jan. 17-Feb. 7-Mar. 14.
Lady of Quality. Jan. 3.
Law Forbids. Feb. 28-Mar. 7-Mar. 14.
Love and Glory. Jan. 3-Jan. 17-Jan. 31.
Man From Wyoming. Jan. 10.
Measure of a Man. Jan. 31.

Men in the Raw. Dec. 27.
Merry-Go-Round. Jan. 31-Feb. 7-Feb. 21-Feb. 28-Mar. 14.
Night Message. Jan. 31.
Oh, Doctor. Mar. 21.
Ramblin' Kid. Dec. 27-Jan. 31.
Reckless Age. Dec. 27-Feb. 7-Mar. 7-Mar. 14.
Red Warning. Dec. 27-Jan. 31.
Ride for Your Life. Jan. 17-Feb. 14.
Riders Up. Dec. 27-Jan. 17-Jan. 31.
Ridgeway of Montana. Jan. 31.
Ridin' Kid from Powder River. Jan. 10-Jan. 17-Feb. 7-Mar. 14.
Ridin' Pretty. Mar. 14.
Rose of Paris. Feb. 7.
Sawdust Trail. Jan. 10-Feb. 7-Feb. 21-Mar. 7.
Signal Tower. Jan. 17-Feb. 7-Feb. 14-Feb. 28-Mar. 21.
Slanderers. Mar. 7.
Sporting Youth. Jan. 3-Jan. 24-Jan. 31-Feb. 21-Mar. 7-Mar. 14-Mar. 21.
Stolen Secrets. Feb. 28.
Storm. Jan. 24.
Storm Daughter. Mar. 7.
Sunset Trail. Jan. 24-Mar. 7.
Thrill Chaser. Jan. 3-Jan. 24.
Thundering Dawn. Jan. 3-Jan. 24.
Times Have Changed. Jan. 3.
Tornado. Jan. 10-Jan. 24-Feb. 7-Feb. 14-Feb. 28-Mar. 7- Mar. 21.
Trifling With Honor. Mar. 14-Mar. 21.
Turmoil. Jan. 24-Feb. 21.
Western Wallop. Jan. 24-Feb. 7-Feb. 21-Feb. 28.
Where Is This West? Jan. 3.
Whispered Name. Jan. 24.
White Tiger. Jan. 24-Feb. 28.
Wild Party. Jan. 3.
Wine. Jan. 17-Mar. 7.
Women First. Mar 14.
Young Ideas. Jan. 17-Feb. 7.

Vitagraph

Behold This Woman. Jan. 24-Mar. 21.
Beloved Brute. Jan. 24-Jan. 31-Feb. 7-Feb. 21-Mar. 7-Mar. 21.
Between Friends. Jan. 3-Jan. 31-Feb. 7.
Borrowed Husbands. Jan. 17-Feb. 14.
Captain Blood. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Mar. 7-Mar. 14.
Clean Heart. Mar. 7-Mar. 14.
Code of the Wilderness. Jan. 3-Jan. 24-Feb. 28-Mar. 14-Mar. 21.
Girl in His Room. Feb. 28.
Girl's Desire. Feb. 28.
Leavenworth Case. Jan. 3.
Let Not Man Put Asunder. Jan. 10-Feb. 7.
Love Bandit. Jan. 3-Feb. 7.
Man From Brodney's. Feb. 7-Mar. 14-Mar. 21.
Man Next Door. Feb. 14.
Masters of Men. Jan. 3.
My Man. Jan. 10-Feb. 7.
No Defense. Feb. 28.
On the Banks of the Wabash. Jan. 3-Jan. 24.
Pampered Youth. Mar. 7.
Pioneer Trails. Dec. 27-Mar. 21.
Redeeming Sin. Mar. 7.
Silent Vow. Jan. 24.
Silver Car. Mar. 21.
Two Shall Be Born. Mar. 14.
Virtuous Liars. Feb. 7.
Woman's Sacrifice. Feb. 7.

Warner Brothers

Age of Innocence. Jan. 17.
Babbitt. Jan. 10-Jan. 17-Feb. 7-Feb. 21-Mar. 21.

Use the Index to reports to locate the tips on pictures you contemplate buying.

Then help to swell the quota of tips for the next Index, coming out in June, by sending a lot of good-will reports on your own hook.

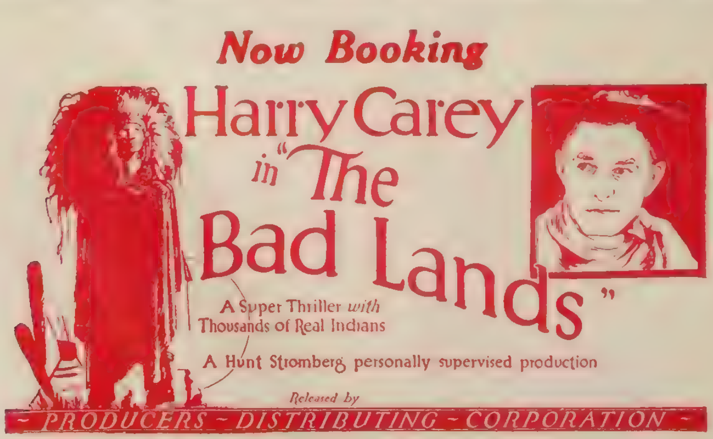
EXHIBITORS COUNT ON YOU!

Beau Brummel. Jan. 10-Jan. 24-Jan. 31-Mar. 7.
Beautiful and Damned. Jan. 24.
Being Respectable. Jan. 17-Jan. 24-Feb. 14-Mar. 7.
Brass. Jan. 24.
Broadway After Dark. Jan. 3-Jan. 10-Feb. 7.
Conductor 1492. Jan. 3-Jan. 24-Feb. 7.
Cornered. Jan. 10-Jan. 17-Feb. 7-Feb. 28-Mar. 21.
Country Kid. Jan. 24-Jan. 31-Feb. 7-Feb. 28.
Daddies. Jan. 3-Jan. 10-Feb. 7-Feb. 21-Feb. 28.
Find Your Man. Jan. 24-Jan. 31-Mar. 14.
George Washington, Jr. Jan. 10-Jan. 17-Feb. 21-Mar. 14.
Gold Diggers. Jan. 24-Feb. 28-Mar. 7.
Her Accidental Husband. Jan. 31.
Her Marriage Vow. Jan. 17-Feb. 14-Mar. 14.
How to Educate a Wife. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Mar. 14.
Lighthouse by the Sea. Mar. 14.
Little Church Around the Corner. Mar. 14.
Little Johnny Jones. Jan. 24-Feb. 28-Mar. 14.
Lover of Camille. Jan. 31-Feb. 28.
Lover's Lane. Dec. 27-Jan. 24-Feb. 14-Feb. 21-Mar. 14.
Lucretia Lombard. Dec. 27-Jan. 31-Mar. 14-Mar. 21.
Main Street. Jan. 17.
Marriage Circle. Jan. 10-Feb. 7-Feb. 14.
Narrow Street. Jan. 17-Feb. 28-Mar. 14.
Printer's Devil. Feb. 14-Feb. 21.
Tenth Woman. Jan. 17-Feb. 7-Feb. 14.
This Woman. Jan. 17.
Three Women. Jan. 3-Feb. 21-Mar. 21.
Tiger Rose. Jan. 31-Feb. 28-Mar. 14.
Where the North Begins. Jan. 24-Feb. 7-Feb. 28-Mar. 14.

Independents

According to Hoyle. Feb. 7.
Ace of the Law. Jan. 3.
After a Million. Feb. 7.
After Six Days. Jan. 17.
American Toreador. Jan. 17.
Average Woman. Mar. 14.
Barefoot Boy. Jan. 24-Feb. 7-Mar. 7.
Battling Buckaroo. Feb. 21.
Battling Buddy. Feb. 21.
Battling Fool. Feb. 7-Feb. 14-Mar. 7.
Black Lightning. Mar. 14-Mar. 21.
Blood and Steel. Jan. 10-Feb. 7.
Border Intrigue. Mar. 14.
Border Rider. Mar. 14.
Branded a Thief. Jan. 31.
Bringing Home the Bacon. Feb. 14.
Broken Hearts of Broadway. Jan. 10.
Calibre .45. Feb. 28.
Caught Bluffing. Jan. 24.
Danger. Mar. 7-Mar. 21.
Danger Ahead. Jan. 10-Jan. 31.
Danger Rider. Jan. 31-Feb. 7.
Daring Love. Jan. 24.
Daring Years. Jan. 17.
Dead or Alive. Jan. 17.
Desperate Adventure. Jan. 24.
Driftwood. Jan. 10.
Drums of Jeopardy. Jan. 17.
Early Bird. Feb. 21-Mar. 7-Mar. 14.
Empty Hearts. Mar. 14.
False Trails. Mar. 21.
Fast and Fearless. Mar. 7.
Fatal Mistake. Feb. 7.
Fight for Honor. Mar. 21.
Fighting for Justice. Mar. 21.
Fighting Odds. Feb. 7.
Fighting Through. Feb. 14-Mar. 21.
Fire Patrol. Jan. 24-Feb. 7-Mar. 7-Mar. 14.
Flapper Wives. Jan. 24.
Floodgates. Mar. 14.
Foolish Virgin. Feb. 14.
For You, My Boy. Feb. 14.
Galloping Through. Jan. 17.
Getting Your Man. Feb. 14.
Girls Men Forget. Jan. 3-Mar. 14.
Girl Who Came Back. Jan. 31.
Growing Better Day by Day. Feb. 7.
Hard Hitting Hamilton. Mar. 14.
Helion. Jan. 10-Feb. 14.
His Last Chance. Mar. 7.
Horse Sense. Mar. 14.
In High Gear. Jan. 31.
Innocence. Jan. 31.
Jacqueline. Mar. 7.
Little Red Schoolhouse. Mar. 7.
Left Hand Brand. Feb. 7.
Lone Avenger. Jan. 17.
Lone Hand Tex. Feb. 7.
Looped for Life. Feb. 14.
Lost Battalion. Mar. 7.
Lost in a Big City. Jan. 31-Mar. 7.
Marriage Market. Jan. 10.
Martyr Sex. Mar. 14.
Midnight Avenger. Jan. 17.
Midnight Express. Feb. 28-Mar. 7.
Mile-a-Minute Morgan. Jan. 17.
Nick-of-Time Baby. Jan. 10.
Notoriety. Feb. 14.
Out of the Dust. Jan. 3-Jan. 31
Outwitted. Feb. 28.
Pals in Blue. Jan. 31.
Parted Curtains. Jan. 31.
Pot Luck Pards. Jan. 3.
Powder River. Jan. 10.
Protect Us. Jan. 17.
Ragged Robin. Mar. 14.
Rainbow Ranger. Jan. 10-Feb. 7-Feb. 14.
Rarin' to Go. Jan. 24-Feb. 7-Feb. 28.
Reckless Ridin' Bill. Jan. 31.
Reckless Speed. Mar. 21.
Riders of the Law. Mar. 14.
Ridin' Fool. Feb. 7.
Ridin' Mad. Feb. 14.
Rough Ridin'. Jan. 24-Feb. 7-Feb. 14.
Scarred Hands. Feb. 7.
Slow as Lightning. Feb. 7-Feb. 14.
Smilin' On. Jan. 24.
Souls in Bondage. Feb. 14.
South of Santa Fe. Jan. 31.
Speed Spook. Jan. 24-Mar. 7.
Streets of New York. Mar. 7.
Sure Fire Flint. Feb. 28-Mar. 21
Ten Nights in a Barroom. Mar. 14.
Texas. Mar. 21.
That Wild West. Mar. 21.
Thirst. Feb. 28.
Through the Flames. Feb. 7.
Thundering Romance. Mar. 14.
Truth About Women. Mar. 21.
Tucker's Top Hand. Feb. 7.
Turned Up. Feb. 7.
Two Fisted Justice. Mar. 14.
Unknown. Mar. 14.
Tillie's Punctured Romance. Jan. 17.
Up in Mary's Attic. Feb. 7-Feb. 28.
Valley of Vanishing Men. Mar. 21.
Verdict of the Desert. Jan. 31-Feb. 7.
Vic Dyson Pays. Feb. 28.
Way of the Transgressor. Jan. 31.
When Dawn Came. Feb. 7.
Whirlwind Ranger. Jan. 3.
Wild Oats. Jan. 17.
Women and Gold. Feb. 14.

COMEDIES: Jan. 3- Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 7-Mar. 14-Mar. 21.
SERIALS: Jan. 3-Jan. 10-Jan. 17-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 7.
SHORT SUBJECTS: Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Feb. 27-Mar. 7-Mar. 14-Mar. 21.


Now Booking
Harry Carey
in "The Bad Lands"
A Super Thriller with Thousands of Real Indians
A Hunt Stromberg personally supervised production
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

BUSTER KEATON

Metro-Goldwyn-Mayer's famous comedian is visiting in New York City with his wife (Natalie Talmadge), in connection with the opening of "Seven Chances," his latest comedy, at the New York Capitol.

Twenty Specials from Arrow; Whitman Bennett to Make Ten

ARROW announces an affiliation with Whitman Bennett, under the terms of which, during the coming year, it will release to the independent market ten Whitman Bennett productions.

Such pictures as "The Lost Chord" and "Lena Rivers" illustrate his capabilities. His production plans for the coming year are pretentious. He is now engaged in selecting stories, production executives and players. Arrow says:

"The ten Whitman Bennett productions represent just half of the pictures which we will release during the coming year. Present plans call for a schedule of twenty pictures all told. And you may believe that the additional ten will stand on an equal footing with Mr. Bennett's ten productions, if it is humanly possible to make them do so.

"The stories from which they are to be created are all of a high degree of excellence, the work of well known authors.

Dr. W. E. Shallenberger, President of Arrow Pictures, and Whitman Bennett, who will produce ten features for Arrow release.

Columbia Pictures Announces Series of 6 Special Features

THE Columbia Pictures Corporation announces that it will make a series of six special productions this year in addition to their series of Six Columbias and Six Perfection Pictures. This series will be released under the brand name of Waldorf Productions. The titles of these Waldorf Productions will be as follows: "Sealed Lips," "The Penalty of Jazz," "The Thrill Hunter," "The Fate of a Flirt," "The Price of Success," "An Enemy of Men."

These pictures will carry the weight of the experience that the C. B. C. organization has gained in the years that they have been producing pictures for the state right market.

Special emphasis will be placed on the box office value of the titles and the exploitation possibilities in the pictures. A number of well known writers have been consulted and special stories have been written for this series.

There will be new and lavish sets and new ideas in production. These will be carried out as far as possible and still keep the cost and the consequent rental charge within reasonable limits. This series will in every way embody the determination announced by Joe Brandt to have every dollar spent do one hundred cents worth of work on the screen.

The very best stars available to the independent market will be engaged and with the stories and directors will give the exhibitor and the public something desirable from every point of view.

The Columbia Pictures Corporation bases its claims for next year's productions on its ability to keep its promises which can be definitely checked by consulting the box office records of its past productions.

Miller and Steen Releases

Add Six Two-Reel Comedies to Their List for State Rights

A. G. Steen, president of Miller and Steen Distributors, Inc., of 1650 Broadway, New York, handling the Hunt Miller Western Productions, also will handle a series of high class two-reel comedies for the independent field.

Walter Hiers, now being starred in productions of full feature length, shares stellar honors in these distinctive two part features, with Billy B. Van, now headlining in vaudeville on the B. F. Keith-Orpheum time, while in support are Bert Byron, another big vaudeville headliner and the Beaumont Sisters, all laughmakers of established reputation.

The series, made about a year and a half ago, but never released, was originally made for theatrical presentation in longer length, but have been re-edited and titled in two-reel form.

Dempsey and Taylor Sign

Jack Dempsey, the heavyweight champion of the world, and Estelle Taylor, his wife, will be co-starred in the forthcoming Associated Exhibitors' release, "Manhattan Madness."

A Freak Record

"Charley's Aunt" has achieved a freak record in Baltimore in breaking three house records, although presented at but two theatres: the Century and Parkway. The explanation of this curious anomaly is this: Arthur Price, manager of the Aurora Theatre, directly across the street from the Parkway, reports that the overflow from the capacity crowds that attended the Parkway during the showing of "Charley's Aunt," kept his house continuously filled and broke the weekly record of his theatre. This, we believe, is something quite new and novel in the way of a moving picture record.

DIRECTOR IRVING CUMMINGS IS STUMPED

Which is which, he wonders, inspecting Clair Windsor and a plaster model of her to be used in an M. C. Levee picture

"Doug" MacLean Signs with Paramount for a Series

PARAMOUNT will release a series of Douglas MacLean feature comedies over a period of years, it was announced jointly yesterday by Mr. MacLean and Famous Players-Lasky Corporation.

After considering a number of flattering offers from various companies, the young comedian signed a contract yesterday afternoon in the Paramount offices. Mr. MacLean, who came to New York direct from Honolulu, where he went for a vacation after the completion of his latest picture, "Introduce Me," will spend another few days in New York before returning to Hollywood to begin work on the first picture under his new Paramount contract.

"I do not have to say how happy I am with this new arrangement," Mr. MacLean said. "My first outstanding picture, 'Twenty-three and One-half Hours' Leave,' was released by Paramount, and I am glad to be back again with this great organization. I shall continue making my own pictures, with our own producing organization, as I have the last four comedies we produced. But with the resources of the Famous Players-Lasky Corporation backing me and assisting me, I am confident that I shall be able to give the public better pictures than ever before.

"One of the big helps in production which I expect from Paramount is in the acquisition of proper story material. With Paramount's big producing organization helping me I am certain to experience little trouble in the future in obtaining the kind of stories suitable for feature comedies."

S. R. Kent and Jesse L. Lasky, speaking for Paramount, were equally enthusiastic over the closing of the deal.

"Few players have come to the front so rapidly as has Douglas MacLean in the last year," they said. "Whenever he has had good story material he has demonstrated, time and again, his worth both as a comedian and as a box-office attraction. 'Twenty-three and One-half Hours' Leave' is among the most successful pictures ever produced. 'The Hottentot' was another great box-office success, and he has increased this reputation with 'Going Up,' 'The Yankee Consul,' 'Never Say Die' and his latest picture, 'Introduce Me.'

"We are now making preparations for a big campaign on Mr. MacLean's Paramount pictures, as we expect to have two in our group for next fall. Mr. MacLean is now considering several excellent stories and plays, and we look forward to announcing their titles in the course of the next few weeks."

"Manicure Girl" Cast Complete

With the engagement of Hale Hamilton for one of the principal parts in "The Manicure Girl," Bebe Daniels' latest starring production for Paramount, the cast is now complete. Supporting Miss Daniels are, Edmond Burns, Hale Hamilton, Dorothy Cumming, Charlotte Walker, Ann Brody, Marie Shotwell, and Mary Foy. Frank Tuttle is directing.

Praise Fox Film

National women's organizations with combined memberships of more than 20,000,000 women have gone on record through their national officers as approving the new William Fox epic "The Man Without a Country" now in its second month at the Central theatre, New York City.

Douglas MacLean faces the "Mike" with Joseph Plunkett, managing director of the Mark Strand theatre and chief of the Plunketteers, broadcasting every Monday night over Station WEAF and WOO, Philadelphia, the stage musical-ballet numbers and overture and a special studio program. MacLean's visit and talk over the radio was a tie-up with his new comedy, "Introduce Me," the feature at the Mark Strand last week.

Sering D. Wilson & Co. Will Have Their Own Exchanges

"REALIZING the growing demand for our short subjects in color," says Sering D. Wilson & Co., Inc., in a statement issued this week, "we have increased our releases to 104 subjects a year, and to assure the exhibitors of the country 100 per cent co-operation, we will open our own exchanges in the key cities."

"Kid Noah," a series of color cartoons depicting the antics of the son of old man Noah of Ark fame, is one of the new releases. There will be twenty-six of these cartoons available for the year. "Musical Melodies" and six "Specials" will increase the product of short subjects in color. In addition to these new features, Sering D. Wilson & Co., Inc., have the "New Redhead Satires," "Ebenezer Ebony," "Color Shots," "Karlo Kolor Komics" and "The Wonder Book."

"The public has long been demanding something that is a novelty and a feature in short subjects and we believe we can give it to them and make our product the talk of the short reel market," said Mr. Wilson, commenting on the proposed changes.

"While our plans for exchanges are just in work, we have opened a New York office, and Harry Danto, for twelve years with Famous Players, and an authority on short subjects, will handle this office.

"It will be in 729 Seventh avenue, Suite 510, and we hope to have our exchanges throughout the country in active working condition in a very short time."

Scenes from "Sally," a First National release, starring Colleen Moore.

It is hard to be cross with pretty Edna Marion, Century Comedy star, even if she does ask such puzzling questions as "What is an African animal in three letters starting with Y." The answer is yes.

San Francisco Critics Give Lavish Praise to Nazimova

DECLARING Nazimova to be in a class by herself as an emotional actress, San Francisco picture reviewers gave lavish praise to Vitagraph's "The Redeeming Sin," produced by J. Stuart Blackton, during its run, which has just closed, at the California Theatre.

The critic of the Call and Post said in the course of his review: "After all, there is only one Nazimova. Given a representative vehicle through which to express her artistry, no woman in the world can challenge her for sheer emotionalism. 'The Redeeming Sin' gives 'Queen Alla' and her associates (principally Lou Tellegen and Carl Miller) splendid opportunities for characterization."

Said the Bulletin: "Perhaps it's her personality—maybe her great dramatic ability, but no matter what the asset, the magnificent Alla Nazimova may be credited with being as pleasing a motion picture star as any of the bright folk working before the grinding camera today."

The Shan Francisco Daily News said: "There's some excellent acting done at the California this week, where Nazimova is starred in 'The Redeeming Sin.' Nazimova is able to bring to the silver sheet almost as much of her magic histrionic power as she does in speaking parts. As a petulant, cantankerous little spitfire, she holds you by her cleverness as a mime. Opposite her plays Lou Tellegen. His characterization seems flawless and entirely truthful."

The Wheeling, W. Va., Intelligencer said: "'The Redeeming Sin' attracted capacity crowds to the Court Theatre yesterday. The scenes are executed with all the skill and artistry which have stamped Nazimova.

The Wheeling News: "'The Redeeming Sin' is one of the season's most pronounced film sensations. It is a colorful story, crammed full of action, with an alluring romance threading its way through the plot and thrills and comedy abounding. The great Nazimova is supported by an excellent cast."

Langdon in "Plain Clothes" Listed by Pathe, March 29

"PLAIN CLOTHES," a new Harry Langdon comedy, and "A Sailor Papa," with Glenn Tryon, head the list of Pathe releases for the week of March 29th. In addition to these subjects the program offers an exciting chapter of the Patheserial "Idaho"; a one-reel Charley Chase comedy, entitled "Is Marriage the Bunk?" and the weekly numbers of Pathe Review, Pathe News, Aesop's Film Fables and "Topics of the Day."

In the comedy, "A Sailor Papa," Blanche Mehaffey heads the supporting cast, which consists of Al Hallett, Noah Young, Leo Willis and Dick Gilbert. Ted Wilde and Fred L. Guiol handled the direction.

"Plain Clothes" was directed by Harry Edwards from a story by Arthur Ripley and Frank Capra. Mack Sennett has provided an unusually good cast, including Claire Cushman, Jean Hathaway, Vernon Dent and William McCall.

"Lawless Laws" is the title of Chapter 5 of the Patheserial "Idaho," a thrilling drama of the gold-rush days.

The single-reel comedy offering for the week is Charley Chase in "Is Marriage the Bunk?' a Hal Roach production. The picture was directed by Leo McCarey and carries a cast headed by Katherine Grant, Marie Mosquini, William Gillespie and George Rowe.

The principal subject in Pathe Review No. 13 is an instalment of the "Prettiest Girl I Know" series, entitled "The Would Be Actress." In this instalment Ned Wayburn, one of the best known directors of musical comedy, shows the procedure followed in selecting young ladies for stage appearances. Other subjects of the Review are "Well-Known Nobodies," a picture story of some of the canine heroes of the movies, and a Pathecolor presentation of the "Outposts of Rome."

"Topics of the Day," No. 13, and Pathe News, issues Nos. 28 and 29, complete the Pathe program for March 29th.

Corinne Griffith Vehicles

Third Popular Play Selected as Screen Material for First National Player

Corinne Griffith will be seen on the screen in three pictures made from successful stage plays in succession. The first of these is now completed and a print is en route to the First National offices. It is "Declasse," from the Zoe Akins play in which Ethel Barrymore achieved one of her biggest theatrical successes.

The second, "Modern Madness," is well along in production. It is the play by Hartly Manners in which Laurette Taylor had a conspicuous success a few seasons ago under the play title of "The National Anthem." Al Santell is directing this picture. In support of the star are Kenneth Harlan, Harrison Ford, E. J. Ratcliffe and Edgar Norton.

The third play purchased by First National for Corinne Griffith Productions is "Forever After," by Owen Davis. Production will start about the middle of April. The director has not yet been chosen. In play form, "Forever After," proved a popular vehicle for Alice Brady.

Scenes from Vitagraph's "Wildfire," a Distinctive Production with Aileen Pringle and Holmes Herbert.

Ginsberg Corporation Will Release Banner Productions

NEGOTIATIONS have been completed whereby the Henry Ginsberg Distributing Corporation becomes the sole sale and distribution medium for Banner Productions throughout the world. This is the first of the producing units that has lined up under the Ginsberg organization and will consist of six feature pictures. A second group of six pictures of an entirely different character will be produced along sound commercial lines, with the sole object in mind of making pictures that can be sold profitably by the exchanges and exploited successfully, at the same time pleasing the exhibitor and his patrons.

Samuel Briskin, of Banner Productions, is very optimistic as to the outlook in the independent field:

"The features of Banner for the season of 1925-26 will eclipse anything that we have offered in the past, and will, we feel assured, compare favorably with anything that can be offered, regardless of the source. Our arrangements with Mr. Ginsberg, whereby his organization becomes our sales, distribution and exploitation medium, leaves us entirely free to devote our energies to production. Mr. Davis and myself are particularly pleased with this arrangement, and being thoroughly familiar with Mr. Ginsberg's plans, the personnel of his company and his knowledge of the foreign and domestic market, we are assured of a maximum distribution for our product.

"The independent field today has become too highly specialized to allow the producer to concern himself with the many problems of distribution. Where the producer devotes his time and ability to financing production and distribution, it affects the type and character of the pictures he makes, and it also affects the possibility of his getting maximum distribution, because no one organization on the independent market can take care of three, so important, factors, without affecting one or the other. The poor selling on the part of the producer made it necesary for some exchanges to pay a great deal more for product that it would have cost under an efficient system of distribution.

"Our experience last season convinced us that with successful distribution it would mean a great saving to the producer and to the exchanges as well, but up to the present time there was not a distributing agency in the field to which we cared to entrust our entire output.

"We feel confident in saying that with the formation of the Henry Ginsberg Distributing Corporation a great advance has been made in the specialization of the independent market, and will do much toward making it a commercially sound proposition."

"Our standing in the independent market will command the attention of other independent producers who will watch the experiment with interest, but we personally feel that a great many of our troubles have been eliminated.

"The logic of the absolute separation of production and distribution has been apparent from the first, the only question being that of a medium with a specialized organization to handle sales. Our thorough investigation of the Ginsberg corporation has resulted in our having no hesitancy in placing with them our entire product."

"While we have practically completed our selection of books and plays it is our wish to defer a complete statement until Mr. Davis, who has left for the West Coast, has an opportunity to confer with the Banner production staff as to principals and casts, and the possibility of one or two changes of titles."

"Thief of Bagdad" Continues to Make New House Records

WITHOUT a break in its appeal to the movie-going public, Douglas Fairbanks' "The Thief of Bagdad," the United Artists release, goes right along making new house records in cities of all sizes and in all sections of the country.

From Toledo, O.; Waterloo, Iowa; St. Louis, Mo.; Madison, Wis.; Champaign, Ill.; Spokane Wash.; Baltimore, Md., and Wilmington, Del., come reports to United Artists' New York office of new theatre records and exceptional business due to the popular appeal of Fairbanks and his latest film. Some of these reports follow:

"'The Thief of Bagdad' broke all attendance records yesterday and today. The feature a tremendous success. Expect a record week."—Loew's Valentine, Toledo, O.

"'Thief of Bagdad' closed tonight to biggest week's business since 1920. First picture to stand a raise in admission prices without complaint. First super-production to show real profit."—Plaza Theatre, Waterloo, Iowa.

"'Thief of Bagdad' opened to capacity in three houses. Audiences enthusiastic. As many laughs in this picture as in any high grade comedy we have ever run. Promises to break all records."—Spyros P. Skouras, St. Louis.

"'Thief of Bagdad' closed seven-day engagement to most sensational business ever experienced in any theatre in Madison. Initial day's business almost three times normal. Capacity of 1,500 filled opening day one hour after starting show and taxed to capacity, with hundreds waiting for admission till 10 o'clock at night, a record never achieved before. Press acclaim it outstanding masterpiece."—Strand Theatre, Madison, Wis.

"Douglas Fairbanks in 'The Thief of Bagdad' broke all former house records for any week's run."—Virginia Theatre, Champaign, Ill.

"Can truthfully recommend 'The Thief of Bagdad' as a real box-office attraction. Just closed ten-day showing to a big box-office success. Finest pictures we ever have shown."—Liberty Theatre, Spokane, Wash.

Alberta Vaughn and George O'Hara, co-starring in "The Pacemakers," for F. B. O., recently announced their engagement

Pathe Serial Booking

E. O. Brooks, After Tour, Says Serial Market is Booming

After a tour of the Middlewest, E. O. Brooks, sales manager of the Pathe Serial department, has returned to New York enthusiastic over the ever growing popularity of serial productions with the motion picture fan.

Mr. Brooks reports that everywhere along the line, South and Midwest, there is an unparalled enthusiasm over the Pathe serials in current distribution, which include "Into the Net," "Ten Scars Make A Man,' 'Galloping Hoofs," "Idaho!" and "Sunken Silver."

According to Mr. Brooks these serials are forcing their way into literally hundreds of theatres which have heretofore been regarded as "non-serial" houses.

"There is no such thing," states Mr. Brooks, "as a non-serial house when the Newman, Kansas City; the Missouri, St. Louis; Goldburg's of Omaha, and others too numerous to mention; are now heavily featuring either 'Galloping Hoofs,' or 'Idaho,' in the advertising."

Mr. Brooks, during his trip, visited Cincinnati, Indianapolis, Kansas City, Omaha, Des Moines, Milwaukee and Chicago.

Metro Signs European Director

Celebrated as one of the most successful European directors whose work up to the present has been wholly abroad, Benjamin Christianson has been placed under contract by Metro-Goldwyn-Mayer and has gone to the company's Culver City studios in California. He will confer there regarding his first picture with Louis B. Mayer, vice-president in charge of production.

Metro-Goldwyn-Mayer executives make no secret of the fact that they expect Mr. Christianson to be one of their best box office directors, as the Danish producer has made not only films that have attracted the attention of the world to their artistry, but pictures that have been international successes. He has a shrewd knowledge of box office values, as in addition to his production activities Mr. Christianson is managing director of the largest cinema theatre in Copenhagen, a government appointment.

BUFFALO BILL, JR.
Known as "The Thunder Rider," star in Weiss Bros.' western pictures.

Vitagraph's "Captain Blood" Is Highly Praised by Newspapers

"'CAPTAIN BLOOD,' by Rafael Sabatini, is in a class by itself, setting a new standard of screen excellence and leaving no object of comparison by which to draw conclusions," said the reviewer of the Fairmont (W. Va.) Times, following the opening of a run of Vitagraph's David Smith production at the Virginia Theatre in that city. He continued:

"It is to the screen what Shakespeare's plays are to the stage and Dickens' works to literature. It is a screen classic in a rare setting, because 'Captain Blood' will leave for posterity a screen literature which will be remembered through the ages."

In Cincinnati, where "Captain Blood" has just closed a successful run at the Lyric Theatre, it was acclaimed by large audiences and enthusiastic critics as an outstanding screen attraction. The Cincinnati Enquirer said, in the course of its review:

"'Captain Blood,' the latest Sabatini novel to find its way to the screen, has all the qualities that made so many of his other novels such delightful film entertainment."

Said the Cincinnati Times-Star: "'Captain Blood' is rich in romantic adventure, colorful atmosphere and picturesque characters. David Smith, who directed, had a keen eye for pictorial beauty and vivid photography. J. Warren Kerrigan, in the title role, was graceful and courtly in his dressed-up moments, and Jean Paige was sweet as Arabella Bishop."

The Lethbridge (Canada) Herald said:

"If you like adventure in which strong men and beautiful women figure, you will like 'Captain Blood,' which opened at the Empress Theatre Monday and will continue all week. There is not a dull moment in 'Captain Blood.' The photography is beautiful, the scenes broad and sweeping, the atmosphere virile, the acting excellent."

"The Adventurous Sex" Listed

"The Adventurous Sex," the second Howard Estabrook production to be made at the Tec-Art Studios, New York, for distribution under the Associated Exhibitors banner, has been definitely set for release by that organization on March 22.

"The Adventurous Sex" is based on an original story written by Hamilton Mannon, and was adapted for screen presentation by Carl S. Clancy. Clara Bow, Earle Williams, Herbert Rawlinson and Harry T. Morey enact the film's leading characterizations.

Associated Exhibitors' Eastern Production Still Booming

EASTERN production of pictures for Associated Exhibitors continues to boom. St. Regis Pictures Corporation has started to work on a new picture at the Tec-Art Studios, which will be based on a story entitled "Headlines." The actual work of building the sets and arranging the studio space has begun, but the selection of the cast and director cannot be announced until later.

Tom Terris will begin work next month on the first of a series of productions which he has contracted for with the Associated Exhibitors. He will produce them in the East, and the first will be a screen adaptation from the story "My Buddy's Wife," by T. Howard Kelly, which appeared in a recent issue of The Smart Set Magazine. J. W. Schleiff, formerly with the Selznick production forces, is in charge as production manager for the Tom Terris Productions.

Whitman Bennett has started work on his second production for the Associated Exhibitors. This picture will be made at the Whitman Bennett Studios at Yonkers. The three leading roles are being played by Lionel Barrymore, Johnnie Walker and Marguerite De La Motte. The story is Dana Rush's adaptation of LeRoy Scott's famous novel, "Children of the Whirlwind," which had enormous success when first issued by Houghton Mifflin & Co., and which is now being republished in a cheaper edition. The story may be described as a "Regeneration crook play" and shows both extremes of New York life—the poor and very rich.

Four Centuries Listed

Wanda Wiley, Edna Marian and Beth Darlington Among the Stars in March Releases

Four comedies are included in the series being released during March by the Century Film Corporation. The comedies include two reelers starring Wanda Wiley, Edna Marian, Beth Darlington and the Century Follies Girls, and Buddy Messinger.

In the order of releases they are "Don't Worry," a Wanda Wiley comedy, "Powdered Chickens," an Edna Marian Comedy, "Raisin' Cain," featuring Beth Darlington and the Century Follies Girls, and "Clear the Way," with Buddy Messinger.

Louis John Bartels, star of "The Show-Off," current comedy hit of Broadway's stage, signs a contract with Fred Hamlin, impresario of Broadway motion picture publicity. The contract calls for five years' service under the sponsorship and agency of Hamlin. Incidentally, Bartels passed 100 plus in his screen tests. A series of comedies will likely be written around Bartels.

"The Ten Commandments" Ready for Wide Release

UPON the return this week of the last of the ten road companies which have been touring the United States and Canada with "The Ten Commandments," the opinion was expressed by Paramount officials that there is no territory in the country which has not been pioneered and prepared for the general release of this production.

A check-up of the money spent in newspaper advertising alone by the ten touring companies approximates $500,000, while the amount of paper posted is estimated to be more than a million sheets. This does not take into account the regular posting, done by the managers of legitimate theatres where the picture was shown, of which no complete records are available.

As for newspaper and fan magazine publicity, a survey made by the Paramount publicity department at this time reveals that it had exceeded not only in bulk but in editorial comment the amount of space newspapers gave "The Covered Wagon" after a thirty week period on the road.

In many of the key city engagements "The Ten Commandments" broke all records for runs of legitimate attractions, as many of the key cities, or exchange centers, are good for only one or two-week stands for even the best legitimate road shows. In New York "The Ten Commandments" played 62 weeks; Los Angeles, 31 weeks; San Francisco, 8 weeks; Vancouver, 3 weeks; Chicago, 20 weeks; Philadelphia, 20 weeks; Boston, 14 weeks; Cleveland, 8 weeks; Detroit, 5 weeks; Washington, 5 weeks; Cincinnati, 5 weeks; Kansas City, 4 weeks; St. Louis, 4 weeks, and Pittsburgh, 3 weeks.

Many theatre managers expressed the opinion that the remarkable business done at the box office was partly the result of the exploitation that had been given the picture by the managers of the road companies.

European exhibitors have stated that they look forward to phenomenal business with "The Ten Commandments," because of the attention attracted by the fact that on the continent the production is being accorded a remarkable reception in Prague, where it opened February 28.

Jackie Coogan's 'The Rag Man' His Best, Declare N. Y. Critics

JACKIE COOGAN'S eagerly awaited new picture, "The Rag Man," has opened in New York at Loew's State Theatre, where its showing has evoked enthusiastic praise from the New York critics.

"All day long lines of people stretched up and down Fulton street from the box office and not a seat was allowed to cool between noon and the closing hour," said the Brooklyn Eagle of the Metropolitan showing. "As for the picture, it is one of Jackie's best, filled with human touches that gave him his first big boost up the ladder of fame when he was seen with Chaplin in "The Kid."

"Jackie is himself again," comments Louella O. Parsons in the New York American. "How the children did laugh and applaud the infinitesimal hero in the clothes many sizes too large for him! I confess I was completely disarmed by these youngsters. Never have I seen so many children. Certainly Jackie Coogan is the logical candidate to entertain them."

"The picture is so ingeniously contrived," states the New York Herald Tribune, "as to be almost constantly entertaining. The dramatic moments are made pleasing by Jackie's sure emotional skill. In addition there is an ingratiating portrayal of the old junk man by Max Davidson and a set of consistently amusing titles."

"Jackie Coogan," says the New York Evening World, "comes back into his own in 'The Rag Man,' the kid resuming his garb of an east side ragamuffin. The result is a most entertaining film, which is crammed full of laughs. His work is excellent and he causes a grand series of guffaws. 'The Rag Man' is bound to exert a tremendous appeal, particularly in family theatres throughout the country."

GEORGE H. DAVIS

President Banner Productions, Inc., on way to Coast to confer with Producers on new productions.

Vitagraph Film Goes Big

"The Beloved Brute" Wins Enthusiastic Praise From Newspaper Critics

Following the opening of a run at the Albany Theatre, Albany, N. Y., the Union of that city said of Vitagraph's "The Beloved Brute," produced by J. Stuart Blackton:

"After witnessing 'The Beloved Brute' one is inclined to feel that it has been an evening well spent. There is such a variety of action that the subject appeals to all classes. There is not a dull moment in the entire production, and the scenic backgrounds offer strong appeal to all lovers of the beautiful."

The Albany News said: "The wrestling match staged by William Russell and Victor McLaglen is a corker. It is far better than the professional fight pictures, because you get more details of the action than in the famous bouts that are screened. 'The Beloved Brute' is a picture that interests."

"On the Go" Ready March 10

Louis Weiss, managing executive of Weiss Brothers' Artclass Pictures Corporation announces that the negative and print of "On The Go," the seventh of the Buffalo Bill, Jr., series of eight action-stunt thrillers, produced by Lester F. Scott, Jr., arrived from the coast early this week and that prints will be ready for the exchanges, March 10th.

Scenes from the Reginald Barker production, "The Dixie Handicap," with Claire Wind sor, Lloyd Hughes and Frank Keenan.

MAE MURRAY

Now at work on the Metro-Goldwyn-Mayer production of "The Merry Widow," after her recent success, "Circe, the Enchantress."

"The Happy Warrior"

J. Stuart Blackton to Produce Hutchinson's Story for Vitagraph

A. S. M. Hutchinson fans, and particularly those who have been delighted by the pictured version of "The Clean Heart," will be glad to know that Vitagraph is soon to put another Hutchinson novel on the screen. J. Stuart Blackton will start production work on "The Happy Warrior" as soon as he has finished "Tides of Passion," the special on which he is now engaged, a statement from Vitagraph general offices in Brooklyn says:

Marian Constance, scenario writer, is now finishing the script for "The Happy Warrior," under the eye of Albert E. Smith, President of Vitagraph, who is in Hollywood. Mr. Blackton produced also "The Clean Heart."

Gibson Starts New Play

"The Daughter of the Don's" in which Hoot Gibson will be starred, has just gone into production at Universal City under the direction of Herbert Blache. Gibson's last picture, "Spook Ranch," was recently completed at Universal City under the direction of Edward Laemmle.

Must Vitalize Screen Art, Vidor Tells N. Y. Critics

IF motion picture art is going ahead, then motion picture production is in immediate need of being vitalized, King Vidor stated emphatically on his visit to New York this week.

Mr. Vidor, one of Metro-Goldwyn-Mayers' star directors, completed "Proud Flesh" just before leaving the West Coast on a flying trip to Broadway with a party that included Eleanor Boardman and Harry Behn, featured player and continuity writer of "Proud Flesh," and Laurence Stallings and Mrs. Stallings.

"I have every faith that the screen will come into its own," Mr. Vidor told interviewers, "but not until an absolutely distinctive technique is evolved. However, we are coming closer to the day when there will be screen stories told by an individual screen technique that could not be told on the stage in play form or in a book. The motion picture is a distinct art form, and should create its own stories out of itself.

"Personally, one of these days I am going to do a picture that has absolutely no story at all, a sort of glorified news weekly and travelogue in one. You've been to a theatre at times when it was not the feature film that stood out in the program or entertained you most, but a reel of some particular news event or a scenic, perhaps, that gripped you as much as any feature film you ever saw.

"It is a matter of great personal satisfaction to me that Metro-Goldwyn-Mayer's production heads, Mr. Mayer, Mr. Rapf and Mr. Thalberg, while the shrewdest showmen in the business have vision enough to want new ideas. It costs money to experiment, but these men are of such a mind that if one of their directors comes to them with something entirely new and dangerously radical from a conventional standpoint, they will stand behind him and let him go ahead and do the thing he wants."

Mr. Vidor returned to the West Coast early this week after several days in New York reviewing Broadway play successes.

Two Special Features On Warner's List For March

TWO of Warner Bros. best pictures are scheduled for release during the month of March. "Recompense," the sequel to "Simon Called Peter," by Robert Keable, which has created a sensation wherever previewed or shown privately, and "My Wife and I," by Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin," are on the list.

"Recompense" was made under the direction of Harry Beaumont, who is responsible for "Beau Brummel" and several of the best of the Warner Bros. productions. This picture is said to be the best thing he ever has done. Marie Prevost and Monte Blue, who have the leading roles, also do their best work and have gained fresh laurels by characterizations that are said to be amazing.

The prologue of the story takes place during the closing days of the war, and the scenes at the front are stirring. Most of the story takes place in the African trading post country which introduces a new locale to the screen. Robert Keable, the author, praised the Warners for a faithful production of the South African atmosphere.

Supporting Mr. Blue and Miss Prevost are George Siegman, Charles Stevens, William C. Davidson, John Roche, Virginia Brown Faire, John Patrick and Katherine Lewis.

"My Wife and I," directed by Millard Webb with Irene Rich in the lead, will be remembered by all readers of Harriet Beecher Stow. It is a story of marriage bonds and domestic bliss growing sickly and withering under the onslaught of younger charms and stolen joys. And it shows that the domestic problems are very little different today than in the time the book was written.

Supporting Miss Rich are a cast of popular favorites consisting of Huntly Gordon, John Roche, John Harron, Constance Bennett and Tom Ricketts.

Irene Rich is shown in scenes from Warner Brothers' "A Lost Lady."

Scenes from Charlie Chaplin's latest comedy, "The Gold Rush," a United Artists release. In the center panel Chaplin is shown with his new leading lady, Georgia Hale.

Would Abolish Death Penalty

B. P. Schulberg's special production, "Capital Punishment," which has created widespread interest wherever the film has been released, was the cause of the introduction of a bill in the Utah legislature this week for the abolition of the death penalty in that state. Senator Goggins of Salt Lake City, attended a special preview of the feature and was so impressed by the vital and realistic manner in which the theme was presented that he has become the champion of this new measure now up for consideration before the Utah lawmakers.

Show "My Wife and I"

Everything that a picture can have to make it a success as entertainment and at the box office, including Irene Rich, Huntly Gordon and John Harron, is contained in "My Wife and I," a modern adaptation of the Harriet Beecher Stowe novel, shown at the Warner Bros.' New York office this week. Sam Warner's recent wire from the coast, "here is a big time picture," was borne out by all who saw it screened.

"Shore Leave"

Dorothy Mackaill, at present playing the lead in First National's production of "Chickie," has been engaged by Inspiration Pictures, Inc., to play opposite to Richard Barthelmess in his next production for First National release, "Shore Leave."

Three Added to Cast of Ben Hur

Mitchell Lewis, Evelyn Peirce and Leo White have been added to the cast of Metro-Goldwyn-Mayer's "Ben Hur," which Fred Niblo is completing at the company's Culver City studios.

Lewis has the role of Ilderim, the Sheik. Miss Peirce, until lately an extra girl, when she was signed to a long-term contract by Metro-Goldwyn-Mayer, is playing the part of an Egyptian slave girl.

Leo White is cast as Sanballat, the bookmaker, but the Metro-Goldwyn-Mayer announcement does not state what kind of a bookmaker Sanballet is.

Notice is called to the fact that "Ben Hur" introduces an entirely new type of Sheik to the screen. Mitchell Lewis' Sheik is the character in the Lew Wallace novel and play as the author pictured him. He is unlike any of the Sheiks the screen has so far seen.

Fred Niblo is making rapid progress on the remaining scenes of "Ben Hur," which is being filmed by arrangement with A. L. Erlanger. Ramon Novarro, May McAvoy, Francis X. Bushman, Carmel Myers, Kathleen Key, Frank Currier, Claire McDowell and Nigel de Brulier are among the cast.

Features Wonder Horse

Featured with Tom Forman, the famous stunt rider, in the fast-moving series of twenty-four two-part western dramas, produced by Hunt Miller Western Productions, Inc., which are being released in the independent market by Miller and Steen Distributors, Inc., is Platinum King, a wonderful dappled grey stallion, whose intelligence is declared to be little short of human. He is a thoroughbred with a long line of eminent forbears in racing history, and on his account is a blue ribbon winner at the Ambassador Horse Show in Los Angeles.

"She Looks Like a Queen"

The figure of speech "she looks like a queen" is said to be literally true in the case of Beatrice Prior, film actress who is appearing in Erich von Stroheim's Metro-Goldwyn-Mayer production of "The Merry Widow," with Mae Murray and John Gilbert. Miss Prior is a natural prototype of Queen Marie of Roumania. In the Monteblancan court scenes of "The Merry Widow" the actress is playing her double without makeup.

Warners Sign Syd Chaplin

The latest star to put his signature to Warner Brothers' contract is Syd Chaplin, brother of the famous Charles. It is the intention of the Warners to put out Mr. Chaplin in a series of special productions along the line that have made him famous. Books and plays will be obtained for him if possible. If not, authors who write stories that will fit his personality will be obtained.

Scenes from "The Fox Hunt," a Pathe two-reel comedy featuring the "Spat Family" players, produced by Hal Roach.

MARY CARR

In Principal's "The Re-Creation of Brian Kent."

Educational Comedy Stars Busy in Fine Arts Studios

ALTHOUGH the producing season is drawing near a close, there is as yet no letup in the activities at the Fine Arts Studios, Los Angeles, where many comedy units of the Educational program are at work.

Mickey Bennett, young juvenile star, who has been signed to appear in Educational-Juvenile Comedies, arrived last week, and a few days later was at work in the Juvenile comedy in which he will make his debut on the Educational program. No title has been chosen for this comedy as yet.

Lloyd Hamilton is finishing "Waiting," for which a huge cabaret and restaurant set has been erected. Hamilton will appear as a waiter and general handy man around the cafe.

Lige Conley has finished "Night Hawks," the shipyards picture on which he has been working, and will soon start on his next comedy.

Eddie Nelson is working in his first Mermaid Comedy, "Going Great," with Virginia Vance, Robert Kortman and Jack Lloyd in support. This will be a college picture, with the recently signed Mermaid star in the part of a country boy.

Larry Semon is producing a comedy for Educational releases on the Fine Arts lot, and is half way through the picture. No title has been chosen.

Al St. John is putting the finishing touches on the second Mermaid Comedy he will make for Educational. It has been titled "Rapid Transit," and an innovation in the form of a trolley car, with all Pullman improvements, will be a feature of the picture. Ruth Hiatt and Babe London will be seen in support.

"Havoc," Sixth of Fox Series, 1925-26, Goes Into Work

WITH five feature productions completed for general release next season, work has been started at the Fox Film Corporation West Coast Studios on the sixth, "Havoc," the English stage success which played several months on Broadway and later toured the country.

George O'Brien has been cast in the lead. Rowland V. Lee, who will direct the picture, is busy in conference with William Fox and Casting Director James Ryan, deciding on the rest of the cast.

Edmund Goulding wrote the scenario for "Havoc" in England, where he went to confer with the author, Henry Wall.

The Fox schedule for next season is headed by "The Iron Horse," the John Ford picture now playing at the Lyric Theatre, New York, and Grauman's Egyptian Theatre, Hollywood.

"As No Man Has Loved," a Rowland V. Lee production, from the Edward Everett Hale story, "The Man Wiithout a Country," is now playing at the Central Theatre, New York, and the screen version of "The Fool," Channing Pollock's celebrated play, will have its first showing on Broadway within a few weeks.

In addition to these, John Ford has completed two more productions, "Kings of the Turf," a racing picture with Henry B. Walthall, and "Once to Every Man," in which George O'Brien is featured with Billie Dove. The last named picture is adapted from a Saturday Evening Post story by Larry Evans.

With these five productions out of the way, the Fox staff is turning its attention to "Lightnin'," "Seventh Heaven," "The First Year," and other John Golden plays for which William Fox paid more than a million dollars.

John Ford will direct "Lightin'." "Seventh Heaven" will be in the hands of Emmett Flynn.

F. B. O. Changes Titles

"If Marriage Fails?—" is the new title of the second C. Gardner Sullivan production which the well known scenarist and producer is making for F. B. O. distribution. "If Marriage Fails?—" was formerly known as "Mock Marriage" and is listed as one of F. B. O.'s specials on the 1925 program.

"Tearing Through" is the new title of the next Richard Talmadge production for F. B. O. distribution. This fast moving stunt drama was formerly called "Yellow Faces" and comes from the pen of Frederick Stowers.

Star Guest of Honor

Priscilla Dean Receives Press Representatives at Luncheon

Priscilla Dean, star in the Hunt Stromberg Productions released through Producers Distributing Corporation, was the guest of honor at a luncheon tendered her at the Biltmore Hotel in honor of her arrival in New York to appear at the Colony Theatre with her current picture, "A Cafe in Cairo."

Miss Dean's personal appearance act is an elaborately staged "break-in" that is introduced during the screening of "A Cafe in Cairo." When the action on the screen reaches an intensely dramatic moment in one of the big Egyptian settings the picture is stopped, the screen lifted and the star and her supporting company continue the action in person on the stage.

Miss Dean's New York engagement follows appearances in Kansas City, Milwaukee, Detroit, Toledo, Toronto and Pittsburgh and in each of these cities she scored decided triumphs.

Lloyd Hamilton, in a scene from "Half a Hero," Educational-Hamilton comedy for Educational release, directed by Fred Hibbard.

Christie Has Big Plans For Features and Comedies

WITH the return of C. H. Christie, general manager of the Christie Film Corporation, to Hollywood, it is announced that a larger program of feature comedies as well as a continuance of the popular two-reel pictures will be launched during the month of April to continue throughout the year. Mr. Christie has been in New York arranging schedules of delivery of forthcoming Al Christie features to Producers Distributing Corporation which will release the production through the United States and Canada.

While in the East a New York office for the Christie company distributing department was opened at 2 West 42nd Street, with Carroll S. Trowbridge as general representative. This office is now taking care of the contracts for foreign distribution of "Charley's Aunt," which is being marketed in the foreign territory through Simmonds-Kann Enterprises as selling agents.

In addition to the coming program of Al Christie features, the Christie company will not only remain in the two-reel field but will enlarge its production schedule in this line of work during the coming year. Mr. Christie stated, "During the current year's schedule of two-reel comedies two star series have stood out and broken records for the number of bookings in this country. These are the Bobby Vernon and the Walter Hiers comedies which are produced by separate units in our studios and which have been released through Educational Film Exchanges. Bobby Vernon launched his star series following a long period of success in our own two-reel comedies and a rapidly increasing popularity with audiences."

Three studios will be utilized in Los Angeles in the making of pictures. Al Christie features will continue to be produced at the original studio in Hollywood. From six to eight different producing units will be making features at the Christie-Hollywood studios on Santa Monica Boulevard and the extensive program from Mr. DeMille will take up the entire producing facilities at the Culver City studios.

"Charley's Aunt" in Sixth Week

Keeping steady pace with its New York and Los Angeles runs "Charley's Aunt" is now in its sixth week at the Orpheum in Chicago with business holding right up to record figures.

This big feature from Al. Christie is also in its sixth week on Broadway after moving from the Colony to the Cameo Theatre in New York and at the Million Dollar Theatre in Los Angeles.

MAHLON HAMILTON

Star of many features has leading male role in "Idaho," the Pathe serial.

"Boomerang" An Exceptional Picture, Says J. G. Bachmann

DAVID BELASCO'S stage success, "The Boomerang," one of the year's most important film contributions from an independent producer, offers the exhibitor an unusually exploitable picture, says J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions which has just released this feature.

"'The Boomerang" is foremost among the Belasco hits," asserts Mr. Bachmann. "It was bought for a tremendous sum because beyond a doubt it is the best known comedy that David Belasco ever produced. It holds third place on Broadway's long run record—and what is still more important, has been presented in almost every town in the United States and is still a favorite with stock companies.

"Some years ago the play manuscript was fictionized so that now the picture reaps a twofold benefit from the stage play and the book. There are a cast of eight well known players headed by Anita Stewart and Bert Lytell. Incidentally, this is the first time either of these players has worked in an independent picture.

"And not the least valuable exploitation angle is the fact that everybody wants to see comedies. 'The Boomerang' combines dozens of hilarious situations with a high class story that allows many big sets and much fine staging. Those who remember the way Gasnier handled the comey sequences in 'Poor Men's Wives,' will look forward especially to 'The Boomerang'—and they won't be disappointed."

Allan Forrest and Alice Calhoun in Vitagraph's "Pampered Youth," a David Smith production

Next Thomson Picture

"The Bandit's Baby," an original story by Leete Renick Brown, will serve as a vehicle for Fred Thomson following his current F. B. O. production, "That Devil Quemado," according to B. P. Fineman, F. B. O. production chief. It is a story of the proverbial open spaces, with plenty of action and comedy for Fred and his big white horse, "Silver King."

Start on "The White Monkey"

Arthur H. Sawyer, supervising director of Associated Pictures Corporation, accompanied by Director Phil Rosen and Arthur Hoerl, well-known scenarist, have left for Atlantic City, where they will prepare the treatment and continuity of "The White Monkey," recently acquired by Sawyer-Lubin for Barbara La Marr's next picture.

MILLARD WEBB
Directing for Warner Brothers

New Jobs and Titles Created at Cecil B. De Mille Studios

NEW jobs and titles are cropping up every day at the Cecil B. De Mille studios as the work of organization progresses towards the point of actual production.

Bertram Millhauser has been elevated to the position of production editor.

Lou M. Goodstadt as casting director of the De Mille studio, is now busy on the important job of building up the new De Mille Pro-Dis-Co stock company which will form an integral part of the extensive production plans laid out for the De Mille and Hollywood studios.

G. Wallace Forge has been named comptroler while Louis Lemieux will be purchasing agent.

In other sections of Los Angeles the De Mille activities are evidenced by the signs of moving. Leatrice Joy and Florence Vidor are finishing pictures under other arrangements. Lillian Rich, Robert Edeson, Vera Reynolds, Julia Faye, Barbara Bedford, and Edmond Burns are gathering their grease paint, powder and mascara together preparatory to joining the De Mille clan at Culver City.

Along writer's row at the Lasky studio, Jeanie Macpherson, Bertram Millhauser and Beulah Marie Dix are packing precious manuscripts and sharpening new sets of pencils in anticipation of the dozen scripts which must soon be ready for the two personally directed Cecil B. De Mille pictures and the ten supervised productions which De Mile has contracted to deliver during the coming year; while Jeanie Macpherson is already working on an original story which will be De Mille's first personally directed picture through Producers Distributing Corporation.

Stromberg Starts Special

"The Romance of an Actress," With Elaine Hammerstein, to Be Chadwick Release

Hunt Stromberg, producer of "The Fire Patrol" for Chadwick Pictures Corporation, started work last week on "The Romance of An Actress," another special production for the same company. This picture will be released immediately upon completion as the seventh of the famous Chadwick Nine.

Stromberg is personally directing this Langdon McCormack play. The story, which was adapted for the screen by Harvey Gates, is a dramatization of the life of a great stage favorite.

Elaine Hammerstein plays the leading role. Theodore Von Eltz plays the leading role opposite her.

"Private Affairs" Completed; Released in April by Producers

"Private Affairs," Renaud Hoffman's second release on the current program of Producers Distributing Corporation, was completed this week at the Hollywood Studios and Hoffman is now personally editing and cutting the subject into final form to send to New York City.

This feature will be the producer's most pretentious offering to date. There are twelve leading characters in the play portraying as many different types of men and women and the action of the story embraces as much light comedy as the subtle pathos for which Renaud Hoffman became noted in his previous productions, "Not One to Spare," "The Legend of Hollywood" and "On the Threshold."

In theme the story deals with the humorous and pathetic mix-ups that occur when a package of mail, long lost in a small town post office, is found and the letters delivered to their respective owners.

Under its superficial veneer of entertainment this story by George Patullo as published in the Saturday Evening Post, is one of the most vivid portrayals of the flight of time. It pictures in startling relief the great changes that take place without our realizing the transition in life.

Prominent in the cast are: Gladys Hulette, Robert Agnew, Mildred Harris, David Butler, Arthur Hoyt, Betty Francisco, Willis Marks, Charles Sellon, Hardee Kirkland, J. Frank Glendon, Frank Coffyn and Charles W. Mack.

"Private Affairs" is scheduled for release b. Producers Distributing Corporation on April 20.

"Fighting the Flames" Coming

A wire from Jack Cohn states that the print of "Fighting the Flames" has been sent on its way east. This is the seventh of the series of eight Columbia specials for 1924-25.

As its name implies this is a fire picture. The cast is headed by William Haines and Dorothy Devore, who are supported by Frankie Darrow, Charlie Murray, David Torrence, Sheldon Lewis and William Welsh.

Premier of "Recompense"

The New York premier of "Recompense," the Warner Bros. production of Robert Keable's sequel to "Simon Called Peter," will take place at the Piccadilly Theatre the week of April 18. This is the story featuring Monte Blue and Marie Prevost with an all star supporting cast.

Betty Compson and Jack Holt, featured together for the first time in Paramount's "Eve's Secret," stage a little tableaux of their own

Many Special Productions For Associated Exhibitors

FOLLOWING over six months' carefully laid plans and preparations Associated Exhibitors, through its general manager and secretary, John S. Woody, announces the first group of pictures to be released during the season 1925-26. This group, the first of three similar groups, will consist of twelve special productions, of which ten are already completed or in actual production. Two more units, for which stories, directors and cast have already been selected, will go into production before the first of April.

In the case of each of the three groups of pictures to be released during 1925-26, announcement of complete details on each production will be made six months prior to the period of release. In connection with the first group, to be released beginning September 1, 1925, the prints of all productions included in it, together with complete advertising material and accessories will be available three months prior to release.

The investment on the part of Associated Exhibitors to effect the working out of this new plan of operation exceeds two million dollars, in productions, prints, advertising matter and in the advertising and publicity campaign to be inaugurated in connection with this release policy.

The pictures already completed and in work for the first group of twelve Associated Exhibitors specials, are:

"Manhattan Madness," which will be used as a starring vehicle for Jack Dempsey, world's heavyweight champion, and Estelle Taylor. "Manhattan Madness," to be produced by Oscar Price, was written by Charles T. and Frank Dazey. This was originally made by the Triangle Company and was the most famous of the Douglas Fairbanks pictures. It will be made on an elaborate scale with a cast of screen celebrities in support of Jack Dempsey.

"Keep Smiling" will be the first of a series of Monty Banks comedies. It will be a worthy successor to "Racing Luck," which established Monty Banks as one of the most capable of the screen comedians. Supporting the star in this production are Anne Cornwall, who played the lead with Douglas MacLean in "Introduce Me," Robert Edeson, Stanhope Wheatcroft and David Torrence.

"Fifty-Fifty," produced and directed by Henri Diamont Bergere is an Allan Dwan story, written directly for the screen. It will star Hope Hampton with Lionel Barrymore, Louise Glaum and Arthur Donaldson in the supporting cast. This picture was produced in New York.

"Ship of Souls" is an Emerson Hough story which that famous author personally stated he considered a much greater novel than "The Covered Wagon." Lillian Rich and Bert Lytell are starred in "Ship of Souls," supported by such well-known players as Tom Santchi, Bessie Eyton, Earl Metcalfe, Russell Simpson and Lillian Leighton. It was made under the direction of Charles Miller.

"Children of the Whirlwind," from the famous novel by LeRoy Scott will be directed by Whitman Bennett and will star Lionel Barrymore with Margaret de la Motte and Johnnie Walker in support. The picture was produced at the Whitman Bennett Eastern studios.

"The Greatest Thing in Life" was written and directed by Lewis Moomaw, author and director of "Chechahos." In the cast of this new epic film are Tom Moore, Eileen Percy, Chester Conklin, Mary Alden, James Mason and Sazu Pitts.

"My Buddie's Wife," a Tom Terriss Production, was adapted from the Smart Set Magazine story of the same name, written by T. Howard Kelly. In the leading role will be Glenn Hunter.

"Headlines" is an original story by Dorian Neve and will be the second of the series of St. Regis Pictures. It has been adapted to the screen by Arthur Hoerl and will be directed by E. H. Griffith, who also was responsible for "Bad Company," the first St. Regis Picture. Negotiations are now under way with Miss Anita Stewart to play the leading role in "Headlines," which is a metropolitan newspaper story. It is also planned to have Virginia Lee Corbin and John Bartels, star of "The Show-Off," one of New York's biggest hits, in the cast which will be of an all-star variety.

"Hearts and Fists," by Clarence Budington Kelland, is being made under the direction of Lloyd Ingraham.

In a statement made by John S. Woody, vice-president and general manager of Associated Exhibitors, in connection with the announcement of the coming season's policy, he said:

"Associated Exhibitors in its effort to serve and co-operate with the theatre owners of the country has demonstrated its sincerity of purpose in investing the huge amount of money necessary to furnish them with information regarding the productions which they can be assured will be delivered to them as scheduled. The policy which we have inaugurated, and which will be adhered to relative to all future product, will enable the exhibitor to see for himself, three months prior to release date, every Associated Exhibitors production.

"Because of the time this allows in the preparation for release, a definite and concerted advertising and publicity campaign, national in scope, is being inaugurated, the effects of which will be of value to every first run theatre which plays this product, for behind that run will already have been put six months of concentrated effort, made possible only by the fact that we shall always know definitely, that far in advance, every detail in connection with each Associated Exhibitors picture.

"The fact that we are prepared to show our product to every exhibitor three months in advance of the date we are asking him to play the picture should demonstrate conclusively the fact that we are willing to stand on the merit of the picture alone."

In the first group of productions is included "The Miracle of Life," an S. E. V. Taylor production, from a story written expressly for the screen by Olga Prinzlau.

Nazimova, starring in Vitagraph's "The Redeeming Sin," a J. Stuart Blackton production

Madge Bellamy in "Lightnin'"

Madge Bellamy has been selected to portray the role of Millie, the daughter of Mr. and Mrs. Bill Jones in the Fox Film Corporation screen version of the John Golden stage success "Lightnin'."

Scenes from the Hunt Stromberg production for Producers Distributing Corporation, "Beyond the Border," in which Harry Carey is starred.

DOROTHY DEVORE

Warner Brothers' star rests after her Daily Dozen for radio inspiration.

Elsie Ferguson Signed

To Star in Vitagraph's Forthcoming "The Unknown Lover"; Prominent Players in Supporting Cast.

Elsie Ferguson is to star in "The Unknown Lover," a Vitagraph special now being produced by Victor Hugo Halperin, for release on the current schedule. Announcement that this actress has been procured for the central role in this production has just been made by Vitagraph.

In Miss Ferguson's supporting cast will appear such well-known players as Frank Mayo and Mildred Harris. Also, a role has been assigned to Count Morner, the husband of Peggy Hopkins Joyce.

The interior scenes of "The Unknown Lover," which is an original story, are being made at the Vitagraph studios in Brooklyn. The story is a colorful one, with an absorbing plot and a wealth of action.

Brandt Rounds the Circle

Joe Brandt is now on the road, taking advantage of the swing toward the independent producers to place his next year's product. He has a fine line of product to offer the various territories. There are three series, of six pictures each. Six Columbias, six Waldorf productions and six Perfection pictures.

He will touch all the key cities in his round and when he returns there will be a number of territories closed for next year's product. He was sold 100 per cent last year on the Columbia and Perfection series, and since exchanges have done very well with his pictures, he anticipates no difficulty in placing his future production.

Special Edition of Hale Story

A special edition of Edward Everett Hale's story, "The Man Without a Country," illustrated with pictures from the new William Fox photoplay "As No Man Has Loved," the screen version of the story, has just been published by Grossett & Dunlap. The new edition is the fifty-first printing of the famous classic. Besides the Hale story, it includes a story describing the photoplay.

Rowland, of First National, to Announce Big Specials

WITH the assurance that the First National product for the remainder of the year will more than fulfill promises made early in the season, Richard A. Rowland, general manager of First National Pictures, Inc., has returned from his quarterly visit to the West Coast studios, where for three weeks he was in conference with the company's western representative, John E. McCormick, and the producers of pictures distributed by First National.

Mr. Rowland states that, in addition to the regular lineup of star production and those made by all-star casts, he soon will announce a number of super-specials of extraordinary caliber. These super-specials, plans for which are now being developed, will come as a surprise to exhibitors. The program for coming months is so far advanced that definite steps are being taken toward the preparation of next year's output, which promises to be even more extensive than that of the current season.

Among coming releases made on the West Coast, Mr. Rowland spoke with particular enthusiasm of "Sally," the famous Ziegfeld musical comedy starring Colleen Moore; "The Desert Flower," on which production has been temporarily suspended because of Miss Moore's unfortunate accident; "Fine Clothes," the Louis B. Mayer-John M. Stahl production; Edwin Carewe's production of "My Son," starring Nazimova, and the two Corinne Griffith pictures, "Declasse" and "Modern Madness," the latter an adaptation of the successful play, "The National Anthem." Mr. Rowland saw enough of these pictures during his stay on the Coast to be confident of their superior quality. "Sally," now having a pre-release run at the New York Mark Strand, is generally conceded to be the finest thing Miss Moore has ever done.

Speaking of the ever-present questions of stars and their development on the screen, Mr. Rowland referred to the recent elevation of Milton Sills to stardom as being entirely in accord with First National's policy and the logical outcome of popular favor won, through a series of fine performances in really good pictures.

"Good pictures develop stars," said Mr. Rowland. "This is a business of personalities. There is no getting away from it. The task of the producer is to select players with personalities that appeal to the public and then to supply them with stories that reveal these personalities to the fullest degree. The result will be automatic if the players and the stories are right. Certainly it has been proven frequently enough that stars cannot be manufactured when the public is not ready to accept them, also that actors of real ability have been submerged by the wrong sort of story material.

"There has been no variation in First National's policy in this respect. Colleen Moore became a star only after a long period of preparation during which she proved her fitness beyond a doubt. Reports from exhibitors in all parts of the country gave full assurance of Miss Moore's standing with the picturegoing public, achieved not through any excessive boosting, but rather by reason of an unusual personality and outstanding ability, as shown in pictures of popular appeal. The same is true of Corinne Griffith, who gradually developed to the maturity of her powers and has found full recognition in a place among the best-liked actresses of the day. Since 'The Sea Hawk' there has been no question about Milton Sills being one of the surest box-office assets on the screen, and naming him as a First National star is merely a reasonable recognition of this fact. I am confident that other stellar material is being developed in the First National organization in the same manner.

"To talk about a star system is beside the point. It is not a matter of system, but of common sense. The public selected the favorite players even in the early days of single reel pictures, when some of the more conservative producers tried to ignore personalities by refusing to disclose the name of the actors. Certain players stood out and in effect became stars, despite efforts to maintain a standarized product in which the actors were on an impersonal level.

"I attribute the success of First National's production policy to a sane recognition of all the elements contributing to a strong box-office attraction. Every picture cannot be 100 per cent, but every production may be so balanced that it will contain definite assets of popular appeal on which any exhibitor may rely. When it comes to the point of selling his entertainment to the public, the average exhibitor must rely on just two things, the title of the picture and the name of the star. If the story does not happen to possess a particularly wide appeal in his community, he still has the star to bank on. We are in a business of personalities, and as long as this is the case it is only reasonable to select the most popular players available and display them to advantage. A popular star is the best insurance an exhibitor can have. The task of the producer is to find and develop the right kind of new material."

Metro to Star Ramon Novarro

Ramon Novarro, it is stated in an announcement this week by Louis B. Mayer, vice-president of Metro-Goldwyn Distributing Corporation and production head of Metro-Goldwyn-Mayer, will be starred in a series of unusual productions following his appearance in "Ben Hur."

Novarro is under a five-year contract to the Metro-Goldwyn-Mayer organization and his future activities will be centered in the making of super-special features.

Three stories from three popular novels have already been selected as starring vehicles for Novarro, and work on the first will be started shortly after "Ben Hur" is completed.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adveuturous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Fold Up	Cameo comedy	Apr. 19	1,000
Going East	Lloyd Hamilton	Apr. 26	2,000
The Fun Shop	Humor reel	Apr. 26	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26	1,000
The Lady-Bird	Instructive	Apr. 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1.000
The Farewell	Bruce Scenic	June 21	1.000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review	Feet
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug. 16	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 23	1,000
Wild Game	Mermaid comedy	Aug. 30	2,000
Don't Fail	Cameo comedy	Aug. 30	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6	1,000
Rough and Ready	Lige Conley	Sep. 13	2,000
Cheer Up	Cliff Bowes	Sep. 13	1,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 20	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Sep. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4	1,000
Fast and Furious (Conley)	Comedy	Oct. 11	2,000
No Foolin' (Bowes)	Comedy	Oct. 11	1,000
Sawmill Four	Hurd cartoon	Oct. 18	1,000
Why Hurry? (Adams)	Comedy	Oct. 18	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	2,000
Empty Heads (Bowes)	Comedy	Oct. 25	1,000
High Gear (Vernon)	Comedy	Nov. 1	2,000
The Mosquito	Instructive	Nov. 1	1,000
Artist's Model	Hurd cartoon	Nov. 15	1,000
Poor Butterfly	Mermaid comedy	Nov. 15	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15	1,000
Easy Pickin's	Christie com.	Nov. 22	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6	2,000
Little People of the Garden	Instructive	Dec. 6	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	1,000
Goat Getters	Juvenile com.	Dec. 13	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	2,000
Broadcasting	Hurd cartoon	Dec. 20	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	2,000
Hi-Fliers	Hodge-Podge	Jan. 3	1,000
Hooked (Hamilton)	Comedy	Jan. 17	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17	1,000
Good Spirits	Christie com.	Jan. 24	2,000
Motor Mad	Mermaid com.	Jan. 24	1,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1,000
Paris Creations	Fashions	Jan. 31	1.000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	2,000
He Who Gets Soaked	Hurd cartoon	Feb. 7	1.000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	1,000
Wild Cat Willie	Juvenile com.	Feb. 14	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 21	1,000
Paris Creations in Color	Fashions	Feb. 28	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Feb. 28	2.000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1.000
Little People of the Sea	Instructive	Mar. 7	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21	1,000

FILM BOOKING OFFICES OF AMERICA

Money to Burns	Tel. Girl	Mar. 29	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,7[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	6,000
Captain Kidd	Bray cartoon	Mar. 21	1,000

FIRST NATIONAL

Painted People (C. Moore)	Comedy	Feb. 9	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,807
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,[illegible]
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7.811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5.831
One Year to Live (Pringle)	Drama	Mar. 7	6.064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,000
Heart of a Siren (La Marr)	Drama	Mar. 21	6,700

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Not a Drum Was Heard (Jones)	Drama	Feb. 9	4,323
The Net (Castleton)	Drama	Feb. 9	6,000
Shadow of the East (all-star)	Drama	Feb. 16	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6,400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1.000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,080
Mysterious Stranger	Comedy	Mar. 14	2.000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5,578
House of Flickers	Imperial com.	Mar. 21	2,000

METRO-GOLDWYN

Wild Oranges (all-star)	Drama	Mar. 15	[illegible]
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. [illegible]	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,[illegible]
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,4[illegible]
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 22	7,[illegible]
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,[illegible]
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,3[illegible]
Mademoiselle Midnight (Murray)	Drama	May 17	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17	4,[illegible]
Arab (Nova[illegible] Terry)	Drama	July [illegible]	[illegible]
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,7[illegible]

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,888
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441
Denial (Claire Windsor)	Drama	Mar. 21	4,791

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,998
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9,741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7,048
Worldly Goods (Ayres)	Drama	Nov. 15	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6.116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6.293
Goose Hangs High (Cruze production)	Typical	Mar. 21	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750

PATHE

	Kind of Picture	Review.	Feet
Gateway of the West	8th Chronicle	Apr. 19	3,000
The Hollywood Kid	Sennett comedy	Apr. 19	2,000
Hit the High Spots	"Spat Family"	Apr. 19	2,000
One at a Time	Earl Mohan	Apr. 19	1,000
If Noah Lived Today	Terry cartoon	Apr. 19	1,000
A Trip to the Pole	Terry cartoon	Apr. 26	1,000
Sun and Snow	"Sportlight"	Apr. 26	1,000
Get Busy	Snub Pollard	Apr. 26	1,000
Highbrow Stuff	Will Rogers	Apr. 26	2,000
Flickering Youth	Sennett comedy	Apr. 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	"Dippy Doo Dads"	May 10	1,000
The Fortieth Door	Allene Ray—serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2.000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000

	Kind of Picture	Review.	Feet
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	**Comedy-drama**	**May 10**	**6,242**
Daring Youth (Daniels)	**Comedy-drama**	**May 17**	**5,975**
Daughters of Pleasure (Prevost)	**Drama**	**May 24**	**6,000**
Masked Dancer (H. Chadwick)	**Mystery drama**	**May 31**	**4,987**
Good Bad Boy (Joe Butterworth)	**Comedy-drama**	**June 7**	**5,198**
Captain January (Baby Peggy)	**Sea story**	**July 12**	**6,194**
Helen's Babies (Baby Peggy)	**Comedy-drama**		
Mine With Iron Door (all-star)	**Adventure drama**	**Dec. 27**	**7,800**
Re-Creation of Brian Kent	**Drama**	**Mar. 14**	**6,878**

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	**Crook dr.**	**Jan. 12**	**5,900**
Love's Whirlpool (Lee-Kirkwood)	**Drama**	**Mar. 22**	**6,605**
Hoosier Schoolmaster (Hull)	**Drama**	**Mar. 29**	**5,556**
His Darker Self (L. Hamilton)	**Comedy**	**Apr. 5**	**5,000**
Try and Get It (Washburn)	**Comedy-dr.**	**Apr. 12**	**5,607**
Not One to Spare (all star)	**Pathos dr.**	**Apr. 19**	**5,000**
Wandering Husbands (Lee-Kirkwood)	**Drama**	**May 10**	**6,300**
Hold Your Breath (Devore)	**Thrill com.**	**Jun. 7**	**5,900**
Miami (Compson)	**Drama**	**Jun. 14**	**6,317**
Night Hawk (Carey)	**Western**	**Jun. 14**	**5,115**
Lightning Rider (Carey)	**Western**	**Jun. 21**	**6,000**
What Shall I Do? (Mackaill)	**Drama**	**Jun. 28**	**6,000**
Legend of Hollywood (Marmont)	**Drama**	**Jan. 10**	**5,414**
Wise Virgin (Miller)	**Drama**		**5,951**
Welcome Stranger (Vidor)	**Comedy-dr.**	**Oct. 25**	**6,618**
Ramshackle House (Compson)	**Comedy-dr.**		**6,257**
Barbara Frietchie (Vidor)	**Civ. War dr.**	**Oct. 11**	**7,179**
Chalk Marks (M. Snow)	**Drama**		
House of Youth (Logan)	**Drama**		**6,669**
Roaring Rails (Carey)	**Railway dr.**	**Oct. 25**	**5,753**
Another Scandal (Lois Wilson)	**Sex theme**	**Nov. 1**	**7,000**
Another Man's Wife (Lee-Kirkwood)	**Drama**		**5,015**
Trouping With Ellen (H. Chadwick)	**Comedy-dr.**		**6,452**
Reckless Romance	**Comedy feature**	**Nov. 22**	**5,530**
Siren of Seville (Dean)	**Drama**	**Nov. 29**	**6,724**
Girl on the Stairs (Miller)	**Comedy-dr.**		**6,214**
Chorus Lady (Livingston)	**Comedy-dr.**	**Feb. 21**	**6,020**
Cafe in Cairo (Dean)	**Drama**		**5,656**
Flaming Forties (Carey)	**Western**		**5,770**
The Mirage (Vidor)	**Drama**		
Let Women Alone (O'Malley-Hawley)	**Drama**		
Soft Shoes (Carey)	**Western**		
Off the Highway (Logan)	**Drama**		
Charley's Aunt (Syd Chaplin)	**Farce-comedy**	**Feb. 21**	**7,243**

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	**Society drama**		**6,940**
White Man (Joyce)	**Jungle romance**	**Nov. 22**	**6,370**
Triflers (Busch-Mayo)	**Paris soc. dr.**	**Dec. 27**	**6,626**
Capital Punishment (Clara Bow)	**Prison dr.**	**Jan. 24**	**5,950**
Boomerang (Clara Bow)	**Comedy-dr.**	**Mar. 21**	**6,714**
Parasite (Bellamy-Moore-Washburn)	**Drama**	**Jan. 31**	**5,140**
Mansion of Aching Hearts (all-star)	**Melodrama**	**Mar. 14**	**6,147**

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	**Drama**	**Apr. 26**	**6,304**
$20 a Week (Arliss)	**Drama**	**Jun. 21**	**5,900**

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	**Romantic drama**	**May 17**	**9,351**
America (Griffith prod.)	**Historical drama**	**Mar. 8**	**11,442**
Isn't Life Wonderful? (Dempster)	**Realism**	**Dec. 13**	**8,000**
Thief of Bagdad (D. Fairbanks)	**Fantasy**	**Mar. 29**	**12,000**
Salvation Hunters (Von Sternberg prod.)	**Symbolical dr.**	**Feb. 14**	**6,930**

UNIVERSAL

	Kind of Picture	Review	Feet
Should Poker Players Marry (Edwards)	Comedy	Mar. 8	1,000
Fool's Highway (Philbin)	Drama	Mar. 15	6,800
Big Boy Blue	Leather Pushers	Mar. 15	2,000
The Oriental Game (Pal)	Century com.	Mar. 15	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22	1,000
Night Message (Hulette)	Drama	Mar. 29	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29	1,000
That's Rich (Trimble)	Comedy	Mar. 29	2,000
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com.	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,847
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct. [illegible]	[illegible]
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,138

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western	Feb. 28	5,304
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2.000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Bridge of Sighs (all star)	Society drama		6,694
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Rip Roarin' Robert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
Truth About Women (Hampton)	Society drama	Oct. 25	5,800
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Pal o' Mine (Rich)	Romance		4,970
Traffic in Hearts (R. Frazer)	Social uplift		5,540
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,987
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,008
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,606
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,006

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,482
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,900
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227

RED SEAL PICTURES CORP.

Film Facts	Magazine	Nov. 1	730
Peeps Into Puzzle-land (Gem of Screen)	Novelty	Nov. 1	700
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,000
Do You Remember	Scenic novelty	Mar. 21	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	[illegible]

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,100
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,900
Perfect Alibi (Maloney)	Western dr.		5,105
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,987
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,175
On Probation (Edith Thornton)	Drama	Dec. 13	5,800
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,000
Verdict of the Desert	Western		4,740
Valley of Vanishing Men	Western		4,600
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Saturation Point

There is a great deal of talk going the rounds among supply dealers and projector manufacturers to the effect that now that there are less theatres and larger ones being built, the "saturation point" has been reached in the matter of projectors.

Once upon a time I worked among a bunch of Germans. Every once in a while I heard one of them say: "Raus mit 'im," which I understand to mean, in effect, throw the blighter out. And that's exactly how I feel about the man who talks "saturation," as applied to projectors.

Do you ever hear of an automobile salesman yawping about "saturation?" You do NOT. When Mr. Man becomes "saturated" with a new machine, he is let alone until said machine has been run for a year or so, whereupon Mr. A. Real Salesman planks himself down in close proximity to Mr. Sat Urated and unlimbers his well oiled talk machine, inquiring pointedly as to whether or not Mr. Sat Urated proposes and intends to run that old, worn-out bus for the balance of his natural life, and if so why so, because every mile he runs it it is losing him real honest-to-gosh coin, and he should have a brand new twelve cylinder road burner, and NOW is the time to get it and just sign on the dotted line please and so forth and so forth, etc., etc., etc. AND the first thing you know Mr. Sat Urated actually signs on the dotted line, smiling while he is doing it and thereafter.

No Saturation Point

But the motion picture projector manufacturers, or some of them at least, have built "saturation" in the sweat of their brows. Not so long ago one manufacturer got very peeved with me because I objected to him trying to convince the exhibitor that the projector (HIS projector, of course) could, would and did last from ten to fifteen years —and probably could be made to give really splendid results even longer.

Now that sort of talk is rank foolishment. IT MAKES FOR SATURATION, BUILDS SATURATION AND CREATES SATURATION. It is wrong from any and every viewpoint, and I am glad to know that projector manufacturers have at last awakened to that fact.

I have long insisted that at least in all-day theatres the projectors should be renewed at least every three years. I have pointed out the fact that the new, perfect, up-to-date projector would make possible sufficiently improved screen results to sell the three or four extra seats per day necessary to pay for such an installation every three years.

Recently a projector distributor wrote his home office saying: "I have recently visited a dozen theatres in which the projectors were literally falling to pieces."

"Economy"

The theatre manager who "economizes" in the matter of projector repairs, or by keeping old, out-of-date projectors in use merely because they will still project a fairly good screen image, is merely snooping around behind the barrel with a tea cup, catching the few pennies which leak out at the spigot. Those pennies he can actually SEE. They are visible to him, and he pats himself upon the chest as he pours them back into the cash drawer, BUT while he was out back, the bung slipped out and a great lot of dollars leaked away. This, however, he could not actually SEE, so he continues the penny saving, and thinks he has performed marvelous wonders.

Put into plain words, the spigot leak he "saves" is the cheap carbons and the dupe projector parts he buys or the forcing of the projectionist to use a projector part long after its usefulness has ceased.

The bung hole leak is the money which fails to come in at the box office because of the relatively punk screen image due to the very punk condition of the projection equipment.

Bluebook School

Question No. 246—Is it practical to rewind at the rate of a thousand feet of film in six to eight minutes? Tell us your views as to the advantages and disadvantages of such a rewinding speed.

Question No. 247—Where a power rewinder is used, ought there to be a separate hand reminder? Explain fully.

Question No. 248—Tell us briefly what you know about what a "wet" and a "dry" battery is, how it acts and why it acts.

Question No. 249—What is the voltage of an ordinary single cell of a dry battery? What amperage will it supply?

Question No. 250—How high a voltage and how great an amperage would it be possible to get from dry batteries of the ordinary door-bell sort?

From Alabama

N. R. Newman, Projectionist Rainbow Theatre, Opelika, Alabama, says:

Dear Mr. Richardson: For some while I have been reading the "Film Damage" articles in the department. Personally I well know I am not what I ought to be in the matter of projection knowledge, but I do read the department every week and study and try to do the best I know how.

What I cannot understand is how any one can manhandle film and make such splices as some of those shown in the articles named. It is entirely beyond me. Certainly they either know little or nothing about projection, or else they just plain don't care. I am unable to understand men who do things like that.

I well know that it is rather hard to get many theatre managers (mis-managers you mean, don't you, brother Newman.—Ed.) to buy needed projector repair parts, though thanks be I am myself working for a man who is willing to get any and everything necessary to improve projection in his theatre.

Well, anyhow it must be true about film damage, for I see it in the department and it was written by you, and I have never yet seen where you were wrong.

Often Wrong

You are wrong there, brother, because I am often wrong. This old world has yet, so far as I know, to produce the human who never makes a mistake. I try to make as few as possible, but the field of projection is a very wide one, insofar as concerns the range of knowledge it includes, and to expect any one man to cover it without error is expecting altogether too much. However, I thank you cordially for your "vote of confidence."

As to the chap who manhandles film—well, it really is not always the fault of the projectionist, because some theatre managers place film rewinding and repairs in the hand of "Jimmie-the-Usher," who knows next to nothing about films or projection, and cares for only one thing, viz: to get the job done.

Other operators of theatres, mis-called managers, will dig up fifty dollars extra money for a special feature, and then raise concentrated hallelujah because the projectionist wants a new intermittent sprocket, when any one with eyes can plainly see that there are still some teeth on the old one, or will "save" a dollar or two by purchasing some "cheap" carbons, which will, in the end, lose the theatre twenty-five dollars at the box office, because people are not so keen to pay good money these days to see a picture with dull brown corners, perfectly beautiful (????) rainbow effects every once in a while, and watch the screen go black occasionally as one of those "cheap" carbons break off, to the accompaniment of language no decent printer would print.

As for yourself, why, brother Newman, the man who works, reads and studies his profession will get along, and eventually get ahead, too. It is the self-satisfied, I-know-it-all BOOB who is the real ignoramus, and who will, in the long run, lose out.

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Mirror Screen

Some while ago I asked whether or not it would be possible for an audience to see a picture at all, if a plain mirror were used as a screen. Only one man has attempted to answer—P. E. Thomas, Creston, Iowa, who says

Dear Richardson: I have been watching the department with keen interest for the past few weeks, hoping to see an answer to your query in connection with Bluebook School question No. 169, published in January 17 issue. To date no one seems to have been willing to tackle the job of answering your question as to whether or not a motion picture could be seen on a plain mirror screen, therefore I beg the privilege of expressing my own views on the matter.

First I will say that, while it might be in some small degree possible for a mirror to show a picture, it would be entirely impracticable to use a plain mirror for a screen. I submit the accompanying diagram, Fig. 1, in proof of that statement. The diagram is presumed to represent an auditorium having a 100 foot projection distance, with a plain mirror screen accommodating a 16 foot picture. The projection angle is 12 degrees. This is a fairly acceptable lay-out where a screen of accepted type is employed.

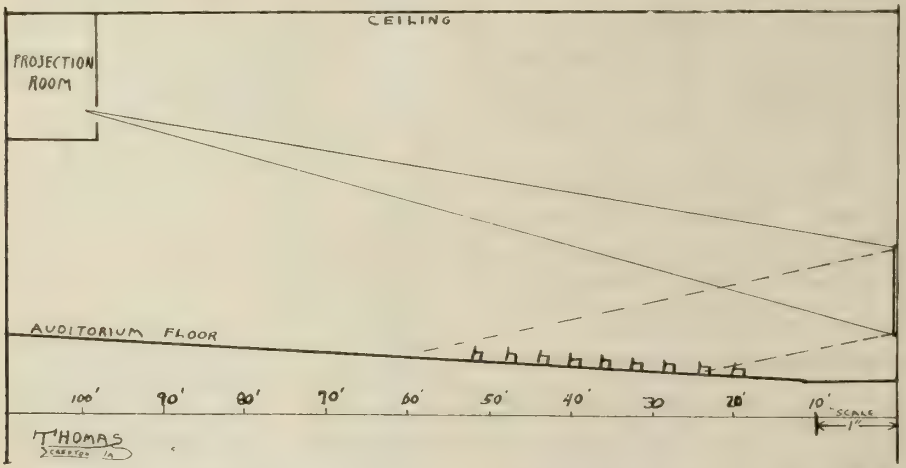


Figure 1

It is a well known fact that the reflection from the polished surface of a mirror is direct; also it is partially from the polished surface of the face of the mirror, and partly (mostly) from its silvered back surface, the latter being responsible for the so-called "glare," which I think is due to the refraction of the light rays prior to being reflected from the silvered back. Furthermore a mirror has the power to reflect approximately eighty-eight per cent. of the picture light, which same would all be reflected to a certain restricted area, as shown by figure 1.

It is thus seen, Figure 1, that under the conditions shown, only those seated within the area indicated by the broken lines could possibly see a picture in any event. The width of the picture and the angle of incidence set up by the diverging light beam would govern the viewing angle, which same would, under the condition shown in Figure 1, be about seven degrees from the normal, or zero plane.

Figure 2

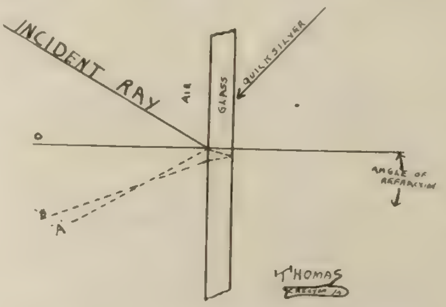
Since it is by reflection of light from the screen that the image thereon is made visible, with a mirror and its characteristics of direct-reflection, the eye would have to receive the reflected rays in order to render the image visible. Hence with 88 per cent. of the picture light being reflected to the area as shown, the resultant contrast of the image would be beyond the power of the eye to record, thus overtaxing its process of adaptation.

If a light source of low brilliancy were employed, similar results would be attained, owing to the contrast, the ratio of same being proportionately as great. If, on the contrary, the glare caused by the double reflection (i. e.: the reflection from the face of the mirror and also reflection from the back, the latter which to some degree would be refracted, as I will attempt to explain diagrammatically.)—would subdue the photographic shades, rendering only the highlights of the image visible, hence no picture. The seats outside of the area where the rays from the mirror are not reflected would doubtless see only a virtual image of the beam of light from the projection room.

There, Brother Richardson, is my theory on why a mirror could not show a picture. It is not submitted as a correct answer, but is hoped that the fine sand can be sifted from the coarse and thus something made of it. Me old frind Dinty Moore, Taunton, Mass., recently sed in the columns of this department: "If one wants to learn the various problems pertaining to projection, and get the greatest amount of good out of things, one will just have to show his ign-runce, even though it be embarrassing when it appears in print. I back-fired on question 101 of the Bluebook school, and the Hon. Editor said I got lost in the bushes. That was quite correct, nor was it the first time it has happened. BUT it's a cinch that I'll NOT get lost on that point again, hence it was well worth while."

Stuck!

Gentlemen, Im stuck. I don't think Brother Thomas' analysis is the right one. A mirror won't show a picture. It will merely reflect the image of the auditorium and audience, plus an image of the lens as represented by a bright spot of light. I believe the reason is that—no, I'd only get tangled up if I tried to explain. Was going to say that it was because in order to see a picture the light must be diffused, and thus rays reach the eye from every point of the mirror. That won't wash, though, because unless light did reach the eye from every portion of the surface of the mirror we could not see the image of the audience, as we certainly would.



Greatly exaggerated diagram of the "double reflection," Reflected ray —A— on an angle equal to the angle of incidence.

Reflected ray —B— refracted upon entering from air to the glass mirror, reflected from the silvered back on an angle equal to the angle of incidence, again refracted upon entering the air from the glass.

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N O W.
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I am here and now offering this as a subject for debate by the American Projection Society, and asking that distinguished body for an explanation as to exactly WHY we see the image of the audience and lens, and not the image projected there by the lens. Mind you, gentlemen of the A. P. S., I'm NOT asking for an answer you have secured from some outside source. I can get that myself. I want to see whether or not YOU, as a body, can give this explanation, and if you cannot, then you are officially invited to get extremely busy in and on the Bluebook School, as it will be evidence that you still have at least something to learn about the things you are handling.

Later—I think I've doped out the correct answer, but all the same I still ask the A. P. S. to answer the question and explain to us exactly WHY a picture projected to a plain mirror is invisible.

Has An Effect

A letter came from a projectionist out in Long Island inclosing one he had just received from the manager of the New York City Exchange supplying his service. For obvious reasons I withold names. It is, however, concrete evidence that this department has a real effect in getting YOU better prints. In other words, were it not for the fear of my giving publicity to their methods and the knowledge that they cannot influence this department, bad as your service sometimes is, it probably would be quite a bit worse.

This projectionist had evidently written the exchange proposing to send in to this department evidence of punk service unless said punkness ceased. The exchange sales manager wrote at considerable length, and wound up with this: "We trust that after giving you the facts in the case you will refrain from writing the Projection Department of the Moving Picture World about the matter, and assure you that we will see to it that you receive good prints of all subjects in future."

Of course I do not hold that this department can stop all film service abuses. That would be expecting very much too much, BUT I do hold that the exchange managers, knowing that the department is here and ready to do battle for you has a beneficial effect.

Like the Dodo

Recently I had an inquiry as to where repair parts might be obtained for the American Standard Projector.

I was obliged to advise the inquirer that, like the Dodo, the American Standard is just plain extinct. Repair parts cannot be gotten for them, nor would it be a practical thing for a machinist to attempt their repair. They are therefore of no use to any who may have them stored away, as I think this inquirer has. Pull them out, call in the junk man and wipe them off the slate.

Sprocket Hole Shape

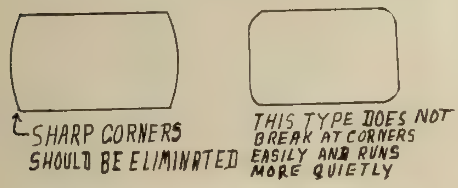
John Griffith, Ansonia, Connecticut, says:

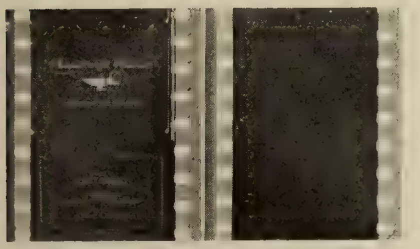
Enclosed find two film samples. The dark one is O. K. It is sent merely for purposes of comparison.

Very often we get film which, by comparison with other films, is very noisy in its passage through the projector. This can mean but one thing, viz: that in its passage through the mechanism it is meeting with more oppositon than the film which runs more quietly.

Opposition to passage means undue friction of some sort, and friction means excessive wear to the part causing it.

Examination of the films causing the most noise discloses the fact that they have a different shape sprocket hole from those which run more quietly. The one piece of film has the type of sprocket holes found in the more noisy film. Apparently the noise is caused by the sprocket hole clinging to the teeth of the sprockets. Moreover, this type of sprocket hole will, and does break more easily than does the one with rounded corners. The two types of hole are shown in the samples of film attached; also, more clearly, in the sketches.


SHARP CORNERS SHOULD BE ELIMINATED
THIS TYPE DOES NOT BREAK AT CORNERS EASILY AND RUNS MORE QUIETLY



Important!!! Important!!!!

Unless I am in error, the matter of sprocket hole shape is now before the Standards and Nomenclature Committee of the Society of Motion Picture Engineers, of which I am a member, representing the projection interest.

I would appreciate comments upon this matter from ALL projectionists, IMMEDIATELY or as soon as possible, as the committee meets the last of this month, and the Spring Meeting of the S. M. P. E. is in the early part of May. Especially note if your experience as to noisy film agrees with that of Brother Griffith. We all know the sharp corner cracks readily from excessive strain—too much aperture tension usually. This is an indication of structural weakness, of course, as Griffith says. LET ME HEAR FROM YOU, if you have any interest at all in matters concerning YOU and your profession.

Live Advertiser

I nearly fainted when I saw the projection department last week—March 21 issue. It so happened that I had a long article devoted exclusively to the Power Projector, and then the Power Company bought two whole pages of advertising space, stipulating Projection Department location, in which to run that S. M. P. E. paper of mine.

I give you my word of honor, I knew absolutely nothing of that advertisement until I saw it in the paper. At first I felt like spanking McGuire, the Power's advertising manager, but when I had cooled off I could not but admire the crust of him. The thing was an S. M. P. E. paper, and he therefore had a perfect right to use it if he wanted to, and that, too, without consulting me. Evidently he thought best NOT to consult me, for which, now that my ire has subsided, I don't in the least blame him. I could not have prevented him from using the paper, nor would I have wished to, BUT I probably would have objected to its location, because of the fact that some narrow minds might think I was in collusion with the Power folks to boost Power projectors.

But in that I would have been wrong, I guess. McGuire saw the added value to him of having it located in the midst of the projection department. That it made the department look like a Power's "Ad" was nothing in his young life—or perhaps it was a lot at that, AND ANY OTHER PROJECTOR MANUFACTURER HAD EXACTLY THE SAME RIGHT IF HE CARED TO EXERCISE IT.

The paper itself was thought well enough of by the S. M. P. E. that it, by unanimous vote, ordered its publicity committee to give it the widest possible publicity—a thing never yet done with regard to any other paper read before that distinguished body.

There are things therein contained which I can recommend every one connected with the motion picture industry to read. IT EXEMPLIFIES THE SLOGAN ADOPTED BY THE NICHOLAS POWER COMPANY: "BETTER PROJECTION PAYS." I am glad the Power Company used it, because its general publication was and is needed. McGuire certainly is a live wire advertising man.

S. M. P. E. Program

I am in receipt of the following partial program of the Spring meeting of the Society of Motion Picture Engineers, to be held in Schenectady, N. Y., Monday, Tuesday, Wednesday and Thursday, May 18, 19, 20 and 21. The meeting place has been changed to the Hotel Van Curler.

The program is not as yet completed, a tensative program is herewith given to which will be added additional papers and demonstrations. The tentative program of papers to be read at the spring meeting is as follows:

"Machine Development of Negatives and Positive Film."

"Paper by F. H. Richardson of a Historical Character."

"Paper by T. K. Peters, Motion Picture Photography, Title not as yet received."

"Static Marking on Motion Picture Film."

"An Improved Sensitometer Secter Wheel."

"Student Psychology."

"Educational Motion Pictures."

"Paper by Roger M. Hill, U. S. Army Motion Picture Service."

"A New Reflectometer, by Dr. Frank Benford."

"Artistic Utilization of Light in Photography of Motion Pictures."

"Installation of Tungsten Lamps for Color Motion Picture Work."

"Mfg. of Special Motion Picture Lamps."

"Colored Lighting Effects in connection with Exhibition of Motion Pictures."

You will notice that the program is evenly balanced for all branches of the industry, and that our Papers Committee with its very able Chairman, Dr. Renwick predicts that the meeting will be full of exceptionally interesting and valuable technical optical, studio, lighting and projection information of a very important nature.

Same Trouble

Richard Kuester, Brooklyn, New York, reports the same carbon trouble complained of by brother Budge. To date only these two have reported this fault and it is not feasible to go at a manufacturer very strong on only two reports, or complaints. If any of the rest of you have had trouble, get busy and let us hear from you—that is if you want it remedied.

Get your copy of Richardson's Bluebook on Projection now. Price $6.00 postpaid.

ANNOUNCEMENT

Cinephor Projection Lenses
Series II
can now be supplied in
Three New Focal Lengths
5" — 5¼" — 5½"

These short focus lenses will fill a distinct need for use with Mazda and reflecting arc units in the smaller theatres.

Bausch & Lomb Optical Co.
654 St. Paul Street
Rochester, N. Y.

Bluebook School— Answers 216-220

Question No. 216—Tell us of what film consists and how it is manufactured.

G. W. Bennewitz, Sioux Falls, S. Dak.; A. L. Fell, Collingswood, N. J.; Richard Kuester, Brooklyn, N. Y.; Harry T. Dobson, Toronto, Ont.; Ralph W. Boone, White Pigeon, Mich.; P. E. Thomas, Creston, Ia.; Allie Baron, Lodi, Cal.; Wm. A. Burnett, Newton, Ia.; H. C. Mallery, Castle Rock, Wash.; Walter Johnson, Champaign, Ill.; C. H. Hanover, Burlington, Ia.; Charles Armentrout, Mason City, Ia.; W. C. Whitt, Red Bluff, Cal., and Harold E. Hurlbutt, Oshkosh, Wis., all made more or less good on this one, though a few of you either have not studied that section of the Bluebook to much purpose or you were surely not wasteful of words. Some of you did not seem to understand the question, which asks not only WHAT the film is, merely as a strip of celluloid, but what it is composed of and how it is made. The purpose of these questions is, in part, to BROADEN such knowledge as you may already possess by compelling you to dig in a bit and study.

I have concluded to combine the replies of Brothers Bennewitz and Keuster, as each deals with a portion of the question very well and fully. Kuester says:

Motion picture film is a strip of celluloid having the highest degree of transparency obtainable. It is 1⅜ inches wide by 5½ to 6 thousandths of an inch thick. On one side is a coating of photographic emulsion, which is included in the before-named thickness. To each linear foot of film there are sixteen photographs, each approximately ¾ of an inch high by ⅞ of an inch wide. There are four sprocket holes on either side of the film to each ¾ of an inch, linear measurement, making a total of 64 perforations on each side of the film to each linear foot, or a grand total of 128 to the foot, counting both sides.

In the process of manufacture the film originally is in sheets about two feet wide by from 250 to 300 feet in length. While in this shape it is coated with photographic emulsion suitable to the use it is to be put to. It is then run through a "splitting machine," which divides it into strips of 1⅜ inches wide.

After the emulsion is put on the film it must thereafter be handled under ruby light only, the same as all other photographic material carrying unexposed and undeveloped photographic emulsion. The next step in manufacture is to perforate the film, which may be done at the factory, or by the producer. The latter is the usual mode of procedure for film used by motion picture producers.

The final development of the exposed positive and negative film is essentially the same as any careful photographer uses for his films, except that, due to its length, it must be handled mechanically.

Bennewitz says:

In the manufacture of film, ordinary cotton, the same as cloth is made from, forms the base. This cotton is thoroughly cleaned, and is washed with caustic soda to remove all impurities. It is then thoroughly dried, so that all moisture is removed. Next it is treated with a mixture of nitric and sulphuric acid for the purpose of making it soluble in alcohol. (Don't know as I ought to publish that last. Should our public servant bosses find out about that w-i-c-k-e-d, naughty alcohol, they prob'ly would stop film from being used. It m-i-g-h-t smell of the nawsty stuff, y' know.—Ed.) The cotton, when nitrated, is known as cellulose nitrate. After nitrating, the acids are drawn off and the nitrated cotton is washed to remove all traces of the acid.

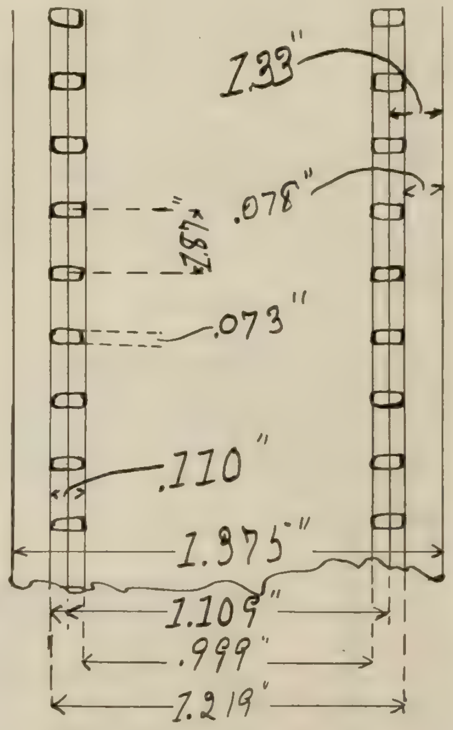
It is now placed in large tanks of water, where it is drained and rinsed for a period of weeks, after which it is dried in centrfugal "wringers."

The nitrated cotton is now ready for the solvents, which are contained in "mixers," into which the cotton is fed through chutes. Large paddles churn the cotton and the solvent together until it is mixed to a consistency of honey, which is called "dope." This dope is then placed in a machine, from which it comes in the form of long, wide sheets, which, when dry, becomes the familiar transparent celluloid film which carries the photographs we project to the screen.

Note: This Editor is unable, from memory or available data, to check up closely on all Brother Bennewitz's statements, and there is not now time to have it checked up before printing. I know much of it is correct, and assume the rest to be. However, I shall have it checked over by Eastman people and if any minor inaccuracies occur I will advise you later.

Question No. 217—What is the standard thickness of film? Give the standard dimensions of sprocket holes, as adopted by the Society of Motion Picture Engineers.

Everyone agrees on the figures, but Kuester made the most complete reply, which is as per the drawing.



Note: Please don't be critical with this drawing. On the one Kuester made the figures were too small to show up in print, and I had not time to make a to-scale drawing myself, that being quite a job. It is all out of proportion, yes, but the figures are correct, and that is all you really need.

Question No. 218—Name as many as you can of the various causes of damage to sprocket holes.

Armentrout says:

Film irregularities, such as poorly made splices, which are apt to buckle the film on the sprocket, and thus damage themselves. Emulsion deposit on aperture tension shoes or magazine valves or sprocket idlers which fail to turn. This latter may not actually damage the holes themselves (working edge thereof), but it will damage the film between and thus weaken the edge of the hole.

Improperly adjusted projector mechanism is a prolific cause of damage. This includes a too heavy tension at aperture or at take-up, improperly adjusted sprocket idlers, greater tension on one side of aperture than on other. Sprocket idler bracket spring too weak. Faulty projector mechanism, due to worn sprocket teeth; worn stripper plate, though of course the latter would have to be very badly worn to damage the sprocket holes. Crooked or otherwise poor reels, badly worn magazine spindles causing reel to hang crooked in magazine, which under some conditions might result in damage to sprocket holes at upper sprocket.

Over-speeding of projection (a prolific cause) and careless, rough handling of the film, which may result in actual damage to sprocket holes.

Whitt says:

Sprocket hole damage may be caused by many things, some of which are: First, hooked or under-cut sprocket teeth; second, a too heavy aperture tension; third, over-speeding of projection, which is of course closely allied to second cause I have named, since over-speeding compels heavy aperture tension; fourth, a too heavy take-up tension; fifth, reels out of round, which causes or may cause a jerk every time the reel revolves—this may occur either in upper or lower magazine, or in both of them; sixth, sprocket idlers riding on the film; seventh, sprockets being out of line with each other, or out of line with magazine valves; eighth, loosing lower loop, which causes heavy jerks which are likely to rip out the holes entirely.

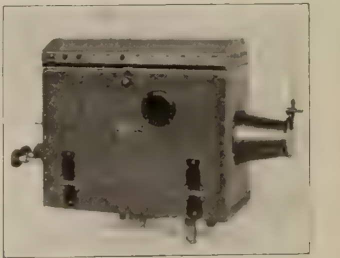
Bennewitz says:

Hooked or worn sprockets; sprockets out of line; marred sprocket tooth or teeth; OUTLAW SPROCKETS; improperly adjusted sprocket idlers and shoes; improperly adjusted film guide rollers; abnormal aperture tension; greater tension on one side of aperture than on other; upper or lower loop too short; emulsion deposits on tension shoes and film tracks; abnormal tension on upper reel spindle (late model projectors); no tension on upper reel spindle (old projectors); high projection speed; bent reels and bent reel hubs.

Dobson says:

By damage to sprocket holes I take it you mean any damage which will weaken or otherwise injure the sprocket holes, so that the film will have to be withdrawn from service sooner than it should be necessary to withdraw it. (Not necessarily, Brother Dob-

SAVE TWO-THIRDS ON CURRENT, 25% ON CARBONS AND GET MUCH BETTER SCREEN ILLUMINATION WITH THE PREDDEY REFLECTOR ARCLAMP.



For any make of Machine. Automatic feed type, $300. Hand feed type, $200. Write for Bulletin. Two of these Lamps may be burned at one time on Rectifier or Small Generator.

Has many valuable features not found in other makes.

WALTER G. PREDDEY

187 Golden Gate Ave. San Francisco, Calif.

son. I mean ANY damage which will, either then or later, tend to injure the results upon the screen.—Ed.)

Sprocket holes will be injured by a too-tight tension at the UPPER magazine spindle, especially toward the end of the reel, where the strain is heaviest. Too-tight aperture tension, which causes the intermittent to exert abnormal pull, and thus train the edges of the sprocket holes. Last, but not least, bad splices, which may cause the film to climb off the sprocket, and ride on its teeth, which same indent the film, or even punch new holes, pulling the fabric of the film all out of shape, to the injury of the holes themselves. I might also say that emulsion deposits cause a lot of damage to new film.

Mallery is brief but expressive. Perhaps he really covers it all, but still his answer don't win the sugar-coated tommyhawk. He says:

Damage to sprocket holes is caused by: Poorly kept projectors, PLUS an unconscious "OPERATOR" or a Dado manager.

Hanover says:

Damage to sprocket holes may be caused by (A) Upper reel out of round or bent, so that it rubs magazine wall intermittently, thus producing a continual jerking, which sets up a very heavy pull at upper sprocket at or toward last end of reel. (B) A too tight tension on reel in upper magazine, or none at all, which latter is the worst of the two. (C) Upper magazine out of line with upper sprocket. (D) Upper sprocket not in perfect line with aperture, thus twisting the film to some extent, with possible, though improbable, damage to sprocket holes. (E) Hooked teeth on upper sprocket. (F) Too heavy tension at aperture, or more tension on one side than on other. May be due to just pure don't care Adam on the part of an "Operator," or to fact that projectionist is compelled to overspeed projection. (G) Worn or hooked intermitten sprocket teeth, or poorly adjusted intermittent idler or shoe. (H) Too short upper or lower loop, or loosing lower loop. (I) worn or hooked teeth on lower sprocket, or badly adjusted idler. (J) Poorly made splices, which cause film to "ride" the sprocket, with resultant damage we are all familiar with (K) Too much take-up tension.

Question No. 219—Name as many as you can of the principal causes of damage to the film itself—the film stock as differentiated from the sprocket holes.

Johnson, Bennewitz, Dobson, Mallery, Burnett, Boone, Fell, Thomas, Kuester, C. A. Anglemire, Nazareth (who also made acceptable replies to all the rest of this list, except the first two), Burnett, Boone, Hanover, Johnson and Mallery all made good, or fairly so, anyhow.

Thomas says:

Excessive re-winder speed. "Pulling down" in process of rewinding, mis-aligned rewinder reels. Oil, the presence of which on film causes dirt and grit to adhere to it, besides the direct effect on the projected image. Improper storage. Heat at the projector aperture. Rough handling during shipment AND at the exchange. Improper packing for shipment. Uneven shrinkage caused by improper laboratory proceedings. These are a few of the various ,causes I think of just now which inflict damage to the film itself.

In addition to this various others named: (1) Crooked reels, causing film to rub the reel sides in rewinding. (2) Reels with too-small hubs. (3) Mr. To-Hell-With-Everything-But-My-Own-Convenience operator and his li'l punch, scraper or sticker. (4) Rain, caused by pulling down and other improper procedure, as well as to some extent by things we cannot control. (5) Too rapid rewinding, especially when rewinder elements are out of line, or reels are crooked, or the end of the film is left to slap around a dozen or two times at the end of the rewinding. (6) Badly made splices which cause the film to "climb" and ride the sprocket teeth, sometimes, when Mr. Machine Operator is working on that radio set he just MUST deliver that night, for long distances. Oil squirted on projector on the theory that "too much is just right," which flys or runs off, gets on film and raises His Satanic Majesty's Dominions with things generally. (7) Machine operators instead of projectionists. (8) Failure of theatre management to supply needed projector repair parts. (9) Scratches caused by deposit on magazine valve or sprocket idlers which do not rotate.

Question No. 220—Exactly what is the thing we call "Rain" in film.

This question was correctly answered by every one named. Every one agrees that Rain is dirt-filled scratches in the emulsion of the film.

Note: There are two or three things I would like you all to make note of. First, read the question until you understand clearly just what it asks for. Don't go wandering all around the cow pasture on something which, while perhaps allied to the thing under consideration, really has nothing to do with the actual question. For instance: Nearly every one told what "rain" is; also nearly every one went on to explain what caused it, which was not asked for.

Now, I DON'T want you to be too economical with words when answering the question, BUT I did NOT ask what CAUSED rain, but merely what it WAS or is. Your answer is NOT condemned on that account, but you do make me do a great amount of unnecessary work reading a lot of immaterial stuff. However, I'd rather you did that than be too darned brief, so there you are.

Another thing: PUT YOUR NAME AND NAME OF CITY ON EVERY SHEET OF YOUR ANSWERS, PLEASE.

Mazda Dope

James J. Hobdell, Projectionist Central Squarè Theatre, Boston, Mass., contributes the following dope on Mazda equipment:

Perhaps you might find space in our valuable department for the results accruing from tests and experiments a projectionist and his assistant have just made which may be of value to the users of Mazda equipment.

It has long been the cry of Mazda users in this vicinity that they were unable to get the T-20, 900 watt Mazda projection lamp far enough down in its socket to secure the same brilliancy of illumination at bottom of screen as at the top. Put it in another way: they could not get as much of the filament image above the cooling-plate aperture as they could get below the same, thus causing a lesser degree of brilliancy at bottom of screen than at top.

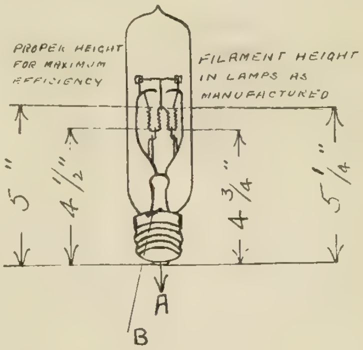
Filament Coils

There should be no question in the mind of anyone who will experiment with the height of the filament-coils in various Mazda lamps but that the manufacturers are very much in error in the matter of placing said filament-coils at the absurd height of (in many cases) 5¼ inches from top of filament-coils to extreme lowest point of lamp-base. See Figure 1.

With such a height it is an impossibility to center the filament images upon the cooling plate vertically. We discovered one lamp in which the filament height as above described was only 5 1/16 inches, and even at this lesser height the images were still slightly lower than they should be for maximum results.

This brought us to the conclusion that a height of five inches top of filament-coils to extreme lowest point of lamp-base, and 4½ inches bottom of filament-coils to lowest point of lamp-base is the only proper solution to the problem. A Mazda user will understand that very little can be done to bring a too-high filament-coil down in the socket, whereas a too-low filament-coil can be brought up practically ⅜ of an inch by means of the center contact in socket.

FIGURE I


PROPER HEIGHT FOR MAXIMUM EFFICIENCY
FILAMENT HEIGHT IN LAMPS AS MANUFACTURED
5"
4 1/2"
4 3/4"
5 1/4"
A
B

I will explain our method of lowering lamp, of course taking a lamp with absolute minimum height of filament-coils. First, if there is considerable of a "knob" at A, Figure 1, as is usually the case, you may file off about 1/64 of an inch of same, but NO MORE, since this metal must carry full current, hence must not be weakened too much. Now dis-assemble lamp socket into its component parts, as per Figure 2. Take center contact, Figure 3, out of socket, which may be done by removing screw from copper terminal strips of opening F, Figure 2, corresponding to opening E, Figure 2, but on opposite side of socket.

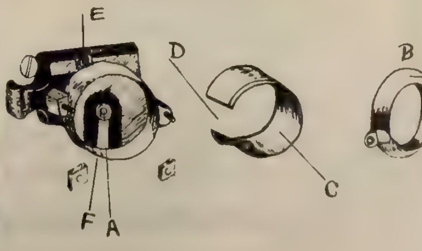
Next unscrew center contact sleeve, shown at F, Figure 3, from underneath socket. If it will not come out that way, screw it all the way in and take out from interior of socket. Entire center contact can now be taken out of socket and dis-assembled by removing spring E, washer D, copper strips C, and washer B, if any. If washer B is found, discard it as unnecessary, thus gaining at least 1/32 of an inch. File off the concentric rings, A, Figure 3, which are also unnecessary, gaining about 1/32 of an inch, and file off about half the thickness of washer D, Figure 3, gaining another 1/64 of an inch.

Must Be Done Carefully

These things must be done carefully, and according to the projectionist's best judgment, remembering to leave metal enough at all these different points to carry a 30 ampere current.

In the base of the socket under A, Figure 2, will be found a hard rubber-composition into which washer D, Figure 3, fits. This

FIGURE 2



Moving Picture Theatre

Busy section, Buffalo, transfer corner. 500 seats. Brick and tile building. Excellent equipment, including Wurlitzer organ. House open 7 days week. Net profits $10,000 annually. Will give week's trial if desired. Owner ill, will sell building, contents at actual inventory. Value $31,000, $6,000 cash, balance mortgage. Hunt, Brisbane Bldg., Buffalo, N. Y.

WANTED

to buy second-hand step printer. State make, condition, and price. Advise at once. O. H. GOODMAN, P. O. Box 3208, crosstown Memphis, Tenn.

WELDED WIRE REELS

For Sale by

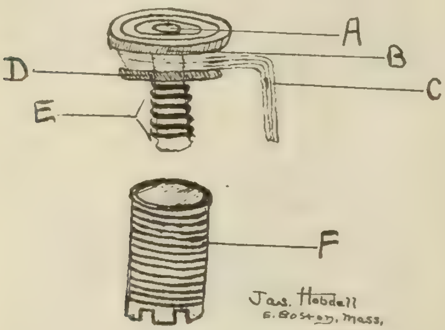
Howells Cine Equipment Co.,

740 7th Ave., New York

rubber-composition is for insulating purposes, yet you may scrape it off a 64th of an inch (scraping carefully with a broken safety-razor blade) without impairing its insulating properties. Now re-assemble the various parts and you will find you have made a considerable gain in the matter of lowering the filament-coils.

When setting lamp up in lamp-setter, turn split-ring C, Figure 2, so that small wire connection B, Figure 1, will fit into opening D in ring C, Figure 2, thus eliminating the interference of clamp B, Figure 2, with wire terminal B, Figure 1. When buying lamps try to get only those with not more than a 5 1/16-inch distance top of coils to bottom of base, until such time as the manufacturers adopt a 5-inch height.

FIGURE 3
(CENTER CONTACT)



We are using Power's 6B Improved Type Projector, Argus Scheck Adapter and Prizmatic Condenser.

Passed Along

I don't feel competent to check up on this article, but Friend Hobdell certainly writes as though he knew what he was talking about, hence the matter is passed along for your consideration.

I might add that I have a letter from an exhibitor in St. Louis, Mo., this morning, asking what I think of the future of the electric arc, the high intensity arc, the low intensity reflector type arc and the Mazda incandescent lamp for projection. He especially wants to know whether or not I think the low intensity will or will not entirely displace the Mazda incandescent lamp for projection.

I have had a number of such inquiries lately, some from exhibitors, some from theatre managers and some from projectionists. In nearly every case such inquiries have been contained in letters asking for other projection engineering information, for which a fee was enclosed. I have replied to them substantially as follows:

My Reasoning

In my opinion there is a permanent field for the high intensity arc in motion picture projection. The high intensity will prevail where conditions demand a very high screen brilliancy. I believe there will be great improvement in high intensity through carbon chemicalization for the purpose of softening the present very harsh light tone.

In my opinion the low intensity, or reflector type of arc will almost, if not entirely, displace the ordinary arc in theatres where a screen brilliancy in excess of that the Mazda incandescent can supply is demanded, but where not so intense a brilliancy as is provided by the high intensity is required.

In my opinion the Mazda incandescent will continue to be used in that great number of theatres where conditions create no necessity for a greater screen brilliancy that it can supply, and where the difference in initial cost as between the Mazda and the reflector type equipment is an important item. Under suitable conditions the Mazda incandescent supplies plenty of screen brilliancy, and the illumination is of a soft, pleasing, very restful tone.

Bluebook Helps

J. C. Jones, Projectionist Pastime Theatre, Leeds, Alabama, writes:

Dear Mr. Richardson: This is my first letter to you. I have a Blue book, which I find to be the best book I have ever examined. It is a great help to the Projectionist and to the "Machine operator." If every one of the latter class owned one it would be a great source of benefit to projection as a whole, as well as to the film exchanges themselves.

Personally I am not one of the famous "know-it-all" chaps. Have had seven years experience in shooting stars and starlets at the "silver sheet" though, and naturally, not being, or aspiring to be a solid ivory top, I have managed to accumulate considerable information about our profession, which same I try to apply intelligently. However, I don't care how much a man may know, he is never too old to learn more.

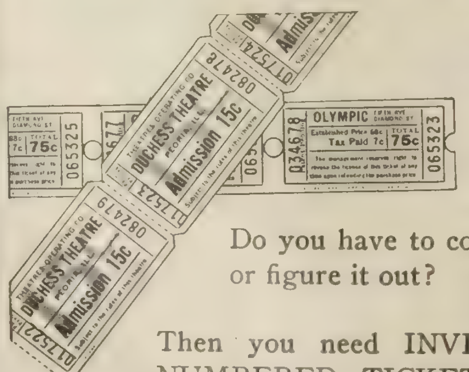
I am not yet a union projectionist, but hope to be in the near future; also while I don't yet belong to the Bluebook School, I am going to come in as soon as I read up a little more in the Bluebook.

Never Mind "Reading Up"

Never mind the "reading up." If your answers are not right you will know it when the right one appears, and they won't be used, but at least you will have made every effort to answer the right way, and THAT is how one really learns. As to your non-membership in the I. A. T. S. E. & M. P.

GTC
GLOBE TICKET COMPANY PHILADELPHIA
GLOBE TICKET COMPANY NEW YORK

Check Up



How many tickets have you in stock?

Do you have to count rolls, or figure it out?

Then you need INVENTORY NUMBERED TICKETS that will tell you at a glance *exactly* how many you have.

We will gladly send you samples and more information about them.

Globe Ticket Company
Specialists in Tickets and Checks Since 1873
116 N. 12th St. Philadelphia, Pa.

GLOBE TICKET COMPANY SAN FRANCISCO
GLOBE TICKET COMPANY LOS ANGELES

DIXIE Service yields a revenue to the House.

DIXIE CUPS IN EVERY KEITH THEATRE

In the equipment of Keith Houses, nothing is omitted that will contribute to the comfort and convenience of their patrons. Throughout performance and intermission alike, DIXIE Penny Vendors provide pure-white, sturdy DIXIES—one at a time.

To drink from DIXIES is delightful—and *safe*. And your patrons know it.

Individual Drinking Cup Co., Inc.
Original Makers of Paper Cups
EASTON, PA. NEW YORK, N. Y.
With Branches at Philadelphia, Chicago, Baltimore, Los Angeles.

DIXIE INDIVIDUAL CUPS

M. O., you are within the jurisdiction of and have the right to make application to the local Leeds is nearest to. There are locals in Birmingham, Montgomery, Mobile, Gadsden, Anniston, Talladega, Florence and Albany-Decatur, Alabama. If you are near a state line it is possible you belong under the jurisdiction of some local in Florida, Georgia, Mississippi or Tennessee. Anyhow, may I respectfully inquire of the local you ARE eligible to what manner of enterprise it is which allows a man who has been projecting motion pictures for seven years to remain outside?

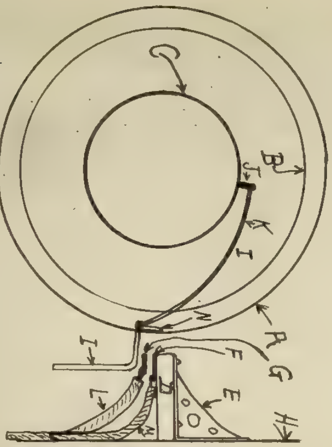
From Canada

P. Darbyshire, a member Toronto Local Union 173, writes from Barrie, Ontario, as follows:

At last I have concluded to grab my t-rusty pen and get busily busy. After reading the department for the past eight years I'll try to contribute something to it myself. Doubtless you will land on me when I say that I've had the ideas I shall set forth for years, but my back is wide, broad and strong, so I should worry. The trouble has been that, whereas I have the ideas all-righty right, I'm not a writer man and, like Brother Dobson, who belongs to the same local, I do, I can't puttem on paper (You seem to be doing fairly well, thus far—with some assistance from the Editor—Ed.)

Change-Over Signal

I am sending a miniature, roughly made model and a drawing of a change-over signal I have designed. It may be set to ring a buzzer anywhere from one to five minutes before the change-over time. I have it set so that I have time to get the idle lamp going and change over before the stickers or punch marks put in by machine operators show up. Stickers, punch marks, etc., surely do indicate not only the machine operator, but a darned LAZY one at that.



A Magazine wall—Simplex. B—Reel. C—Film roll. D—Piece of wood one inch thick by suitable width. E—An ordinary iron wall bracket to hold D to wall. F—A metal contact attached to D, to which latter circuit wire M is soldered. H—Projection room wall. G—A metal contact attached to opposite (back) side of D by means of a hinge, so that when I raises sufficiently, F and G will be brought into contact, thus completing the battery-buzzer circuit through wires M-L. I—I is a galvanized iron wire, about No. 8 I would think—I have no iron wire gauge by me—which is bent about as shown, except that a bend which does NOT show in the drawing is where it passes through N, which is half of an ordinary flat iron hinge attached to the magazine wall by two small bolts. I think you will get the idea easily enough. The wire is thrust through the half hinge —through where the hinge pin was before the hinge was disassembled, and bent as shown afterward. J is a bit of felt which drags on the film roll. I think a light, felt-covered roller would be better. At point K a sufficient amount of solder wire is wound around part I tightly, to supply the weight necessary to the operation of the device, but no more.

You probably will think the model I send is very crude, and it is too, but those I use are not. You will notice that no insulation is required. I have one buzzer and two dry cells in series with a 3-wire bell switch. By the way, Brother Charles Dentlebeck approves of it.

I have had the gas plyers to remove and replace intermittent sprocket taper pins recently described for years.

The operation of the device is pretty obvious. As the roll of film decreases, the shoulder formed in the lower part of I strikes G, raising it into contact with F, whereupon Mr. B. Uzzer gets exceedingly busy. I don't quite know what the 3-way switch is for, but presume it is so that one buzzer and battery may be used for both projectors.

One important thing is not shown in the drawing. The blade of an ordinary table knife is thrust under the magazine door hinge, in such manner that the knife handle will strike the lower arm of part I when the magazine door is opened, thus automatically raising the upper end out of the reel. Warning: Patronize Woolworth. Don't purloin the wiff's silver knives.

The device is simple, and within its limitations, all right. Only two small holes need be drilled in the magazine wall, and one short slot—the width of the wire forming part I-I and ¼ inch deep. Frankly I like the one shown several weeks ago better, because it will give a "light up" and a change-over signal, whereas this only can be made to give a single signal. This one is, however, more simple and more easily made. Many thanks for your kindness in sending the model, description and drawing.

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By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

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A. P. S. Chapter?

From a projectionist in the northwest comes the following:

> Have noticed reference to the American Projection Society several times, and would like to know whether or not it would be possible to form a chapter of that organization here.
>
> I am for ANYTHING which stands for the elevation of our profession. Have subscribed to the American Projectionist, having incidentally and accidentally found a copy of it in the trash can of the theatre. It was the first time I had ever heard of it, though I found later that a sample copy had been sent to the local secretary, who for some cause had failed to bring it before the union.

Brother Fuston asks for a personal reply, but I am publishing the matter because of the fect that the attention of union Secretaries ought to be directed to the evil of failure to bring ALL mail reaching them as Secretary before the local. They have no more right to do otherwise than a member of the local would have to "ditch" their (the Secretaries') personal mail.

Many secretaries arrogate unto themselves the right to censor the union mail, and quietly "ditch" that which they deem unessential, or which does not happen to meet with their approval.

MAIL ADDRESSED TO JOHN DOE, SECRETARY LOCAL 029, BELONGS TO EVERY MEMBER OF THAT UNION, and every member attending the next meeting has both a moral and a LEGAL RIGHT to know of its arrival, and what its contents are. In this case it was the duty of the Secretary to notify the union of the arrival of the paper, and to pass it around for personal examination by the members. If he failed to do that little thing, and such failure was deliberate, then IN THAT INSTANCE HE WAS A DISHONEST SECRETARY. He had failed in his duty and had taken into himself the right to withhold and presumably destroy property of the union.

NEW PRESIDENT

As I told you recently, A. C. Roebuck, who has long been President of the Enterprise Optical Mfg. Company, Chicago, makers of the Motiograph projector, has stepped out, and O. F. Spahr, who has for the past twelve years had the active management of the affairs of the company, becomes President in his stead. I present herewith an excellent photograph of O. F. Spahr. Mr. Spahr, Gentlemen! Our motion picture projectionists and theatre managers, Mr. Spahr. Be ye acquainted.

Now let me qualify this by saying that this secretary probably did not really intend to do anything wrong. The trouble is that he, like hundreds of other secretaries, did not realize that he had absolutely no moral or legal right to refuse or wilfully fail to bring anything and everything which reaches him, addressed to him as secretary of the local, before the next meeting of the said local. It might further be said that under a strict interpretation of postal law any member of the local could make it very warm for him, did he care to complain to the post office department. That last was proven in the case of a secretary of a fraternal organization some years ago. That he, the secretary, may deem the mail non-essential, worthless or even injurious, gives him absolutely NO right to do other than his plain duty as secretary, and bring it before the next meeting of the local.

As to forming a chapter of the A. P. S. I doubt its practicability, but you may ascertain the facts by communicating with the American Projection Society, 304 West 58th street, New York City. If you take the American Projectionist why did you not write them direct? My reason for doubting the feasibility of forming a chapter in your city is that I don't believe a sufficient number of eligible men work there.

Bouquets

Wm. Burnett, Newton, Iowa, says:

> All I know about optics I owe to the Bluebook and "our" department, Brother Richardson. Every time I read the Bluebook I feel like handing you a bouquet, and without any brick concealed in its interior either.

All right, Old Timer! one doesn't mind a non-brickless bouquet once in a while.

Put the air on your payroll

Of course, your program is your biggest attraction—that is, for nine months of the year.

But during hot weather, the big attraction is COMFORT. You know that to be absolutely true, because:

1. Warm, uncomfortable theatres lose business in hot weather.
2. Cool, comfortable theatres keep their regular business—and keep up their profits.

It costs you nothing to put the air on your payroll—to cool your house with refreshing Typhoon Breezes. It costs you nothing because the receipts you *save* easily pay for your Typhoons.

You really ought to have full details on Typhoons. You owe it to yourself—to your pocketbook—to find out what Typhoon Cooling means to you.

Now is the time to write for Booklet W-3

TYPHOON FAN COMPANY

345 West 39th Street New York, N. Y.

Philadelphia Jacksonville New Orleans Dallas

Niagara Falls to Get $150,000 Theatre; Will Open in September

ONE of the most important building construction enterprises that will be carried into effect this year in Niagara Falls, N. Y., now is in progress on the north side of Niagara street, between 13th and Portage road, where the Niagara Theatre Corporation is erecting a splendid motion picture house which will be ready September 1 next. The theatre will be one of the most modern in design and attractive in appointments on the Niagara frontier.

The building is of brick, tile and steel construction and completely fireproof throughout. It has a frontage of 90 feet and a depth of 150 feet. The cost of construction will reach $150,000. The house will have a seating capacity of 1,400, including the balcony, which will seat 500. High-class motion pictures and vaudeville will be the policy of the house, according to Peter Paonessa, under whose personal management the theatre is being built. Mr. Panoessa formerly was manager of the Lumberg Theatre in the Cataract City.

Entering the theatre through the neatly decorated entrance through Niagara street, one will pass through fireproof decorated doors into the main foyer and auditorium, with entrance from the foyer to the balcony, ladies' and gentlemen's rest rooms. Entering the foyer the visitor's eyes will sweep a very beautiful interior, including a stage 86 feet wide by 27 feet deep, in the rear of which will be conveniently arranged dressing rooms. The stage curtain will be of heavy material made to harmonize with the general scheme of decoration.

Another outstanding feature of the auditorium interior will be the proscenium arch and its beautiful hangings. The sidewalks and dome ceiling will be of classic design and decoraton. The cornices, wall pilasters, capital and bases will present a pleasing effect. The interior decoration will be in delicate shades of gold and blue, this color scheme being carried out in the tapestry hangings, carpeted aisles and foyer. The stage has been carefully designed as to modern equipment, including a "fly" gallery, spot and foot lighting. The orchestra pit will be large enough to accommodate an orchestra of 15 to 20 pieces. The seating plans call for leather-covered chairs. The floors will be covered with soundproof material.

The theatre will be heated and ventilated through large Plenium chambers under the auditorium floor, which will supply an abundance of fresh air without draft at all times, or in summer may be used to cool the auditorium. The lighting system will be of the latest type, capable of giving several different color combinations, and all lighting fixtures will be of the crystal type.

$500,000 Motion Picture Theatre for Beaumont, Texas, by Clemmons

ARRANGEMENTS have been completed for the construction of a $500,000 photoplay theatre at Beaumont, Texas, it was announced recently by Joseph C. Clemmons, president of the Jefferson Amusement Co., of Beaumont.

The theatre will be erected jointly by the Jefferson company and the Saenger Amusement Company, operators of a large string of Southern city theatres. This became known at the conclusion of a conference between Mr. Clemmons and officials of the Saenger company held at New Orleans last Saturday.

The Saenger people have purchased a one-half interest in the Beaumont concern, owners of five theatres, for a consideration reputed to have been $300,000. The new house, to be situated in the heart of the downtown district, will be started as soon as plans are drawn, and will be patterned after the most modern motion picture houses.

While Beaumont now has the best pictures the American screen offers, its theatres with possibly one exception are not modern. The new house with the wide influence and experience of the Saenger company is headed for a successful career. Beaumont itself has a population of 50,000 with 50,000 more to draw from in her immediate vicinity.

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MANAGER—Projectionist desires permanent connection with first-class house. Ten years' active work as projectionist, manager, assistant manager and chief projectionist large chain of theatres. Mechanic and electrician. Go anywhere. References. Married. Box 360, Moving Picture World, New York City.

PROJECTIONIST desires permanent connection with first-class house having long runs. Married. Reliable. References. Go anywhere at once. V. Groetzinger, Oak Street and East Ave., Vineland, New Jersey.

PROJECTIONIST—Non-union. Thoroughly experienced on Simplex and Power's with any electrical equipment; A-1 reference. Finkel, 5225 Arch Street, Philadelphia, Pa.

Projection

(Continued from page 404)

Like Travel

H. C. Mallery, motion picture projectionist, Castle Rock, Washington, sends in his second dose of replies to Bluebook School questions, apologizes for having taken sides against me in a certain matter—but says he'll do it again whenever he thinks he can get away with it—and says:

> Am sorry I could not get started at the first of the "School," or at least to have read the answers. However, I hope there will some day be a fresh start, which will give me the chance to get what I've missed.
>
> The school is a good deal like travel, in that it broadens our views and knowledge, and gives us a more comprehensive understanding of projection, at the same time searching out the weak spots and faults in what knowledge we do possess.

Right you are, brother Mallery. It could hardly have been stated better. This is precisely what the "School" is for—that and the waking up of men who have had the idea that operating a machine is all there is to motion picture projection.

$6.00
Will bring you postpaid a copy of Richardson's Bluebook on Projection.
Get Your Copy Now.
Edition Going Fast.

Clark with Trico

Announcement was made recently by the Trico Fuse Mfg. Company of Milwaukee, of the addition to their engineering staff of Mr. William T. Clark. This company manufactures Trico Powder-Packed Time-Limit Renewable Fuses and recently marketed the new Trico 'Kantark' Non-Renewable Fuse line.

Mr. Clark will devote the greater share of his time and ability to User Service on problems arising requiring his expert assistance, in connection with particular or unusual installations. The experience of Mr. Clark, which includes activity both in this country as well as England and Continental Europe, ably fits him for his new duty and to improve this company's user satisfaction.

Beautiful Theatre Planned for Los Angeles; Miller Gets Lease

A NEW and beautiful theatre building is to be erected immediately in the fashionable and rapidly growing West Wiltshire District of Los Angeles, Cal. This district lying between the main residential section of the city and Beverly Hills is building up rapidly with beautiful and sightly homes and lies on the main traveled boulevard between the city and the Santa Monica Bay district. It is known as Carthay Center and besides the half million dollar theater project other large building operations are either under way or are being planned for immediate construction, by the McCarthy Company and Irving and Marco Hellman, founders and promoters of Carthay Center.

Fred A. Miller, former owner and operator of the California, Millers and other downtown Los Angeles theaters has secured the lease on this new theater which is to seat about 2,000, and it is his intention to make it another long run house for Southern California.

The theater is to be a beautiful one, built in a complete circle and is to be known as the Carthay Center Circle Theater. Many unique and unusual features will be installed and Architect Rosenthal, who designed the California and other big theaters of Southern California declares that it will be one of the show places of the Southland. Actual construction is expected to start within thirty to sixty days to insure its being ready to open when the new Fall season starts.

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and
"KODAK"

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Eastman Positive Film is unrivaled for faithful reproduction of the negative.

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ROCHESTER, N. Y.

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Moving Picture WORLD

VOL. 73, No. 5 APRIL 4, 1925 PRICE 25 CENTS

COSMOPOLITAN PRODUCTION

MAY 4
MEANS

MARION DAVIES
IN

ZANDER THE GREAT

ACTION!
THE BEST
IN YEARS

THE GREAT
BROADWAY
SUCCESS

IT HAS
EVERYTHING!

A MODERN
STORY

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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

THE greatest film show on earth — plus everything you need to put it over. Banners, cutouts, posters, novelties; never before such a colorful, powerful array of box-office aids! Go after this one and bill it like a circus—a great three-ring show for your theatre. Appealing to young and old—open your doors to ten big weeks of bigger profits.

Read about the $5,000 free cash prize offer in the Universal Weekly.

The Great CIRCUS MYSTERY

with

BONOMO

THE WORLD'S STRONGEST HUMAN

Directed by
Jay Marchant

"It is one of the biggest serial bets ever offered!"

says O. L. MEISTER
Whitehouse Theatre,
Milwaukee, Wis.

and he continues: "Opened up today to greatest Sunday matinee in many months. An unusual adventure story replete with supreme thrills. That's the kind that brings 'em in. We want more like it."

Produced by UNIVERSAL

AN ADVENTURE PICTURE

Says the NEW YORK WORLD'S *Reviewer:*

"I asked the lady on my left how she enjoyed the picture, and she replied,

'aaah,

IT'S WONDERFUL!'"

That's what all the women of America are saying about this Gorgeous Fashion Show Comedy Romance, "THE DRESSMAKER FROM PARIS," available now, just before Easter! And the men, too! For, according to the New York American: "The friend of ours who said this is the greatest woman's picture ever made was only half right. He should have mentioned the men also."

"Girls, you'll revel in this picture! Beautiful girls, exquisite creations ranging from evening gowns to lingerie," says the N. Y. Mirror. And the Telegraph: "A gorgeous fashion parade with a staggering appeal to the eye, and a whirlwind of laughs."

Play it! Stage a fashion show. Ask about the special fashion show trailer for advance showing. Get this one while it's hot!

"THE DRESSMAKER FROM PARIS"

**Leatrice Joy, Ernest Torrence, Mildred Harris
Allan Forrest, and 14 World Famous Models**

Paul Bern Production. **By Adelaide Heilbron and Howard Hawks.**

A Paramount Picture

8 HITS IN 4 WEEKS!

Zane Grey's THE THUNDERING HERD. With Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton. Directed by William Howard. *Hailed as the equal of "The Covered Wagon" and "North of 36"!*

NEW LIVES FOR OLD. Starring Betty Compson. Directed by Clarence Badger. *"Betty's best since 'The Miracle Man,'" says N. Y. Mirror.*

SACKCLOTH AND SCARLET. Henry King's gorgeous production with Alice Terry. A sensation now at the Metropolitan, Los Angeles. *The finest woman-picture of the season.*

THE AIR MAIL. Irvin Willat's epic of the skies. With Warner Baxter, Billie Dove, Mary Brian, Douglas Fairbanks, Jr. *And a gold mine of exploitation behind it!*

THE DRESSMAKER FROM PARIS. With Leatrice Joy, Ernest Torrence, Mildred Harris, Allan Forrest, 14 world-famous beauties. Paul Bern Production. *The best box office bet of the year, bar none! Fashion show, beautiful girls, class, comedy!*

THE GOOSE HANGS HIGH. James Cruze's Great American Family Picture from the Broadway stage success. *Broke all records for Ruben and Finkelstein.*

MEN AND WOMEN. William de Mille's splendid picturization of the Belasco stage play. With Richard Dix and all-star cast. *Is New York fatal to marriage?*

A KISS IN THE DARK. With Adolphe Menjou, Aileen Pringle, Lillian Rich, Ann Pennington, Kenneth McKenna. From the Broadway success, "Aren't We All?" Frank Tuttle Production. *A comedy of class and distinction.*

Today more than ever Paramount

Member Motion Picture Producers and Distributors

and these Big Ones coming in the next 12 weeks!

MADAME SANS GENE. Starring GLORIA SWANSON. The Romance Magnificent. Directed by Leonce Perret. *The most notable of all Swanson pictures.*

THE CHARMER. Starring POLA NEGRI. Sidney Olcott Production. *Pola in a big American comedy role.*

THE LITTLE FRENCH GIRL. Herbert Brenon Production. With Alice Joyce, Mary Brian, Neil Hamilton, Esther Ralston. *From the best selling novel of 1925.*

ANY WOMAN. Henry King's production with Alice Terry. *A box office smash on a subject dear to every woman.*

THE SHOCK PUNCH. Starring Richard Dix. Directed by Paul Sloane. *America's fastest coming star in another comedy by the author of "Too Many Kisses."*

THE MANICURE GIRL. Starring Bebe Daniels. With Hale Hamilton, Charlotte Walker, Edward Burns, and a bevy of beautiful cuticle cutters. Directed by Frank Tuttle. *Another "Manhandled."*

WELCOME HOME. James Cruze's production of the New York stage success, "Minick." With Lois Wilson, Warner Baxter, Luke Cosgrove. *Cruze comedy classic.*

OLD HOME WEEK. Starring THOMAS MEIGHAN. By George Ade. With Lila Lee. Directed by Victor Heerman. *Backed by a big national exploitation campaign.*

ADVENTURE. Victor Fleming Production. With Tom Moore, Pauline Starke, Wallace Beery, Raymond Hatton. By Jack London. *A great melodramatic comedy!*

THE NIGHT CLUB. With the new comedy sensation, Raymond Griffith, and Vera Reynolds, Wallace Beery, Louise Fazenda. Directed by Urson-Iribe, who made "40 Winks." *Another Griffith scream.*

EVE'S SECRET. Starring Jack Holt and Betty Compson. Directed by Clarence Badger. *Gowns, girls and gayety.*

THE SPANIARD. Raoul Walsh Production. With Ricardo Cortez, Jetta Goudal, Noah Beery. *The Sheik of 1925!*

ARE PARENTS PEOPLE? With Florence Vidor, Adolphe Menjou, Betty Bronson ("Peter Pan.") Directed by Mal St. Clair. *A comedy-drama of modern marriage.*

THE CROWDED HOUR. Starring Bebe Daniels. With Kenneth Harlan, T. Roy Barnes, Helen Lee Worthing. Directed by E. Mason Hopper. *There's heart interest in this one.*

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f America, Inc.—Will H. Hays, President

THE prime appeal of the screen today is youth.

Youth - Vigor - Elasticity.

Here is a film pulsing with youth and vivacious spirit. The star—young, lithe and dynamic. The leading woman—young, beautiful, vital. An ideal team in an ideal story of youthful optimism and pep contrasted with old age and despair.

Give your audience YOUTH!

Jack Pickford

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NORMA SHEARER

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That Will Make Your Audiences Grip Their Chairs

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Adapted from "The Dear Pretender"
by DARRYL FRANCIS ZANUCK

A BIG HIT AT NEW YORK'S PICCADILLY

Tom Moore
Edith Roberts
William Russell
Theodore Von Eltz
Wilfred North
Texas Kid
Directed by MAL ST. CLAIR

"RECOMPENSE"

ROBERT KEABLE'S
Sensational Sequel to—
"Simon Called Peter"
with
MARIE PREVOST
MONTE BLUE
and a Sterling Warner Cast Including—
JOHN PATRICK
JOHN ROCHE
ETTA LEE
Wm. C. DAVIDSON
Adapted to the Screen by— DOROTHY FARNUM
Directed by HARRY BEAUMONT

A Best Seller on Celluloid
A Startling Story Told By Current Fiction Characters Intimately Known Wherever Novels Are Read—

TRUART'S Big 6

Produced by
PHIL GOLDSTONE

Foreign Distrs.
JACOBO GLUCKSMANN
729 Seventh Ave
NEW-YORK

The Verdict

With
LOU TELLEGEN
ELLIOTT DEXTER
TAYLOR HOLMES
GEORGE FAWCETT
MAUDE GEORGE
LOUISE LORRAINE
WILLIAM COLLIER, Jr.
GERTRUDE ASTOR
GASTON GLASS
and JOSEPH SWICKARD

Soiled

with
KENNETH HARLAN
JOHNNIE WALKER
MILDRED HARRIS
WYNDHAM STANDING
ALEC B. FRANCIS
VIVIAN MARTIN
MARY ALDEN
ROBERT CAIN
MAUDE GEORGE
JOHN T. MACK

The RECKLESS SEX

with
MADGE BELLAMY
WILLIAM COLLIER, Jr.
WYNDHAM STANDING
GERTRUDE ASTOR
DAVID TORRENCE
JOHNNIE WALKER
WALTER LONG
CLAIRE McDOWELL
ALEC B. FRANCIS
and GLADYS BROCKWELL

The VIRGIN

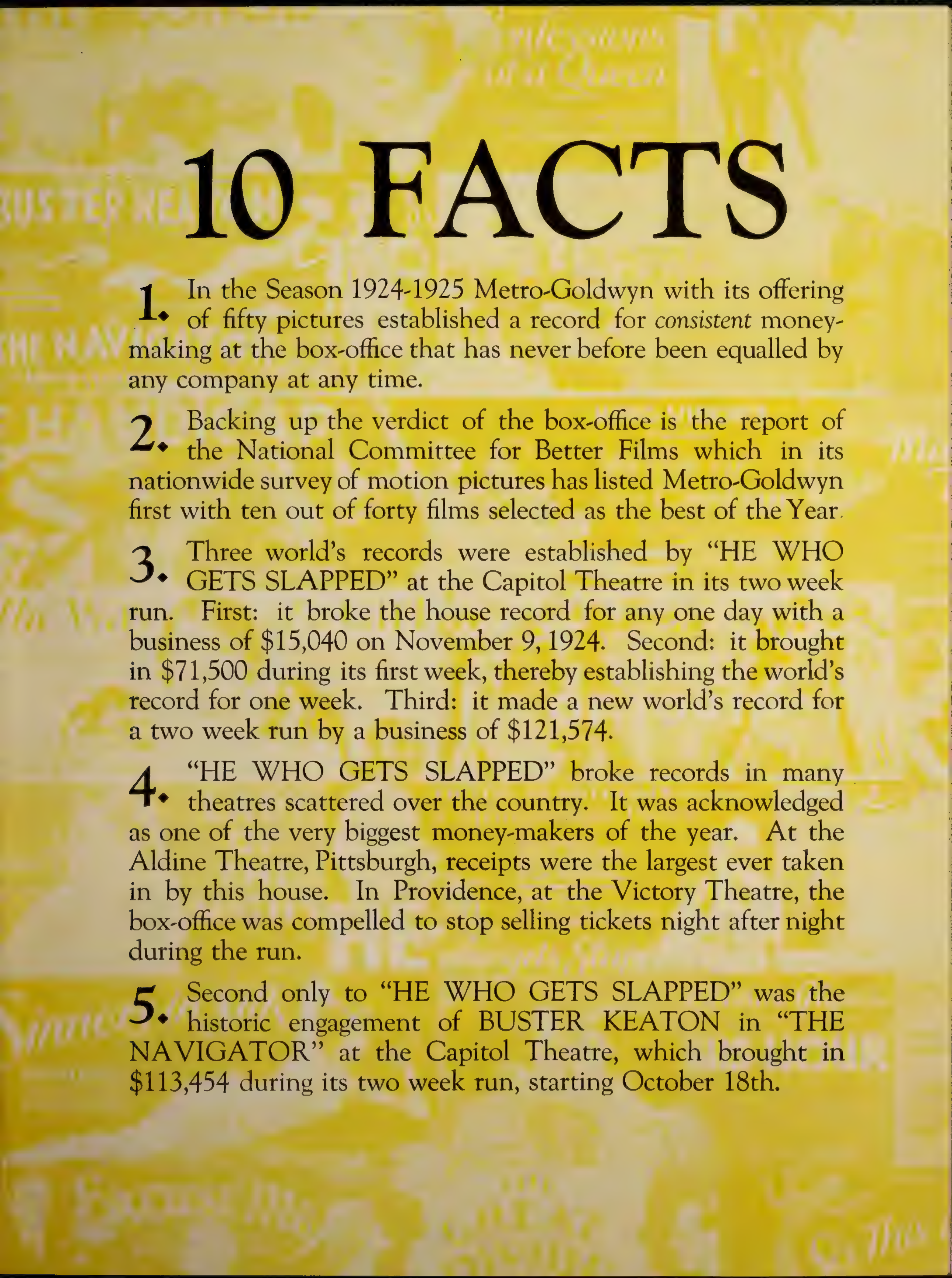
with
KENNETH HARLAN
WALTER HIERS
SAM DeGRASSE
ROSA ROSANOVA
ALICE LAKE
DOROTHY REVIER
CESARE GRAVINA
FRANK LACTEEN

The TORRENT

by
LANGDON McCORMICK
Author of
"*The* STORM"
with an
ALL STAR CAST

The Thoroughbred

A
Marvelous Thrilling
Race Horse Story
with an
ALL STAR
CAST



10 FACTS

1. In the Season 1924-1925 Metro-Goldwyn with its offering of fifty pictures established a record for *consistent* money-making at the box-office that has never before been equalled by any company at any time.

2. Backing up the verdict of the box-office is the report of the National Committee for Better Films which in its nationwide survey of motion pictures has listed Metro-Goldwyn first with ten out of forty films selected as the best of the Year.

3. Three world's records were established by "HE WHO GETS SLAPPED" at the Capitol Theatre in its two week run. First: it broke the house record for any one day with a business of $15,040 on November 9, 1924. Second: it brought in $71,500 during its first week, thereby establishing the world's record for one week. Third: it made a new world's record for a two week run by a business of $121,574.

4. "HE WHO GETS SLAPPED" broke records in many theatres scattered over the country. It was acknowledged as one of the very biggest money-makers of the year. At the Aldine Theatre, Pittsburgh, receipts were the largest ever taken in by this house. In Providence, at the Victory Theatre, the box-office was compelled to stop selling tickets night after night during the run.

5. Second only to "HE WHO GETS SLAPPED" was the historic engagement of BUSTER KEATON in "THE NAVIGATOR" at the Capitol Theatre, which brought in $113,454 during its two week run, starting October 18th.

6. Repeating its success of the East, "THE NAVIGATOR" equalled or broke records in the West. At the Warfield in San Francisco. At the State in Los Angeles.

7. At the Stanley Theatre, in Philadelphia, business done on "THE NAVIGATOR" was so phenomenal that the picture was held for an extended run. Reports from every section of the country confirmed the tremendous box-office results obtained on this production.

8. "HIS HOUR" broke the house record of the Tower Theatre, St. Paul, and was held over. The triumph of Elinor Glyn's production was nationwide, establishing new attendance records, playing to tremendous business. In Los Angeles at the State and Rialto Theatres. In St. Louis at the State. In Detroit at the Capitol. In Chicago at McVicker's.

9. Following closely in point of achievement were "EXCUSE ME!" "THE RED LILY," "SINNERS IN SILK," "CHEAPER TO MARRY," "WINE OF YOUTH," "THE SNOB," "LADY OF THE NIGHT," "SO THIS IS MARRIAGE," each of them an outstanding money-maker, whose performances at the box-office are acknowledged facts in the industry. "THE GREAT DIVIDE" in its early runs is proving to be one of the big money-makers of 1925. At the Capitol Theatre it did standing-room business. At Balaban & Katz' Chicago Theatre the lines were four abreast at the box-office.

10. These are business facts for 1924-25. No list of Metro-Goldwyn-Mayer's achievements would be complete without mentioning the rise to prominence and stardom of Norma Shearer and John Gilbert.

Metro-Goldwyn

The Talk of The Industry

FOX NEWS

SCORES

TWICE IN THE SAME WEEK!

The Palm Beach Fire

FOX NEWS achieved one of the most notable scoops in newsreel history with its exclusive presentation of the $7,000,000 conflagration that swept two of the big hotels and threatened to destroy society's famous playground on the coast of Florida.

The Mid-West Tornado

FOX NEWS rendered another notable service to all its exhibitors and the public with its complete pictorial account of the nation's worst storm disaster, employing the air-mail and fast trains to rush these graphic pictures to the screens of America.

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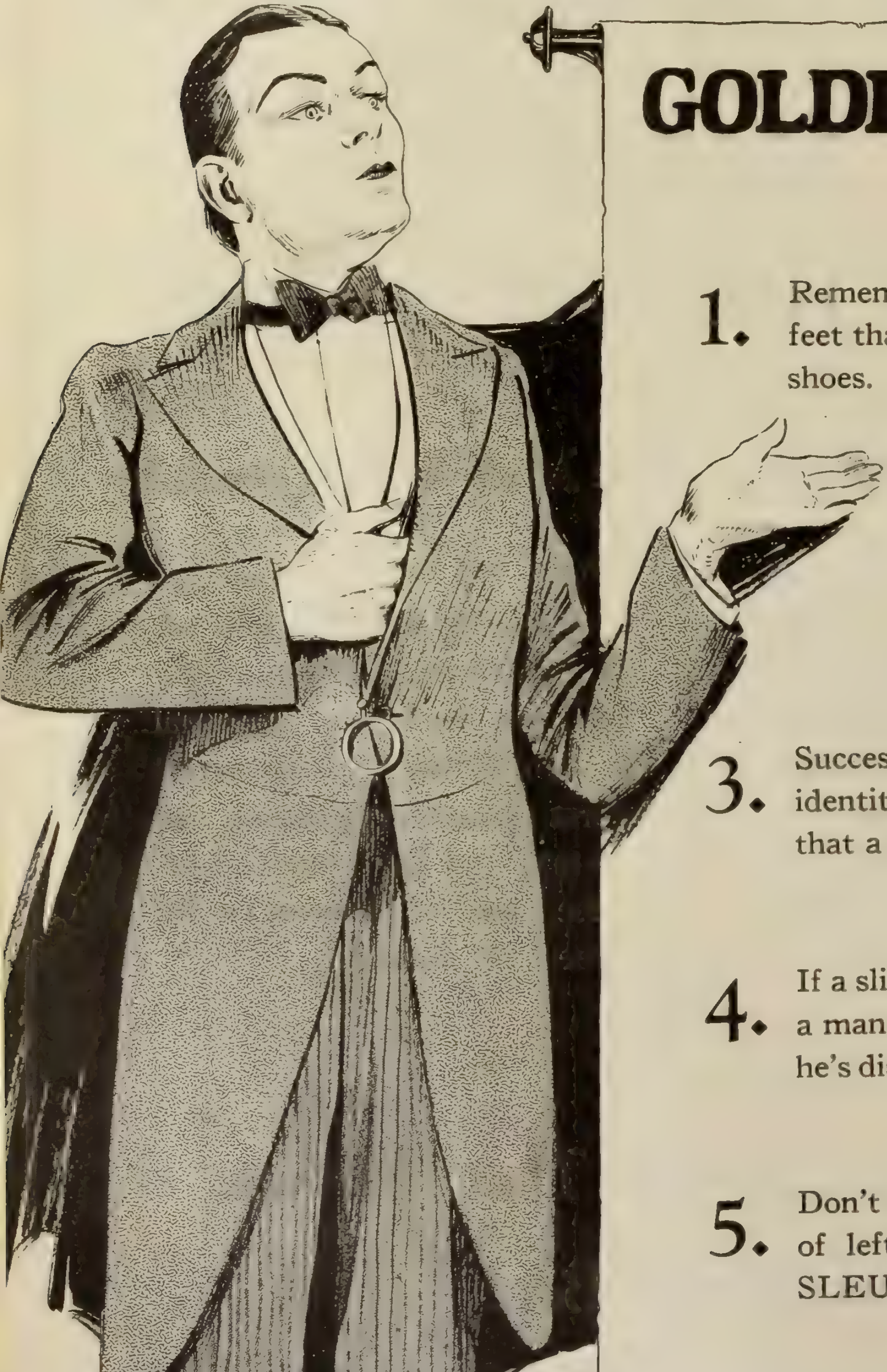
EARLE FOXE *in*

A VAN BIBBER COMEDY



GOLDEN RULES

1. Remember a detective is known by the feet that he wears; buy DIFFERENT shoes.

2. Doubt all you see and hear; mystery is the mask of deceit.

3. Success rests on secrecy. Conceal your identity; don't let the suspect know that a detector is detecting.

4. If a slinky stranger takes a wallet from a man's pocket it's fair to assume that he's dishonest. Shadow him to his den.

5. Don't stick badge on vest; pin to palm of left hand, as all good CINEMA SLEUTHS DO.

FOX FILM CORPORATION

The AMATEUR DETECTIV

BY RICHARD HARDING DAVIS

FOR SLEUTHS

6. Beware of men with gloves; safe burglars always sandpaper their finger tips.

7. Soft boiled egg on coat lapel is significant of shaking hand, indicative of nervous fear. Shadow man so marked until purity of purpose outweighs seeming social sin.

8. Don't leap to conclusions; a safety razor in Milady's boudoir isn't evidence of guilt; flappers use 'em now.

9. When detecting in fashionable hotels disguise either as bell boy or highboy.

10. A seemingly blank piece of paper may bear the secret in invisible ink. Have the acid bottle always at hand.

Be sure to
contract for
VAN BIBBER
COMEDIES
for
next season

FOX FILM CORPORATION

Another feature

Al Christie's
laughing hit

John T.
Murray

Jack
Duffy

Vera
Steadman

STOP F

Jimmie
Adams

Released by

Producers Distributing Corporation

F. C. MUNROE President RAYMOND PAWLEY 1st Vice Pres. & Treas. PAUL C. MOONEY Vice Pres. JOHN C. FLINN Vice Pres.

comedy sensation

LIRTING

Ethel Shannon

Here is a whirlwind of mirth that played two years continuously on the stage. As a picture, endowed with the master touch of Al Christie, producer, and Scott Sidney, director, it represents a box-office knockout. The story is a rollicking, mile-a-minute gloom-chaser that begins with a chuckle and ends with a roar. ***You can mark this one down as a box-office riot that will pile up the dollars.***

Wanda Hawley

Hal Cooley

FOREIGN DISTRIBUTOR
W^m VOGEL DISTRIBUTING CORP.

CHADWICK PICTURES

1925 1926

Comedy · Drama · Romance · Adventure
and Story Value—
Cleverly combined in this superb
Photoplay Program.

LIONEL BARRYMORE in
"The Bells" First of a series of two

LARRY SEMON in
"The Wizard of Oz" and
"The Perfect Clown"

CHARLES RAY in
"Some Pumpkins" First of a series of four

THEDA BARA in
"The Unchastened Woman"

GEORGE WALSH in
"American Pluck" First of a series of six

TWO HUNT STROMBERG
Special Productions
"Winning The Futurity" &
"The Transcontinental Limited"

CHADWICK STARS

SEASON

1925 1926

Charles Ray ... Theda Bara .. George Walsh

Larry Semon ... Lionel Barrymore

and

Hunt Stromberg Special Productions

Screen Personalities and Productions That
Carry Popular Public Appeal ...
That is The Program and Policy of

CHADWICK PICTURES CORPORATION

729 SEVENTH AVENUE NEW YORK CITY

EDDIE GORDON

TIE him up with your box-office and watch him pull in the dollars. He's a comedy find, a knockout, a riot, a stampede. Show him once, and your patrons will demand him from then on! He'll work for any box office and pick up profits that you never knew were there!

His Latest Releases:

"Puzzled by Cross Words"

"Itching for Revenge"

"Kicked About"

"The Polo Kid"

"Crowning the Count"

Century has the stars. With Eddie Gordon there are Wanda Wiley, Al Alt and Edna Marian, supreme funmakers all. Year in, year out, Century gives you the best in comedy, the kind that tickles the old box-office into a happy money-smile.

Two reels each — One a week

Century COMEDIES

52 a year

Released thru UNIVERSAL

WHITMAN BENNETT

presents

"BACK TO LIFE"

with

Patsy Ruth Miller and David Powell

Based on the novel "Back from the Dead" by Andrew Soutar

Does a woman sin who marries and lives with another man believing her husband dead?

Does a husband abet a sin if he returns from abroad to find his wife married to another, and keeps his identity secret?

To whom does the woman's duty lie, the first or the second man? To whom does the man's duty lie, to himself or his wife?

Directed by Mr. Bennett

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Physical Distributor
Pathe Exchange, Inc.

Encore
Pictures

Foreign Representative
Sidney Garrett

H. Clay Miner *presents*

A Whitman Bennett Production

Love of Women

with

Helene Chadwick

and a notable supporting cast including

Montagu Love, Mary Thurman, Lawford Davidson, Maurice Costello, Marie Shotwell and Frankie Evans

Women!

Has a bobbed-haired bandit of souls ever thrown her shadow across YOUR family life?

Men!

Are you polygamists at heart?

Married men, married women! Are you one-half married, one-half divorced?

See "Love of Women!"

Associated Exhibitors

ARTHUR S KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

Encore Pictures

Foreign Representative
Sidney Garrett

Directed by
Mr. Bennett

-her biggest

What New York Says:

DAILY NEWS

"The role of the little dish-washer fits Colleen as nothing has done before. Sprightly and enchanting that's 'Sally'."

DAILY MIRROR

"Simply a Knockout."

N. Y. EVENING MAIL

"The snickers and snorts are so frequent the enjoyment never lags."

THE WORLD

"Seems to be one of the most amusing film comedies of the season. It is such actresses as Colleen Moore who are going to make the films worth watching."

TELEGRAPH

"'Sally' is truly a box office attraction."

EVE. WORLD

"As fully enjoyable as was the stage version."

HERALD-TRIBUNE

"Colleen Moore's performance alone would make the picture a success."

POST

"A real evening's entertainment from every angle."

N. Y. EVE. BULLETIN

"Creates gales of laughter."

in "SALLY"

The clean-up, silver-lining picture for any exhibitor anywhere!

First National Pictures

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

"A beautiful production and Corinne more beautiful than ever" — New York Post

NEW YORK AMERICAN

Corinne Griffith need fear no comparison with the acting of Ethel Barrymore in the stage version.

NEW YORK TRIBUNE

Corinne Griffith radiant—and performance creditable.

NEW YORK TELEGRAPH

Attracted large crowds to the Mark Strand.

EVENING BULLETIN

It should be a success.

DAILY MIRROR

Corinne Griffith dazzles as the exquisite heroine of "Declasse."

DAILY NEWS

Corinne is lovelier than ever.

Corinne Griffith Productions Inc. presents
CORINNE
GRIFFITH
'Declasse'
By Zoe Akins
with
Lloyd Hughes, Clive Brook,
Louise Fazenda, Rockliffe Fellows,
Hedda Hopper, Lilyan Tashman, Gale Henry
Directed by Robert Vignola
Cinematographer Antonio Gaudio
Assistant Director Phillip Carle
Art Director J. J. Hughes
Scenario Charles Whittaker and Bradley King

A
First National
Picture

FIRST NATIONAL PICTURES

Members of Motion Picture Producers
and Distributors of America Inc.~Will Hays President

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue, New York

Here is the kind of drama that the fans love, enacted with two of the greatest drawing cards of the screen.

You know you can't go wrong with such a story and such a cast!

I WANT MY MAN

Presented by
First National Pictures Inc

From Struthers Burt's novel
"The Interpreter's House"
with
MILTON SILLS *and*
DORIS KENYON

Directed by
LAMBERT HILLYER
Adapted and supervised by
EARL HUDSON

FIRST NATIONAL PICTURES

A
First National Picture
Members *of* Motion Picture Producers *and*
Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"For No Good Reason"

"Danny"—notice, Joe, free mention in the first word, first sentence, first paragraph—is inclined to excitement over the exhibitor who weeps over bad business and blames it on the mediocrity of product since the first of the year. And then goes on to the thought that we had so many big ones in Fall that the ordinarily good pictures don't appeal.

* * *

WE can't agree with you, Danny. You are too charitable. Even the faint praise of "fairly good" can't be applied to the sort of mediocrity that Broadway has viewed in recent weeks—to the mass that has been mixed with the real good ones.

Of course we can use the word "good" if we merely mean that the settings are beautiful, the acting adequate, and the direction standard. And we can wonder why the public doesn't respond to that sort of "goodness." But the public doesn't.

Have to tackle the problem from another angle. Here's our view: The chief trouble with production in the doldrum days—and, consequently, with box-offices—is that so many pictures reach the screen which should never have passed the stage of the first conference.

Experience is supposed to teach. But, as in all schools, the pupil has to play fifty-fifty with the "prof." And we are not doing it. Or there would not be so many pictures that leave us, after viewing seven thousand feet of celluloid, saying: "Why on earth did they ever start to make it?"

* * *

Novels are bought every day that by no stretch of imaginative genius can be turned into good screen material. One of the biggest producers has just concluded a struggle in the cutting room with a picture of that sort. And wondering why he parted with $7,500 for a first-novel. Pictures are turned over to sales departments under titles that all the high-powered wonders in the world couldn't sell. Pictures that should never have been started come into New York to be turned down bodily in the country's fattest territory by the censors. A leading distributor has one of those on his hands just now. And so it goes. Yet—"Experience teaches." Teaches what?

* * *

WE used to put all the blame for all the troubles in the picture business on the "mad scramble to meet release dates." Then we thought we passed that stage. In a way we have. Initial steps in production plans are now taken very far in advance.

But having reached that state of happy contentment we then set about defeating ourselves. Now we plan too much. We have to have "Fifty-Nine Nifties" or something or other to reach the exhibitor with at the beginning of the season. What matter if some are only titles, some ideas, and some "have nothing in particular"?

So that instead of having fifty-two domineering release dates to meet—and blame for our evils—we have one. THE FALL SEASON. And we must meet it in the Spring. With anything at all, so long as it is impressive enough to steal dates.

All of which, we grant you, doesn't constitute an insurmountable obstacle to good production. But it calls for work, harder work, better work. Rather—for judgment. For that clearness of judgment that comes of heeding the lessons taught by Experience.

Show me the man who has the final, absolute—unhindered—decision as to what should be made into a picture and what should never get beyond the synopsis stage—and I'll give you the rating on that organization's production average. With all due respect to the scenarists, directors, and players.

And if you can't show me a man who has that unhampered authority I'll show you an organization that hits today, and misses tomorrow—and misses again many times before it strikes the bell once more.

* * *

But back to the original argument. It isn't the folks who have seen too many GOOD pictures who are staying away from the theatres, Danny. It's the patrons who see too many pictures that should have been titled, as Wid used to put it, "For No Good Reason." Yessir!

* * *

A CONCLUDING line. We agree with you, Danny—notice, Joe, a mention in the last paragraph, too—when you say that the picture theatre must think more and more of "the complete show." That's why we have our new department, "THE FIRST RUN"—to be built of, for, and by the men who are leading the way in this new art of picture presentation. A few years from now such departments will constitute fifty per cent. of trade paper text space. We are satisfied to be "First in the Field."

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of

MOVING PICTURE WORLD!

Speaking Freely

Going to have an interesting chat to give you next week—with Joe Schnitzer. Seems strange to see Joe back before a Seventh Avenue desk. Six months at the studios makes us think of Joe as a producer rather than a distributor. As a matter of fact he's both. Which isn't a bad idea—putting executive sales thought behind the production line-up when the pictures are being planned. Anything that makes for sales ease necessarily makes for box-office pull. And we think you'll find it working out that way this year with F. B. O.'s Sixty.

* * *

F. B. O. is going to have some emphatic things to say within a few weeks. Some of which you will read in next week's interview. This organization has its feet set squarely and solidly on a platform of independence. "No theatres, no dickers with this or that group, just a fair, open market with entertainment to sell at a price that allows a profit."

You'll hear a lot of such platforms during the year to come. And this is the year that will give the answer.

Aside from the perennial battle of pictures against pictures there is going to be the competition this year of independence versus the steadily-growing, all-embracing, mammoth organizations.

The problem to be answered is: Will the exhibitor, who is most deeply concerned, watch the encounter from a neutral corner, or will he take sides?

I dunno. Many years of experience with exhibitor thought and with the shifting currents of this industry have left us with a dull, apathetic skepticism. Which isn't as it should be with an editor. Guess we are too close to the facts. Have to take a year off in the Sargasso Sea and then return with a clear perspective. Meanwhile we'll let everybody "say their say"—occasionally stick in a word of our own—and see if that helps.

* * *

Wonder if we'll have to start printing it "John Woody" now that he has annexed the title of "President." Bet he'll cancel his subscription if we do. So we'll have to keep it—"Jack." And here's to you, Jack! You've done a good job. You deserve all that's coming to you these days. And you deserve the bright prospect that is looming up for the coming year. Once again: Here's to you!

* * *

Jack Woody's job has not been an easy one. Think back a few months, a few more. Remember when he had things set nicely, after doing a pretty good piece of organization work? Along comes a Mabel Normand picture that looks as though it will burn rivers up. Test first runs breaking—and wiring glowing reports.

Then a group of damn fools get together over the home brew out in California—a super D. F. pulls a gun—and glory hallelujah starts popping.

That was a blow. If you don't know how serious—catch Jack Woody in a reminiscent mood some day. Mebbe he'll talk. Mebbe he'd rather forget it. But you can take our word. It was a wallop.

It took courage to pull through. And confidence on the part of others in Jack Woody to give him the chance to pull through. Pull through, he did.

* * *

Here's Henry Ginsberg in business a few weeks already as the Ginsberg Distributing Corporation and we haven't said our word of welcome. Which is all wrong. Because Henry is one of our pets in the independent field. We like his straight-shooting conversation, his square dealing, his feet-on-the-ground thinking processes. We like the sort of faith in him that is possessed by such men as E. V. Richards, Harry Nolan, Ben Amsterdam, and a host of others. And we like the idea of divorcing production and financing worries in the independent field from the problems of sales and exploitation. It should make for service to exchange and to producer.

* * *

..William Fox abandons the making of program pictures. That's news. Especially on top of the intimations that Universal is tending the same way.

It would seem that Bill Fox has been in training for the role for quite a few seasons now. Program type of pictures have been fewer and fewer, specials taking a more and more prominent place in his list. It is a rare thing now when Fox hasn't two or more pictures on Broadway at "legit" prices simultaneously. "The Iron Horse," "As No Man Has Loved"—the present Fox season has been just one special after another.

Which reminds us. It is pretty well understood that Fox is going to shoot these two mentioned specials to exhibitors pretty quickly. A good move. There is a lot of road show money in the pictures—enough to tempt any man to hold off as long as possible before general release. But exhibitors need some big ones now, and will need them this Spring and Summer. They'll give a rising vote of thanks to Fox when he turns "The Iron Horse" and "As No Man Has Loved" loose.

* * *

Came across an interesting article by Bert Glennon in the American Cinematographer. A real idea. Glennon says: "You critics had to study the principles of acting, story telling, and theatre mechanics to be able to criticize those subjects. Why not study the principles of photography and laboratory work before you attempt to say "The photography was poor!" Bert is right. Some of the comments on photography one hears—and reads—would make a Kleig light laugh. Occasionally the cameraman benefits by this lack of knowledge, for he is given credit for things that were purely laboratory creations. Most often he loses, for he is blamed for everything from actual bad lighting, something he should know, to poor projection, injudicious toning, prints that are too dark and prints that are too light. He gets all the brickbats in the phrase "The photography was poor."

* * *

Unfairness. Ray Johnston sold a couple of pictures to an exchange in Minneapolis. The contract specifically forbids non-theatrical showings. Now it is alleged that the exchange is booking such shows. And Bill Steffes—or someone out in Minneapolis—is writing letters saying "Don't book Rayart pictures" to a few states working with the Minnesota organization.

That isn't like Bill Steffes, who is a fair and square shooter. So we imagine someone flew off the handle and acted too hastily. The fight is with the particular exchange; the innocent party is Ray Johnston. He should have been given the first opportunity to know about the matter. He has a contract that could have been enforced. Instead he hears about it in a roundabout way. After much petty annoyance has been caused.

Incidentally, Ray Johnston is sitting pretty. Reed Howes, the Arrow collar boy, has gone over with a bang. Lots of interest being shown in the next year's line-up. But we'll tell you more of that later.

* * *

Stopped off the elevator after visiting Joe Schnitzer for a talk with Nat Rothstein. And found a busy room with all the bustle of a newspaper city room. Activity is the word. That crew must have to go some to live up to the exploitation reputation F. B. O. has had since its start. What's more, they do live up to it. And have to. No automatic first runs for them through theatre ownership—they've got to turn out the stuff that sells, to the exhibitor and the public. It's a constant high-pressure, and Nat's the man to entrust the accelorator to. —R. E. W.

Coming and Going

Adolph Zukor returned to New York from Europe late last week.

M. H. Hoffman and Abe Carlos left New York for the Coast early this week.

Harry M. Warner is back in the East from the Coast.

Al. Kaufman, managing director of Paramount houses in Los Angeles, is in New York.

Ethel Barrymore, motion picture and legitimate actress, who was forced to end her tour at Kansas City last week, due to illness, left for her home at Mamaroneck, N. Y., the remainder of her season's engagement with the Shuberts having been cancelled.

Samuel Spicer, who runs the Miami and Franklin theatres in Franklin, Ohio, was a visitor in the New York offices of Moving Picture World last week.

Albert E. Smith, president of Vitagraph, has returned to New York from Hollywood.

Mae Murray arrived in New York the middle of last week from Metro-Goldwyn-Mayer's studios in Culver City. She sailed for Europe on March 25.

David J. Mountain, president of Richmount Pictures Corporation, sailed on the Leviathan on Saturday, March 21st.

Gloria Swanson accompanied by her husband, Marquis de Falaise, arrived in New York this week from France.

Hammons and Christie Buy Principal Plant on West Coast

On his return from his annual spring business trip to Los Angeles, E. W. Hammons, president of Educational Film Exchanges, Inc., announced that he had purchased, in the interest of the several units producing comedies for the Educational Program, the studios previously occupied by the Principal Pictures Corporation, located on Santa Monica boulevard, Los Angeles. The property adjoins the studios now occupied by the Pickford-Fairbanks studio and is one of the most up-to-date studios on the West Coast. Charles Christie of the Christie Film Company is also financially interested in this transaction.

Before the start of the next producing season approximately $85,000 will be spent on further improvements on the existing studios and in the erection of several new stages. The companies producing Hamilton, Mermaid, Juvenile, Tuxedo and Cameo comedies will move into the new studio about June 1.

ROBBER TAKES COP'S PLACE

Miss Margery Rutherford, cashier of the Everett Theatre, Everett, Wash., was held up and robbed of $700 on the night of March 16th just after she had been left by an accompanying patrolman who escorted her to the Star Amusement Company's offices with the day's receipts. She has been travelling under the protection of a patrolman ever since she was similarly held up several weeks ago. She was accompanied by Manager D. G. Inverarity at the time of the holdup, which was accomplished by two masked men.

Screen Advertisers Association Re-Elects Rothacker President

CONTINUED vigilance to protect the public against wildcat motion picture schemes was urged by Douglas D. Rothacker, president of the Screen Advertisers Association, in his address before the Association at the Cleveland convention. He told that during the last year the Association, in co-operation with the Hays organization, has been instrumental in disintegrating a number of propositions that otherwise might have cost the public dearly.

The Association, which is the screen departmental of the Associated Advertising Clubs of the World, is made up largely of advertisers and producers interested in industrial and advertising films.

"The Association," spoke Mr. Rothacker, "maintains a committee whose services are available to those contemplating using industrial or advertising pictures. The committee will give advice regarding production and an analysis of potential avenues of circulation."

To spread reliable information regarding practical pictures the Association, upon request, will send a program of industrial and advertising movies with a speaker to any advertising club in the country. The Association's plans include release center for such pictures in New York, Chicago and San Francisco.

In association with the Eastman Kodak Company a card of instructions to non-theatrical projectionists has been compiled and hereafter will be included in all film shipments made by Association members.

Since the Association's reorganization several years ago its membership has grown until now it has representation in practically every American city of any size.

For president the Association re-elected Rothacker, who is a member of the National Commission of the A. A. C. of W. and vice-president of the Motion Picture Chamber of Commerce, Inc. The other elections were: vice-president, Elmer Kuhn, Atlas Educational Film Company, of Chicago; vice-president, Maurice Caplan, Metropolitan Motion Picture Company, of Detroit, and, secretary-treasurer, George Zherung, of the Y. M. C. A. motion picture department.

COL. JOY ADDRESSES BOSTON CLUB

"The kind of moving pictures children see is not the responsibility of the motion picture industry, but of the parents," asserted Colonel Jason J. Joy, representing Will Hays of the Motion Picture Producers and Distributors of America, in an address at a meeting of the Boston City Federation of Women's Clubs on Friday, March 20. Colonel Joy was emphatic in his statement that the motion picture industry does not cater to children. "Its prime interest is the production of decent pictures for the adult. If we are to have worth-while pictures, we must have them as we have books, understandable to the grown-up, but not always suitable to the young," he said.

SUIT OVER OLEAN PALACE

Differences of opinion among the parties interested in Affiliated Theatres of Olean, Inc., developed the other day in the motion made on behalf of the Bordonaro Brothers, owners of the Palace Theatre, Olean, N. Y., in special term of Supreme Court in Buffalo, to bring in additional parties in a suit pending against the Bordonaros in the Cattaraugus county Supreme Court and brought by the Affiliated corporation. The suit was brought to recover possession of the Palace, which the Bordonaros are said to have refused Affiliated to occupy since early last fall.

"U"-Schine Deal is Consummated, R. H. Cochrane Says

Universal, according to an announcement by R. H. Cochrane, vice-president of the corporation, has "bought an interest in the Schine Circuit." This transaction, the statement reveals, was the culmination of negotiations extending over the past three weeks.

"Mr. Laemmle and I are delighted at the prospect that this partnership arrangement in the Schine theatres offers us personally and offers to Universal pictures an important strategic territory in New York state," Cochrane comments.

The theatres involved in the deal just closed are the following, twenty of them owned by the Schines, and the rest under long term leases or booking arrangements:

The Opera House, Strand Theatre and Hippodrome at Carthage; Park Theatre at Cobleskill, Strand Theatre, Dolgeville; Princess Theatre, Regent Theatre, State Theatre, at Corning; Glove Theatre, Hippodrome Theatre, Family Theatre, at Gloversville; Temple Theatre, Auditorium Theatre, renamed Rialto Theatre, at Lockport; Colonia Theatre, Strand Theatre at Norwich; New Grand Theatre, Universal Theatre at Auburn; Oneonta Theatre, Palace Theatre, Strand Theatre at Oneonta; Richardson Theatre, Orpheum Theatre, Capitol Theatre, Strand Theatre at Oswego; Grand Theatre, at Rochester; Park Theatre, at Medina; Babcock Theatre, at Bath; Playhouse Theatre, Liberty Theatre, at Canandaigua; Rialto Theatre, at East Rochester; Rivoli Theatre, at Fairport; Smtih Opera House, Temple theatre, Regent Theatre, at Geneva; Andrews Theatre, Strand Theatre, at Salamanca; Elmwood Theatre, Sampson Theatre, at Penn Yan.

F. P.-L. TALK IN KANSAS CITY

A report is being discussed in Kansas City film circles that the Newman and Royal theatres are to be taken over by Famous Players and that Frank L. Newman, owner of the theatres, has been offered an important position with that company's Los Angeles theatres. Newman, who is out of town, telegraphed the Kansas City Star, in response to a query, that the report was incorrect.

BANDIT GETS ROOSEVELT'S CASH

A lone bandit last week held up Mrs. Mildred Ecklund, cashier of the Roosevelt Theatre, Chicago, as she and two theatre employes were coming out of the box office after counting the receipts for the night. The thief grabbed the cash box and after threatening the employes with a gun got away in the passing crowds.

Rowland Urges Theatres' Support on Radio

When film and stage producers exhaust their maledicitions against radio and begin calmly to ponder the matter, they will find that properly devised co-operation will result in a mutual benefit for all. This is the opinion of Richard A. Rowland, general manager of First National Pictures. He says:

"One way that suggests itself is to give radio programs all the big stars they want—but restrict their renditions to hours that do not conflict with theatre hours. The contrast will react to the benefit of the theatre."

Tornado Exacts Greatest Film Toll in Illinois, Reports Show

Exhibitor and Wife Killed; 5 Theatres Demolished—Survey Indicates Showmen in Greater Stricken Area Are Fortunate

MOVING PICTURE WORLD this week is able to offer to its readers detail and comprehensive reports of the casualties and property losses relative particularly to the exhibitor population in the devastated central area visited recently by the tornado. From these reports at this time it would seem Illinois has suffered the greatest film loss, an exhibitor and his wife having been killed outright and five theatres known to be totally demolished.

Carl Laemmle, head of Universal Pictures, was one of the first to respond to the appeal for help. When he heard of the disaster that had visited Southern Illinois and vicinity he immediately wired $100 to St. Louis as his contribution to the relief fund being raised here. Employes of the local Universal office added $35 to their bit.

Chicago showmen, this publication is advised by its correspondent, are now raising several thousands of dollars to aid the cyclone sufferers. Indications are that similar movements are underway in all parts of the country.

ILLINOIS AND MISSOURI

Five motion picture theatres in Illinois were destroyed, one unroofed and otherwise damaged and several others sustained minor damage in the tornado which swept Missouri, Southern Illinois, Indiana, Tennessee and Kentucky Wednesday, March 18, causing a loss of 808 lives, injuries to 3,800 persons and property damage estimated at $7,500,000.

C. L. Hicks, former owner of the Isis Theatre at Marion, Ill., and his wife were killed when the storm demolished their home in West Frankfort, Ill., while C. Boulton proprietor of the theatre at Gorham, Ill., was injured seriously when that theatre was destroyed. He is now in a hospital at Cairo, Ill. So far as could be ascertained all the other motion picture men in the stricken territory escaped serious injury.

Hicks had not been in the motion picture business for several months, and after selling his theatre in Marion moved to West Frankfort, Ill., to make his home.

The houses destroyed were the Dunn Theatre, Annapolis, Mo., owned by W. H. Dunn; Little Egypt, Gorham, Ill., owned by C. Boulton; Liberty Theatre, Murphysboro, Ill., owned by John Marlowe; Bush Theatre, Bush, Ill.; Gem Theatre, De Soto, Ill., A Friedline, owner; the Hippodrome Theatre, Murphysboro, Ill., owned by John Marlowe of Herrin, Ill., was unroofed and otherwise damaged.

The Rex, West Frankfort, owned by the Reed, Yemm & Hayes Circuit and the Majestic, West Frankfort, operated by William Muhlenbach escaped with minor damage. The Home, a neighborhood house in West Frankfort, E. H. Nooner, owner, and the two small houses in Frankfort Heights also escaped, being outside the path of the storm.

The Strand at Orient, Ill., was also damaged, but the extent has not been ascertained.

The Hurst Theatre, Hurst, Ill., owned by W. R. Clarke is reported to have been destroyed while the Star Theatre in that city operated by E. Beasen was badly damaged.

The other houses reported to have been damaged by the storm were the Royal at Royalton, Ill., operated by Robert Brandon, and one of the houses operated by Reed, Yemm & Hayes in Benton, Ill.

So far as present inadequate communication with the stricken areas permitted a check, all the other theatres in the affected cities escaped appreciable damage. Telephone and telegraph wires into the damaged cities were available only for emergency calls relating to dead and injured and newspaper reporters and others seeking to send information out of the area were forced to travel thirty and forty miles to obtain wire, and some Chicago newspapers were compelled to send men into St. Louis in order to secure wire facilities. These conditions naturally interfered with a canvass of the zone of damage.

C. D. Hill, manager of the St. Louis office of the Producers Distributing Corporation, president of the St. Louis Film Board of Trade on Sunday, March 22, left for the Southern Illinois cities hit by the storm to check upon the theatres and theatre owners at the request of the Hays organization. Every effort will be made by the national organization to assist the exhibitors who were victims of the storm.

When news of the extent of the tornado reached St. Louis the local exchanges immediately cancelled all film shipments into the towns that had been hit, and it was announced that the bookings and accounts of the exhibitors in the storm area would be suspended pending a return to normal conditions. Some of the towns were completely wiped out while Murphysboro had about two-thirds of its homes blown down. It will be many, many months, it is feared before motion picture houses can operate in those parts. It is possible a few of the towns will never be rebuilt.

The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois of which I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., is president, also stands ready to furnish every assistance to brother exhibitors hit by the storm.

(Continued on next page)

Northwest Union Headed by Steffes

Al Steffes this week announces the formation of the Allied Theatres Incorporated as the sequel to the original announcement of the establishing of a booking combine of 200 Northwest exhibitors. The theatres included in the plan are located in Minnesota, Western Wisconsin and Kakotas, Mich.

Steffes has been named president of the new incorporation. Thomas Burke, a well known exchange man, is his assistant. The headquarters of the new organization will be in Minneapolis.

With the same dispatch comes one from Moving Picture World's Chicago correspondent reading as follows:

According to a well known authority a new co-operative booking club consisting of theatres both in and out of Chicago territory is in process of formation and a definite announcement of its membership will soon be made. It is to have more theatres than any Illinois Circuit now in business.

Vitagraph, Cleared of Debt, Elects New Directorate

At a meeting of the Vitagraph stockholders on March 18, new directors were elected for the fiscal year 1925 and 1926. The directors elected for Vitagraph Company of America and Vitagraph, Inc., are: Albert E. Smith, chairman; John B. Rock, J. Stuart Blackton, A. Victor Smith and A. I. Siegel.

The new executives of Vitagraph Company of America are: Albert E. Smith, president; John B. Rock, vice-president and treasurer; J. Stuart Blackton, vice-president; A. I. Siegel, secretary, and A. Victor Smith, assistant secretary and assistant treasurer. The officers of Vitagraph, Inc., are: Albert E. Smith, president; John B. Rock, vice-president and treasurer; A. I. Siegel, secretary, and A. Victor Smith, assistant secretary and assistant treasurer.

The election of a new directorate and executive heads follows the payment of the last bank indebtedness incurred by this old company. More than six weeks ago just before President Smith went west to lay the final production plans for the 1925-1926 schedule, he announced the payment of one million dollars of serial notes under an indenture affected in 1916. These cancelled bonds were burned at the Vitagraph studios at a luncheon attended by the members of the Vitagraph family.

Tornado Film Toll Reports

(Continued from preceding page)

[illegible] St. Louis [illegible]

[illegible] St. Louis [illegible] Southern Illinois [illegible] Carbondale [illegible]

[illegible]

[illegible] Then they heard a terrible roar. [illegible]

[illegible] a heavy rain and hail.

[illegible]

[illegible] Hill [illegible] Carbondale [illegible]

[illegible]

[illegible]

[illegible] United Artists [illegible]

"There was a dark cone like cloud, twisting and swirling through the air, then a shrill whistle followed by a roar, a mass of mud and debris and then a strange silence," he said. "My car was almost overturned but managed to hold the road. Then followed a heavy hail storm. Houses were laid open as if cut by a huge knife."

[illegible] Princeton, Ind. [illegible]

OHIO

Motion picture exhibitors of Princeton, Evansville, New Harmony and Mt. Vernon, Ohio, are aiding in the raising of relief funds for the horror stricken inhabitants of the territory in Southern Indiana which was visited by last Wednesday's death-dealing twister. The tornado [illegible] the little town of Griffin and left a vast [illegible] of death and destruction at [illegible] and Princeton.

No exhibitors and no theatres were caught in the path of the storm. There were only about 150 inhabitants of the little town of Griffin and they obtained their cinema entertainment at New Harmony and other larger towns nearby. [illegible] and at Princeton the twister did its damage in the extreme [illegible] portion — a section occupied by railroad shops, a [illegible] factory and small residences.

KENTUCKY

Although there was some little tornado damage done in Kentucky on March 18 when Indiana, Illinois and other states suffered severely, the damage in Kentucky was scattered and consisted principally of damage to isolated buildings which fell full prey to the storm. There was no city damage reported here or out in the state that amounted to anything and not a single report has been received of damage to any moving picture theatre in Kentucky.

CANADIAN PREFERRED'S OFFICERS

The personnel of the new organization, Preferred Pictures, Limited, an independent exchange with headquarters at Toronto, Ontario, has been announced. The president is [illegible] proprietor of the new [illegible] Theatre, Danforth avenue, Toronto. [illegible] a member of the Toronto City Council, is vice-president of the Ontario Division of the Canadian M. P. T. O. Tom Maguire, brother of ex-mayor Maguire of Toronto, is vice-president and the secretary-treasurer is Sam [illegible] who was prominent for years in the former [illegible] chain of theatres and exchanges in the Dominion. The managing director of Preferred Pictures is George Jeffrey, [illegible] Ontario for [illegible] and [illegible] general manager of the [illegible] Corporation.

BERLIN SUES ON COPYRIGHT

The [illegible] Theatre at [illegible], Ky., has been made a defendant in a suit brought by Irving Berlin, [illegible] that a copyrighted song of Berlin's, a member of the American Society of Composers, was played at a public performance in the theatre [illegible]. The suit is one of a series of such suits that have been filed and others are to be filed.

"FLU" HITS LOUISVILLE HOUSES

As a result of [illegible] attacks of influenza [illegible] the Louisville Health Department has [illegible] theatres [illegible] the railway company [illegible] persons [illegible] per week, the [illegible] being similar to that of [illegible] but not nearly as serious.

RED-HANDED CHICAGO CAPTURE

Four burglars [illegible] in the office of the Madison Square Theatre at [illegible] West Madison street, Chicago, where they had cracked a safe were captured after [illegible] fifteen policemen from the Austin avenue station. The burglars had used an [illegible] to open the safe door, and it was the [illegible] noise of the instrument which brought about their capture.

GUTHRIE HAS CITY CENSORS

A city censorship has been established at Guthrie, Okla., to censor moving pictures, plays and all public performances. Mrs. Mary [illegible], Mrs. N. M. Carter, Mrs. A. P. [illegible], J. H. Craven and C. F. Rush compose the board.

Selling Your Seats

Here's the newest style of treasure hunt for any picture.

How Hyman surrounded As Man Desires.

Makes Rag Man banner of old clothes.

Worked [illegible] for Janice Meredith.

Selling The Lost World in Philadelphia.

Stage wedding for Cheaper to Marry.

Sells So Big by contrast with Flaming Youth.

Uses [illegible] in office buildings.

Cinderella contest [illegible].

Another sales angle for Abraham Lincoln.

Peter Pan alligator had [illegible].

Got business women for Smouldering Fires.

Makes lobby banners from black roofing paper.

Local beauty sleeps in The Golden Bed.

Novelties to sell The Lost World.

Advertising examples on The Navigator, Locked Doors, Janice Meredith, Those Who Dance, The Inferno and Frivolous Sal.

[illegible]

Chicago Suburbs Fight For Open Sunday

The campaign to permit motion picture theatres to open on Sundays in Evanston and Oak Park, Ill., the big north side and west side suburbs of Chicago, is on in full blast and overshadows the political campaigns of the [illegible] the [illegible] candidates in both towns. The voters will go to the polls on April 7th to determine whether they will have Sunday movies or not.

In Evanston, several of the leading citizens have come out for Sunday shows, among them Prof. William L. Bailey of the Northwestern University who said that the Sabbath entertainment can be rigidly regulated and the shows given will be of benefit rather than a detriment to the Evanston folks.

If the Sunday movie wins in these towns it means that larger and better theatres will be opened by the big circuits which, it is said, plan to build in event of success at the polls of a liberal Sunday policy.

Incorporations

With six companies incorporating during the past week, the motion picture industry in New York State continues to show activity both in the number of companies seeking charters and in the amount of capitalization represented. The following gives the names of the companies formed the past week, the amount of capitalization and the names of the directors: Gaymus Corporation, $50,000, Bernard Novambre, W. C. Davison, B. Freyer, New York City. K. S. & B. Amusement Corporation, $25,000, M. E. Gossett, J. J. Bernstein, E. Sager, New York City. Lupino Lane Comedy Corporation, $100,000, I. M. Michelman, R. Liebhoff, A. J. Johnston, New York City. Paramount Picture School, Inc., with Adolph Zukor, Jesse L. Lasky, New York City; Joseph Hergesheimer, West Chester, Pa. Benart Pictures, Inc., Henry H. Guttman, Hal Benedict, Arthur Robitschek, New York City. Re-Ward Amusement Company, Inc., H. Hernbran, H. Lewis, P. Schwartz, New York City, the capitalization of the last three companies not being specified.

Hammons to Build 20 Theatres All Exclusively for Short Subjects

Educational President Broadcasts from Los Angeles His Intention to Inaugurate a "Vaudeville of Screen Entertainment"

THAT he is planning to build twenty theatres throughout the United States to inaugurate the "Vaudeville of Screen Entertainment," was announced publicly by E. W. Hammons, president of Educational Film Exchanges, Inc., in a talk which he made to radio fans from the Warner Bros. west coast broadcasting station KFWB as part of the Mermaid Comedy night program on Monday, March 17th.

Hammons' announcement of his plans to build theatres to run short subjects exclusively came at the close of a talk on his experiences in the short subject field.

"I have been asked to say a few words regarding the short reel subjects," said Hammons in his radio talk. "A few years ago the motion picture exhibitors considered all short subjects as merely fillers or chasers, meaning by this, that they were only used on their programs to fill in enough time to give a complete performance for their patrons and to empty the theatre between showings of the feature; it did not matter to them what the quality of these subjects were, if they were one or two reels of film they were fillers, nothing more.

"I could see no reason why these short subjects should not be made just as important to the exhibitor and the public as his so-called feature picture, and they should be selected with the same care and attention as he gave to selecting his feature subject. The theatre patrons were paying to see a complete diversified evening's program, which should be a balanced one so far as quality was concerned. With this idea firmly implanted in my mind I started an organization known as Educational Films Corporation of America, which was solely a producing organization. In addition to producing, from the available material I endeavored to select the very best Short Subjects, which at that time consisted mostly of scenics and travelogue pictures. There is a distinction between a scenic and a travelogue picture, though at that time they were considered the same. A scenic picture is one on which the director has spent many weeks of hardships in seeking out the wonder spots of nature that he might photograph them and have them projected on the screen for your amusement, whereas a travelogue picture is one that has usually been photographed in a foreign country, or in some city in America, as the case might be, that will depict the habits and customs of these places and people. And I might add here that of all the pictures that have been and are shown on the screen, I know of none that have done or will do as much as these subjects can to bring about a better understanding of the problems of the different nations of the world. Unfortunately, these scenics and travelogue subjects have not received and are not now receiving the proper support of the theatres, and in a few years more, it looks as if they will completely disappear from the screen.

"Another Short Subject, the two-reel comedy: Contrary to all predictions that it was suicidal to try to build a world-wide organization to distribute nothing but so-called Short Subjects, we have conclusively proven that if the quality was there, there was a demand for such pictures. At the time I organized Educational there was a scarcity of good two-reel comedies on the market, and from the scenics and travelogues which we were handling almost exclusively, we added to our program the two-reel and one-reel comedies. Branching into this I then organized the Educational Film Exchanges, Inc., and opened 36 exchanges or branch offices in the so-called key centers of the United States and Canada as distributing centers.

"In taking on the comedies which are distributed under this banner (The Spice of the Program), namely the Mermaid Comedies, Hamilton Comedies, Christie Comedies, Larry Semon Comedies, Tuxedo Comedies, Juvenile Comedies, Cameo Comedies and others, I make it my business to see that they are pictures such as the public would want and approve of: they are clean and wholesome, devoid of anything that would offend your wives and children. I believe that comedies can be made funny without being offensive.

"It may be interesting to you who are listening in to know that the comedies we release take from four to six weeks to produce and proportionately to feature pictures they are more expensive. We have gathered what we believe the very best producing brains that we could find to make these pictures and no efforts have been spared to make them truly "The Spice of the Program."

"At the present time I am planning to build twenty theatres throughout the United States to run and feature Short Subjects exclusively —and inaugurate the 'Vaudeville of Screen Entertainment' for your pleasure.

"In conclusion, if my efforts to furnish clean and wholesome short reel entertainment for you have met with your approval, I am amply rewarded. I thank you."

CECIL DE MILLE HEADS BANK

Through the action of the board of directors of the Culver City Commercial and Savings Bank, Cecil B. De Mille now holds the additional distinction of being a bank president. De Mille was elected to the presidency of the Culver City bank this week, after it had been bought by the Ameri Commercial Corporation Holding Company for the Bank of America and the Commercial National Bank of Los Angeles, in which De Mille is interested and now holds the office of vice-president.

Standing Room in Mass. Prohibited

Standees in all theatres in Massachusetts, with the exception of those within the city of Boston, no longer will be permitted, according to an order issued by Alfred A. Foote, state commissioner of public safety, who has jurisdiction over all theatres outside of Boston.

The order not only prohibits persons from standing in the foyer between the back row of seats and the rear wall, but also forbids persons from standing in lobbies "when there are no seats for sale." This, of course, means that there must be no more crowding of lobbies during seat sales.

Ohio Jurists Will Pass on Merits of Noted Film

Probably one of the most distinguished movie audiences ever assembled before a screen in the State of Ohio, is to be composed of Supreme Court justices. The place of exhibition has not as yet been definitely decided. It will, however, be either the Ohio Supreme courtroom or the offices of the Division of Film Censorship. The film selected for this occasion is "The Birth of a Nation," which is having a "return showing by special request."

The picture in question has had anything but easy sailing in Ohio. It first was barred from exhibition within the State by Governor Frank B. Willis ten years ago. It was then permitted to be shown for a short time under the gubernatorial incumbency of James M. Cox, but later, when Governor Harry L. Davis took his oath of office, he forthwith announced that there was nothing doing insofar as this particular picture was concerned, and what's more, there has been nothing doing ever since, notwithstanding the fact that Davis has long since surrendered the office to his successors. An appeal has now been filed by the Epoch Production Co. of New York from the ruling of Educational Director Vernon M. Riegel, barring the picture from Ohio. The petition in error declares that Director Riegel abused his discretionary power in refusing to approve the picture for exhibition. An answer to the petition, filed by Attorney-General C. C. Crabbe, alleges that Director Riegel acted within his discretionary authority in barring the film on the ground that it was not of a moral, educational or amusing nature, but of a harmful character.

Until the "picture show" is given before the above mentioned distinguished audience, who will officially pass on the film, exhibitors are maintaining a policy of watchful waiting.

Hays Announces "Open Door" Policy for Film Industry

"WE are striving to make the most of the industry's possibilities as an educator and an interpreter of America as it really is, as well as the nation's principal entertainment," comments Will H. Hays in announcing an "open door" policy in the motion picture industry.

"The distinctive characteristics of the new 'open door' policy is that we invite every organization of every description in either this country or any other country which is interested in public betterment, to designate an authoritative representative who will be its contact with the motion picture industry—invited at all times to come in through our 'open door' and tell us of improvements which might be made in having the motion picture more responsive to its public service obligation, and how we can co-operate with them."

This decision was reached by the M. P. P. D. A. through its committee on public relations. Jason S. Joy has beenselected to direct this new department which will have its headquarters also at 469 Fifth Avenue, New York City.

Theatre Building in Detroit This Season Set for Record

FROM all indications, Detroit theatrical interests are going to build new theatres that will exceed other seasons by at least $2,000,000 in total expenditures. Reports from cities, towns and small communities throughout the State also indicate that exhibitors in Michigan are going to keep pace with their city brothers. A resume of Spring building plans shows the following taking place in and near Detroit:

The New State and the Chicago theatres being erected by the Kunsky-Balaban and Katz interests. One to seat 3,000, the other to seat 5,000. Both located in the heart of downtown Detroit. Costs will run into several millions.

The new 3,000-seat house being erected by C. W. Munz at Grand River and Joy Road. Steel work now up and prospects good for an opening in the fall.

At Woodward and the Six-Mile Boulevard, David Nederlander is erecting a theatre to seat about 2,500 and costing in the neghborhood of a million. The location is looked upon as one of the best in the northern section.

On Fenkell avenue, two new theatres are partly under construction, one under the supervision of Samuel Brown.

Joseph Cosco a few days ago opened his new Tivoli Theatre on Woodward avenue. Other smaller houses are the New Roosevelt, seating 1,800, and the new Franklin, both in the eastern section of the city, which will open during the summer.

In Dearborn, the suburban home of Henry Ford, two big houses, seating in the neighborhood of 3,000, are under way and will be ready for fall openings.

In the State there will be a new Fitzpatrick & McElroy house in Alpena, a new community theatre in Manistee, a new theatre by the Butterfield interests in Flint.

Warners Announce Affiliation with 75 Theatres

Announcing that twenty-six of the best pictures ever turned out by a producing company would be made by Warner Bros. during the 1925-26 season, and stating that affiliation had been made with 75 theatres in territory controlled by monopolies, Harry M. Warner returned to the New York office of the company this week.

He immediately made it known that he and Sam Warner will hereafter look after the theatrical end of the company; Jack Warner will be in entire charge of the West Coast production, with Bennie Ziedman as his assistant, and Abe Warner will attend to the inside business of the firm.

"I am not going into details now about the theatrical end," Mr. Warner said. "Suffice to say that I have not been travelling around the country the last year for nothing. I cannot put it too strongly that we do not intend to enter into active competition with exhibitors where our product is getting a show, but with our organization set for the biggest year in its history, we intend to insure first runs for our product.

"We are going to have theatres where they are needed or where monopolies control. We are now associated with about 75 houses, and our next point of attack will be Chicago, where we will open an office."

SMITH-CADWELL RE-INCORPORATE

Hamilton Smith and Arthur A. Cadwell, both pioneers in the industry, announce that they have incorporated under the laws of North Carolina the Asheville Motion Pictures Corporation. The certificate of incorporation places the finances at the disposal of the new organization in the neighborhood of $1,000,000, they say. It will be recalled that these two producers made pictures starring Dorothy Mackaill, Wydnham Standing and others which were distributed by Pathe under the Smith-Cadwell banner.

Roxbury Projectionists Settle Lengthy Strike

The twenty-one weeks' strike of union motion picture projectionists and musicians at the Niagara Theatre in Roxbury, Mass., has been settled to the satisfaction of all parties concerned, according to an announcement by James F. Burke, business agent of the Moving Picture Machine Operators' Union of Boston.

The strike was caused by the alleged refusal of the theatre management to pay the new wage scale of the allied theatres of the city of Boston, which became effective last October. This increased the weekly wages of the projectionists from $51 a week to $56.10 for a six and one-half-day week.

N. J. LEGISLATURE ADJOURNS

The New Jersey State Legislature adjourned its session last week without taking action on a Sunday opening bill, covering motion picture theatres, but it was stated at a meeting of the Motion Picture Theatre Owners of New Jersey, held in Newton, that as a result of the intensive work done by the Legislative Committee of the state organization the foundation had been laid for future efforts to bring about Sunday opening and it was thought that at the next session of the Legislature definite action may be had.

WILL H. HAYS AT THE WARNER BROS. STUDIOS
The Director-General of the M. P. P. D. A. recently visited Hollywood. In this group, from left to right, are: Jack Warner, Ernst Lubitsch, Mr. Hays, H. M. Warner and Sam Warner.

First Session of Albany Zone, N. Y. M. P. T. O., Well Attended

WITH the report of Louis Buettner, of Cohoes, chairman of the arbitration committee, as the outstanding feature of the meeting, motion picture exhibitors from as far north as Lake Placid and Saranac Lake, members of the Albany Zone Committee, met at the Zone headquarters in Albany on March 23 for a general discussion of matters that have arisen since the zone committee was formed in January. Meyer Schine, of Gloversville, presided. Four women exhibitors were among those present, these being Betty Feuer, of the Crescent, in Schenectady; Mrs. A. E. Milligan, of Schuylerville; Mrs. Elizabeth Walton, of the Happy Hour in Lake Placid and Gertrude Myers, of the Grand in Scotia and the Star in Schenectady.

The business meeting was preceded by a luncheon at the Hotel Kenmore. Louis Buettner, of Cohoes, was elected secretary of the Albany Zone Committee, to succeed Benjamin Apple, of Troy, who resigned. Walter Hays, of Buffalo, president of the New York State M. P. T. O., was unable to be present but in a letter which was read at the meeting, complimented the Zone upon its progress and declared that both Buffalo and the New York Zones will be obliged to "step some" in order to keep pace.

"Don't become easymarks," said Buettner, "through the pleadings of film salesmen. Don't let them induce you to buy on the plea that 'they haven't sold anything this week,' etc. We are all booking too many pictures at a time. Remember that you pay for them or play them.

"Send in your complaints to the Zone Committee. We can not get you out of all predicaments, but remember above everything else, in booking pictures, to watch out for number one and do not book too many pictures. The outlook is that the independents will make a lot of good pictures next year."

Robert Wagner, of the Gateway in Little Falls, took up the—cudgels declaring that when an exhibitor appears before the Film Board of Trade looking for an adjustment, he should bring every bit of evidence and information available, and that hearsay evidence is of no value. Mr. Wagner cautioned the exhibitors to keep a copy of all correspondence with exchanges and to invest in a typewriter rather than to pencil a few notations on the back of an envelope.

At this juncture, C. H. Moyer, a wide-awake exhibitor in Herkimer, inquired just how many breeds of contracts there were. Ben Davis, of Gloversville, addressing the exhibitor, declared that the best remedy for evils was an organization of exhibitors, and besought those present to go out and ask other exhibitors in their neighborhood to join the committee.

L. L. Connors, with theatres in Salem, Granville and Cambridge, brought up the matter of C. O. D.'s, declaring that exhibitors should have the same credit extended them as is given men in other lines of business. Connors said that if exhibitors were found who could not be trusted by the exchanges, that a list should be published of such persons, and given to each exchange and that reputable exhibitors should not be forced to spend money on C. O. D.'s by reason of the fact that there were a few who would not pay their bills unless forced through films being sent on the C. O. D. basis.

In all probability, the Albany Zone Committee will meet monthly from now on. President Schine will shortly name a committee to adopt by-laws and agree upon the frequency with which meetings should be held.

There is a proposition under foot which may result in the Albany Zone being further zoned under the key-city idea. This would mean that an exhibitor would be named in each city or each locality, who could be quickly reached by wire or otherwise, where quick action was needed, and who would in turn quickly notify all other exhibitors in his section. In closing the meeting, Buettner again impressed it upon those present that in buying pictures, they should exercise all care and judgment and above all they should know the real meaning of the contract which they sign.

Montreal Censors Seem Overloaded

Exhibitors and exchange managers of Montreal, Quebec, are hard pressed to carry on the usual operations of the moving picture business, all because of the Quebec Board of Moving Picture Censors.

The declaration has been made that the Quebec Censor Board has got so far behind in its work that, on a certain recent date, there were no less than 43 moving picture features in the vaults at the censor bureau waiting to be examined by the Quebec censor officials. The claim has been made that the Quebec censors are taking their time in passing upon the productions, with the result that both exchanges and exhibitors are put to a great deal of worry. A number of houses use six features every week and the whole available supply is needed to meet this demand.

Cohen Would "Rest on Laurels" as Regards M. P. T. O. A. Chair

SYDNEY S. COHEN this week issued the following statement in which he expresses his own sentiments regarding reports for him again heading the M. P. T. O. A.:

"Convention time always brings with it a lot of rumors about who will be President or who won't be, and the Milwaukee Convention of the Motion Picture Theatre Owners of America this year seems to be no exception.

"I thoroughly enjoyed the four years I was President of the Motion Picture Theatre Owners of America because of the opportunity it afforded me to render service to the theatre owners in particular and the industry in general. I feel I have contributed sufficiently along these lines to be permited to devote my time and attention to the furtherance of my own business interests. I took my duties as President very seriously and conscientiously. It meant a lot of hard work and other things, but the many fine real friendships and acquaintances I have made all over this country, Canada and abroad, among theatre owners and others, are more than sufficient compensation for all of this. I have had more than my share of honors in national, state and local exhibitor organizations, and I feel that at this time I should be permitted to 'rest on my laurels.' I believe I can be of better service to the industry along other lines.

"The only elections by the delegates to a national convention are the members of the Board of Directors, who in turn choose the President and all other officers. There are a great many wonderful fellows, fine, loyal organization men and leaders among the present officers of the organization and in our ranks throughout the land, who have devoted their time, effort and personal service to the cause of the theatre owner, who are worthy in every way of being President of our Motion Picture Theatre Owners of America, and who can fittingly carry on.

"However, most of us are a great deal more interested at this time in the grave business problems that confront the theatre owners and other independents, and our constructive effort and thought are being given to them rather than to lesser matters. Milwaukee will have a greater attendance of theatre owners and others interested in the industry, both from America and abroad, than any other convention, and our co-ordinated strength and power will be a big forward step toward bringing needed relief for all independents."

Boston Film Blast Starts Civil Suits for Over $200,000

Suits aggregating more than $200,000 have been filed in Suffolk Sounty Superior Civil Court, Boston, against the Famous-Players Lasky Corporation and John F. Bowditch of Boston as a result of the explosion in a trolley car in the Tremont street subway on the afternoon of January 3. A score of men and women, occupants of the car, suffered burns and other injuries. Each of the two defendants is being sued by the various plaintiffs in similar amounts.

An indictment has been returned against Timothy Doherty, employee of the Famous-Players exchange, who is alleged to have permitted James Shirley to take the scrap film. Doherty was indicted on two counts, one alleging that he unlawfully delivered the film clippings to Shirley and John F. Bowditch, knowing it to be of an explosive nature, and the other that he allowed the scrap film to be taken from the exchange. Another indictment is that against John C. Bowditch, named in the civil actions as John F. Bowditch, and James Shirley, alleging that they unlawfully transported the film clippings.

Fox Abandons Program Pictures; All Specials on 1925-26 Schedule

Shirley Mason and Edmund Lowe to Be Presented as Leading Players Under the New Plan—Two in Production

WILLIAM FOX will release only special productions in the theatrical season 1925-26, which commences next August. Coupled with this statement authorized by the producer, who is now in Los Angeles, is the converse and significant statement that Fox will make no program pictures for next year. These facts are not only of great importance to exhibitors playing Fox product but they carry a deeper significance. They say, in brief, that Wiliam Fox has graduated from program pictures. The process of evolution which has been going on in the output from this, one of the very largest producing companies in the entire motion picture industry, has reached its culmination point with this statement sounding the knell of the small program product.

It has not been hard to prophesy that Fox was about through with program pictures. Increasingly in each successive year for the past five or six years he has made more and more of the larger productions known as special attractions, and less each year of the small pictures cut to the accepted program standard.

Fox, always an independent since his early advent into the picture business, was a pioneer many years ago in making big productions. These were more or less isolated attempts—every year or two—stupendous affairs for the period in which they were produced and milestones in production adventuring. More latterly these large productions have multiplied and become of more frequent occurrence on the Fox schedule. About five years ago one amusement season saw Fox Film Corporation sponsor "Over the Hill," "A Connecticut Yankee in King Arthur's Court" and "Queen of Sheba."

Since that time Mr. Fox has year after year made more big pictures and less small ones—"Monte Cristo," "The Silent Command" and "If Winter Comes" being outstanding successful examples of his big pictures. Now the climax: Fox is through with program pictures. His next season's output lists only specials.

The statement authorizing this announcement reveals that Shirley Mason and Edmund Lowe, who are still under the Fox contract, will be presented as leading players in the important roles of special productions. These artists have been recently presented under the Fox banner as stars in respective series of program pictures.

Mr. Fox himself is now in Hollywood where he has been for some months personally superintending production at his West Coast studios. Here some of the biggest and most important of the pictures to be released next season are already under way, including several made from the John Golden stage successes to be released as members of the John Golden Unit of Clean American Pictures, which productions will be an important part of the Fox product for the new season. Among these, "Lightnin'" and "Seventh Heaven" have already been started and "The First Year" is in course of active preparation. "Havoc," the successful stage drama of London social life based on war conditions; "Lazybones," the New York stage success of the current season; "Marriage," H. G. Wells' first work to be presented upon the screen—these and a number of others are being made ready to join "The Iron Horse," "The Fool" and "As No Man Has Loved" (the new title bestowed on "The Man Without a Country") as big guns of the company's broadside to set booming when the new season starts.

Minister Raps Blues

Exhibitors, newspapers and scores of individuals having taken "shots" at Missouri's Sunday closing bill, an attack now has been launched from the pulpit by a minister recognized as Kansas City's leading pastor—Dr. Burris A. Jenkins of the First Christian Church.

"We cannot fill the churches by passing blue laws. We have got to fill them by making religion the gracious thing that Jesus made it," he said.

THREE N. Y. TOWNS CLOSE SUNDAY

Three Western New York towns have put the stamp of disapproval on the exhibition of motion pictures on Sunday. The proposition of allowing pictures on the Sabbath was defeated in Westfield, N. Y., at the annual election in a referendum. A total of 1,159 votes were cast, with 613 being against Sunday pictures and 535 in favor of them. It was a close victory for the antis. Newark, N. Y., proved concisely that it did not want Sunday pictures by voting down the proposition, 1,000 to 309. Waterloo, N. Y., voters cast 915 votes against the exhibition of Sunday movies.

Sam Taylor Signed to Direct First Lloyd-Paramount Film

SAM TAYLOR will direct Harold Lloyd in his first production for Famous Players-Lasky release. Taylor has been connected with the Lloyd organization for five years and has been co-director of all the comedian's feature pictures for the past two and a half years. With the recent completion of Lloyd's last production for Pathe, Taylor was chosen to direct the first Harold Lloyd picture to be released through Paramount. His new contract with Harold Lloyd Productions is for one picture only.

SAM TAYLOR

Taylor is one of the youngest of the successful directors on the West Coast, being still in his twenties. He made his entrance into the industry with the old Kalem company and was at one time scenario writer for Vitagraph when the late George Randolph Chester was scenario chief. He joined Harold Lloyd when the comedian was making his last short reel subjects, and has been connected with him continuously, first as gag man, then as author and finally as author and co-director, during Lloyd's phenomenal rise to popularity.

Among the pictures which he co-directed are "Grandma's Boy," "Safety Last," "Why Worry," "Hot Water" and the untitled college story which has just been completed.

Heavier Postal Rates

Under the increased postage rates, recently decreed at Washington, the heaviest single item of additional tax is the two cents service charge on all parcel post packages. There is also the doubling of the present one-cent rate of postage on private mailing and picture postcards. These two items alone will aid considerably in procuring the additional $60,000,000 revenue for which the new rates are created.

N. D. DOWNS SUNDAY OPTION

The bill in North Dakota intended to institute a system of local option regarding Sunday closing of moving picture shows was killed in the state senate at Bismarck, North Dakota last week.

Hot Legislative Tilt Swings N. Y. Into Censorship for Another Year

Committee Kills Hackenburg Bill—Walker Delay Assured—Tight Party Lines—Vote Against Smith's Appointee

NEW YORK STATE will have motion picture censorship for at least another year. The bill introduced in the New York State Legislature several weeks ago, calling for the abolishment of the motion picture commission on June 30, and the repeal of censorship, died in committee on Wednesday noon, March 25, following an attempt by Assemblyman Frederick L. Hackenburg, of New York City, introducer of the measure, to have the bill reported out of committee.

By a vote of eight to seven, a motionto report favorably the Governor's appointment of Mrs. Elizabeth V. Colbert,of Albany, as a member of the New York State Motion Picture Commission, was downed in the Senate Finance Committee at the State Capitol on March 24, the action precipitating the biggest fight marking the closing days of the New York State Legislature.

No sooner had the Senate Finance Committee, to which Mrs. Colbert's nomination had been referred nearly seven weeks ago, reported its action than Senator James J. Walker, the Democratic minority leader, laid plans to force a vote on the confirmation of Mrs. Colbert's appointment on the floor of the house. Three Republicans voted with four Democrats in favor of reporting favorably on Mrs. Colbert's appointment.

It is claimed that Mrs. Colbert is not eligible to appointment to the commission and a position which pays $7,500 a year because of allegations that she was not favorable to censorship and had opposed it in the past. The New York Civic League also entered in the situation, charging that her attitude on the question of censorship had not been such as to warrant her appointment.

By a strict party vote, with the Republicans lining up to a man against the bill being reported out of committee, and with the Democrats united on the bill, Assemblyman Hackenburg went down to defeat by a vote of ninety to fifty, a few of the members not being present at the time. In view of the fact that party lines were sharply drawn, even more so than in past years when there was some breaking away by Republicans, there seems absolutely no chance of the Walker bill calling for a repeal of censorship being reported out of committee on the Senate side of the legislature. This year, the Senate is also Republican in Majority and the last two days of the sessions finds party lines closely drawn and with little or no leverage or breaking away.

Assemblyman Hackenburg's attempt to bring forth his bill from committee, was the feature of Wednesday's session. As he arose and started to speak, a silence settled over the Assembly Chamber and there was a rush from other parts of the Capitol by persons anxious to know the outcome. Canon William S. Chase, the well-known reformer, was on the ground.

Assemblyman Burton D. Esmond, of Saratoga County, a Republican, speaking against the bill being reported out of committee, declared that the women of New York State were against the repeal of motion picture censorship and then added: "We can well trust the sensibility of the women in this matter."

Continuing Esmond said: "The move to repeal motion picture censorship in New York State comes from just one source, the managers of the business who want to be free to place before the public any sort of a motion picture that is profitable."

Assemblyman Hackenburg replied by saying that the motion picture business, which has grown so that it is today the third largest business in the United States had reached the point where it is fully well able to take care of itself.

"The women in my district," said Assemblyman Hackenburg, "the working women, and housewives, the women who wash dishes and raise families, are not interested in all this. Mr. Esmond means that small group of women who have nothing to do except tend their poodle dogs and fuss with the affairs of the Republican party."

Assemblyman Esmond jumped to his feet and in a voice that could be heard throughout the entire chamber, asked if there were not "poodle tending women" in the Democratic party?

"We have nuisances in our party," yelled back Assemblyman Hackenburg, "but we don't pay as much attention to them as you do in your party."

Assemblyman Walter F. Clayton, of Brooklyn, whose bill back in 1921 brought about motion picture censorship in New York State, spoke briefly saying that the censorship law as it existed was in the interests of the children of the State who could not legislate for themselves and their parents.

"Many of the producers," says Assemblyman Clayton, "would subsidize the soul of your daughter and send her to hell for the sake of a few dollars."

Assemblyman Bloch, Democratic leader in the lower house, was emphatic in his declaration that there were sufficient laws on the statute books in New York State to punish producers putting out improper pictures.

Assemblyman F. Trubee Davison, of Nassau County, Republican and author of the Davison bill of a year ago, which called for a repeal of censorship, also spoke.

Managers Escaped

Steve Farrar, of Harrisburg, Ill., writes that he made a tour of the tornado devastated districts in Illinois the day following. As he accompanied the Grand Master of Masons in the State of Illinois, he was able to make a complete tour of the district without hindrance. He writes in part:

"I was in Murphysboro, West Frankfort and other towns. No one can tell you how these towns look. It will take them years to recover. As luck would have it, not a theatre or theatre man's family in any of the towns was hurt. There was no show at De Soto, but West Frankfort has four and Murphysboro two, but they were all out of the direct path of the blow. Our towns (Harrisburg and Eldorado) did not even have a high wind. The shows at Murphysboro belong to the Marlow Circuit, of Herrin, and the ones at West Frankfort belong to the Reid, Yemm and Hays Circuit, of Du Quoin."

SYRACUSE KILLS FEE BILL

The committee on politics and licensing will have to draw a new ordinance regulating motion picture theatre license fees in Syracuse. After haggling over the one presented to the common council for this year's fees, for four weeks, the original ordinance was killed in council the past week.

$3,500 TAMPA HAUL

The safe of the Victory Theatre, Tampa, Fla., of the Consolidated circuit was blown by bandits who secured almost $3,500 and made their escape. The theatre management was protected by insurance who made payment of the loss the same day as it was reported.

DATES FOR PA. CONVENTION

The M. P. T. O. of Western Pennsylvania and West Virginia will hold its fifth annual convention in the George Washington Hotel, Washington, Pa., on April 21-22-23.

POLICE WATCH FOUR THEATRES

A temporary police censorship has been provided for four Kansas City legitimate theatres—the Empress, Gayety, Twelfth Street and Gillis. All are burlesque houses. The police censorship followed a "clean-up" campaign by a group of ministers.

KANSAS UNAFRAID OF HICK'S BILL

Although a measure introduced last week in the Missouri legislature by Representative William Hicks of Kansas City is decidedly detrimental to exhibitors of Kansas City and St. Louis—a measure pertaining to license fees for theatrical performances—exhibitors of Kansas City are expressing little fear of the passage of the bill, due to the fact that it smacks too much of class legislation to become a law.

BIECHELE SUGGESTS KANSAS CITY

R. R. Biechele, president of the M. P. T. O. of Kansas and Missouri has sent a letter to members of the board of directors requesting that they consider Kansas City, rather than Excelsior Springs, Mo., as the place for the organization's convention on May 4-5.

Meador Joins Producers' Ranks; Resigns from Metro-Goldwyn

J. E. D. MEADOR, for seven years prominently identified with the motion picture industry as one of the leading forces in the publicity, advertising and exploitation fields, announced his resignation from Metro-Goldwyn Distributing Corporation this week to enter production.

Mr. Meador's production plans have been under way for some time, and while he leaves Metro-Goldwyn with the good wishes and the regrets of Marcus Loew and the entire organization, his entrance into the production field is not a surprise, as he has been responsible for some of the screen's biggest successes having been filmed.

Blasco Ibanez's "Queen Calafia," published recently and his most popular book, will be Mr. Meador's first production. This will be followed by "The Fifth Horseman," a sequel by Ibanez to his "Four Horsemen of the Apocalypse." Mr. Meador's third production will be chosen from one of the numerous successful Ibanez works which he controls or from a published work not yet decided upon.

It was "Jack" Meador's introduction of Blasco Ibanez to Marcus Loew and Richard A. Rowland, then president of Metro, that led to the production of "The Four Horsemen of the Apocalypse."

Mr. Meador sold Ibanez's "Blood and Sand" to Famous Players-Lasky. It was made into one of Rudolph Valentino's most successful starring pictures. Mr. Meador also disposed of Ibanez's "Enemies of Women" to William Randolph Heart's Cosmopolitan Corporation, and to the same company two other Ibanez works, "The Temptress" and "The Torrent," which have not yet been produced.

Other Ibanez novels which Mr. Meador controls and from which his third production may be selected are "The Cabin," "La Bodega" (Fruit of the Vine), "the Mayflower" and "Sonica."

The initial production of "Queen Calafia" will be produced on an elaborate scale. One of the most prominent directors in the industry has been placed under contract by Mr. Meador and the cast will be composed of celebrated players. Further announcement will be made shortly.

"Queen Calafia," like Mr. Meador's other productions, will be made in the East. The story is laid in California and modern Madrid.

Marcus Loew, in expressing his regret at Mr. Meador's resignation, said: "Mr. Meador leaves us with the best wishes of myself personally and of the whole organization he has been so prominently identified with during the building up of Metro. His energetic efforts for Metro's success have borne fruit during the seven years he has been with the company, and while we are sorry to have him end his association with us, I feel sure that his wide experience, his contact with the public and with exhibitors, and his knowledge of box-office values in motion pictures, will ensure him great success in the field of production which he is entering."

J. E. D. Meador was prominent in newspaper and magazine work before entering the picture field. His newspaper career began following his graduation from Culver Military Academy and the University of Chicago. He was identified with the Chicago Record-Herald, the Chicago Tribune, New York World, New York Sun and New York Herald.

Before the war Mr. Meador was vice-president and general manager of the Internation Newspaper Syndicate, with headquarters in Paris. In 1914-15 he was war correspondent at the front for the New York Times and later for the London Times.

Mr. Meador, in announcing his production plans, stated: "The record of Blasco Ibanez as a writer of the outstanding popular successes both in literature and in motion pictures is well known to the industry. Ibanez's stories, 'The Four Horsemen,' 'Enemies of Women,' 'Blood and Sand,' rank among the biggest box-office hits the business has seen. 'Queen Calafia,' I am confident, will take its place with these, as will 'The Fifth Horseman.' I intend to give exhibitors pictures made by the best directors, with casts whose names mean money at the box-office."

J. E. D. MEADOR

Trans-Canada Houses Acquired by F. P. L. Is Latest Report

An important addition has been made to the holdings of Famous Players Canadian Corp., Limited, Toronto, through the reported acquisition of the chain of theatres in Ontario, formerly operated by Trans-Canada Theatres, Limited, Montreal. The first move toward the securing of this chain of some 10 theatres has been made at London, Ontario, where the Grand Theatre has been acquired. Negotiations for the control of this property were made when Clarence Robson of Toronto, supervisor of theatres for Famous Players, paid off a mortgage of $40,000 on the London Grand which was held by the London Loan and Savings Corporation. Following this recent incident, announcement was made that the Trans-Canada houses "have come under the ownership of the Famous Players Canadian Corporation." It has also been stated publicly that one who has been acting for Famous Players in the deal was Alfred Maguire, former mayor of the City of Toronto.

It is officially announced that J. R. Minhinnick, manager of the Grand at London for the past 14 years, would continue to have charge of the theatre under the direction of Famous Players. Minhinnick is one of the best known theatre men in Canada. He was first a manager under the late A. J. Small, of Toronto, who disappeared five years ago. When Small was bought out by Trans-Canada, Mr. Minhinnick became general manager of theatres for Trans-Canada and continued to manage the London Grand.

The Trans-Canada theatres are scattered throughout Ontario. The one at London was built in 1900 and was purchased by the late A. J. Small in 1907. Although it is an old structure, the theatre has been remodeled and is attractive in appearance. Famous Players already have the Capitol Theatre in London, the manager of which is Tom Logan. Famous Players secured the Capitol when the corporation purchased the assets of Allan Theatres, Limited, Toronto, the house having been built as an Allen Theatre. This purchase took place about three years ago.

New Hal Roach-Pathe Contract Involves $15,000,000 in Pictures

PATHE and Hal Roach have signed a contract covering production and distribution which is effective for a period of two years.

The two-year agreement between the production and distribution organizations involve $15,000,000. Its terms provide that Hal Roach shall make a minimum of 96 and a maximum of 104 two-reel comedies during that period. In order to do this it is estimated that the cost of the two-reel subjects in themselves will run into $9,600,000.

Of the two-reel subjects there will be five series. They are the Charley Chase series, the Glenn Tryon series, Clyde Cook series, "Our Gang," and the Hal Roach Star series. The latter series will carry no permanent feature names but will feature various players of the Hal Roach stock company.

In addition to the two-reelers, the Hal Roach organization will also make twenty-six single-reel comedies and about two or three feature-length productions a year.

The contract was closed between the Hal Roach organization and Elmer Pearson, vice-president and general manager of the Pathe Exchange, Inc., who has been on the coast for several months outlining the future releasing product.

The first feature-length picture to be delivered following the renewal of contract is "Black Cyclone." This production features the famous horse star Rex and is a follow-up picture to the recently released production, entitled "King of Wild Horses" that has met with such unusual success throughout the country.

Associated Exhibitors Elects Woody; Radical Policy Changes Are Planned

General Manager Succeeds Arthur S. Kane, Resigned—Twenty-four Pictures for Next Season, Three Delivery Dates

J. S. WOODY

J. S. WOODY has been elected president of the Associated Exhibitors, succeeding Arthur S. Kane, who recently became affiliated with Universal. The election was held last Wednesday at a meeting of stockholders in the company's general offices, 35 West 45th street, New York City.

Jay A. Gove, sales manager, succeeded Mr. Woody as secretary of the company. Walter N. Seligsberg was re-elected assistant secretary and C. Bardet was re-elected assistant treasurer. The office of treasurer, vacated by the resignation of Roy Crawford, whose stock Mr. Woody has purchased, was not filled.

The new administration, according to an authorized statement, proposes several radical changes in policy, these having to do both with production and distribution. The method, heretofore followed, of working on a picture-to-picture basis, both with respect to the acquisition and releasing of product, is to give way to the broader plan of handling productions in units of eight. Next season's plans have already been arranged on this basis, except for a few minor details. Productions have been contracted for three delivery dates, namely June, September and January, making twenty-four pictures in all.

It is expected that all of the fall product will be ready for screening and exhibition substantially at the time fall selling starts. The same condition is planned for the winter, spring and summer units, the idea being to fortify exhibitors with advance product without necessitating their buying blindly.

"It has been my experience," Mr. Woody explains, "that there is considerable objection to block buying and particularly to that form of block buying which results from offering thirty or forty proposed pictures upon the showing of three or four as 'samples.' It was not practical, of course, for an organization like ours, which does no direct producing, to have a season's output all prepared in advance and ready for screening, with press book and accessories on hand, at the time when selling began. I decided, therefore, to offer the season's output in three groups of eight pictures each, to have each eight ready in advance of the selling season and to ask exhibitors to buy solely on a basis of the value that could be shown in the completed film. There may be some better and safe way of avoiding 'blue sky' selling, but if there is I have not yet discovered it."

Mr. Woody is the third president of Associated Exhibitors, which is now in its fifth year, having been organized on February 8, 1921. Samuel Harding, the first president, held office for one year, being succeeded by Mr. Kane, who had a three-year tenure.

The new executive's connection with Associated Exhibitors began in June, 1923, when he was appointed general manager. Subsequently in August of that year he became a director and secretary of the corporation, the latter office being relinquished yesterday upon his election to the presidency.

Mr. Woody's experience in motion pictures dates back to General Film days when he was an exchange manager at Seattle. He has held the positions of vice-president and general manager of Selznick and general manager of Realart, in addition to a similar post at Associated, and has been actively and prominently identified with distribution and production throughout his whole career.

During the past two years a great deal of his time has been given to production problems. When he took over the reins at Associated Exhibitors he found the selling organization handicapped by shortage of product. His responsibilities were materially increased about a year ago when Mr. Kane moved to Los Angeles and virtually withdrew from active executive work for Associated Exhibitors. He soon found that his task of formulating a production program was by no means completed when he had signed contracts with producers for the pictures which he needed.

"We were in a peculiar position," the official statement explains. "The quantity of product was insufficient to meet distribution requirements. Obviously it was up to me to increase the quantity. Accomplishing this without sacrificing quality, or without actually involving the organization in production activities, was a serious problem. However, the solution was found in our present system of contracting for pictures, subject to approval of stories, continuities, directors, casts and expenditures.

"As matters have worked out I devote considerably more time to the details of production than to the promotion of sales. I suppose I give the work practically as many hours a day as I would if we had a production department of our own. As a consequence, Associated Exhibitors, within the past year, has come to be regarded as one of the largest and best outlets available to independent producers. It has, within this period, taken over seventy-seven releases from Selznick, former numerous new producer alignments and very materially increased its weekly gross."

The policy with respect to production, it is announced, will be to strive for a high-grade of individual pictures. These will provide good star, cast, story and director values, but on a reasonable cost basis which can insure profits to exhibitor, distributor and producer.

"I would like to have it understood," Mr. Woody says, "that although our program is set for the coming season, I am ready at all times to negotiate with responsible producers who are willing to make pictures on a sane and reasonable basis. In order to afford a market to reputable product, I shall be glad to consider expanding any except our fall group of pictures by the addition of one or two more. We have set twenty-four releases as our minimum—as the number we are now actually prepared to guarantee to exhibitors. The number, however, will remain at twenty-four unless the right sort of additional pictures can be obtained and the terms can be arranged on a basis which properly protects the exhibitor and us from the standpoint of values and price."

WESTERN PA. EXHIBITOR RALLY

Approximately eighty exhibitors attended an enthusiastic rally and luncheon meeting of the Motion Picture Theatre Owners of Western Pennsylvania, at the William Penn Hotel, Pittsburgh, March 11. The meeting was conspicuous for its harmony, the theatre owners are working in closer cooperation than they have ever done before. The main subjects of discussion were the menace of block booking, and the forthcoming fifth annual convention to be held at Washington, Pa., on April 21, 22 and 23. Several of the speakers urged those who attended to help along the independent producer, and pointed out their reasons for the suggestion.

LAEMMLE SIGNS HAWLEY TURNER

Carl Laemmle, president of Universal, has engaged Hawley Turner to head the sales promotion department, which has its headquarters in the Universal home office and functions in connection with the Universal exchange system. It serves to develop new leads for the sales force and to aid in the establishment of 100 per cent. service to exhibitors. Turner, until recently, was one of the directors of the Ritz Carlton Pictures, Inc. He has had extensive advertising experience.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Making Presentations Pay

By

Colby Harriman

THE common argument relative to the success of a presentation is that this particular form of production should have a financial value as well as an artistic appeal. Any business man who manufactures and markets a product that is not profitable, either changes his model or dispenses with the entire article. If it doesn't pay it doesn't work.

In the theatre business the presentation and the prologue should pay the exhibitor and serve as an attraction in the same proportionate terms as that of his picture. Every manager who has added such features to his regular programs has pages in his ledger which either attest to the success of the enterprise or act as unpleasant reminders of unnecessary and exorbitant expenditures.

One of the chief arguments against presentations is that managers are reluctant to add to the overhead where the financial returns are doubtful.

Each unit of the program must be profitable, and to operate on this basis the cost and expense must be minimized.

Quality and Economy are expressive of the dual demands of successful program operation. Good showmanship is simply the ability to produce the most effective feature at a minimum of cost, resulting in a maximum of return. Good showmanship is not so much an art as the ability to handle the business of the theatre in a common sense way. To combine these two vital factors—Quality and Economy—is the certain test.

A solution is offered to the manager who is encountering difficulties and has found himself enmeshed in the gnarled network of production problems.

The framework of the entire structure should be a schedule of presentations and prologues, carefully selected subject matter, a development permitting a co-ordination with the picture, and production operations based on a budget system. This is the path leading towards the successful maintenance of the work.

Selection of subject matter for presentations is as important as booking the feature picture. The pecular physical demands of these forms remove them from the realm of pre-established theatrical attractions, such as vaudeville acts, musical comedy and dramatic excerpts. The presentation primarily is a child of the motion picture theatre and is to be nurtured accordingly.

The difference between the two types of production should be noted. If it is a prologue, attention should center around the elements correlating it with the picture, enabling the atmospheric values to be clearly defined. If a presentation is selected, its novelty and the artistic and entertainment values, must be developed in a complete manner permitting the attraction an honest exploitation which will rebound profitably at the box-office.

This is the first stumbling block. We can usually attribute the lack of interest in certain presentations to thoughtlessness and carelessness in preparation and the ultimate hasty development. Scenery will not suffice to make a successful presentation. The action is the thing. That is the core of your subject matter.

Linking the presentation and prologue to the picture program is necessarily of great importance. To more regularly accomplish this, it is possible to schedule the various productions in the same manner employed in booking pictures. The schedule of what is to be done in the succeeding weeks removes the many alibis. Sufficient time is given the various themes selected, and an opportunity is accorded the production department to create a feature that has exploitive angles. The added feature becomes an agency for creating interest at the box-office.

In figuring the financial aspects of your program, it is not policy to produce features in excess of the physical limitations of your stage. Two things are necessary:

1.—Simplicity in construction; a sufficiency of standard equipment which can be basically used in various combinations.

2.—Purchasing such materials as are necessary; renting items where repeated usage is not apt to occur.

Purchasing materials is the shoal of many disasters. There are forms of standard equipment and supplies which are reliable and serviceable, but many useless materials go into the theatre via the stage. Money is expended for goods which have no value other than the initial service.

What to buy? and where to buy it? are vital factors. The theatre is not an experimental laboratory. When a purchase is made, and supplies delivered, the producer should feel positive that what he has to work with is the best and the most serviceable.

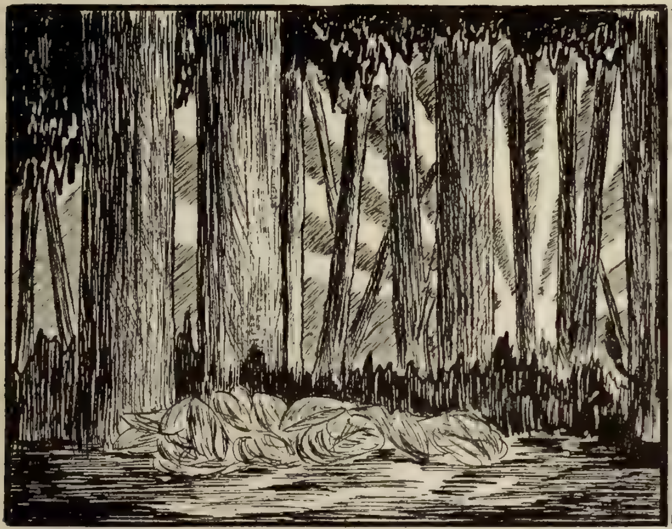
It has been suggested that a WHITE LIST OF RELIABLE DEALERS be prepared and submitted to the producing managers. This would be in the nature of a reporting system, indicating the best and marking the pitfalls. The idea is a good one. Merchants who supply the theatre with the production necessities (scenic, electrical, decorative, etc.) should be rated according to the serviceable quality of their products. After all, the indispensable requirement of materials as with the completed production is performance of the service rendered, irrespective of its nature.

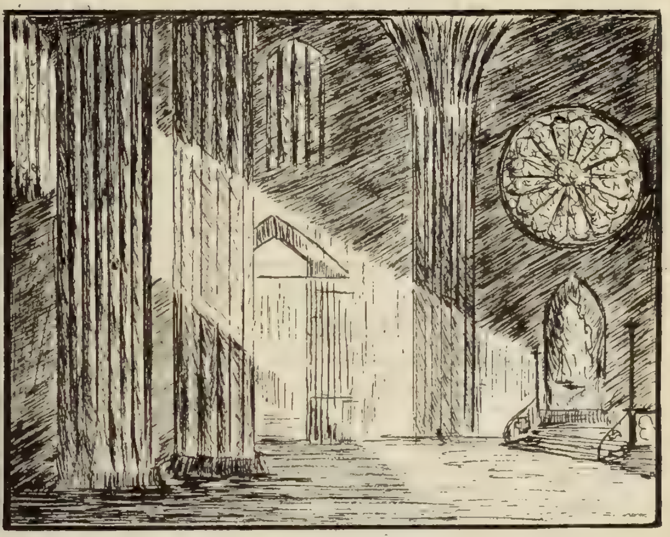
The intent and purpose may be very religious in the conception and acquisition or offering, but "Make-good" is expected and demanded. Materials must be serviceable. Presentations must pay.

A Moving Picture World Presentation

Complete subject matter for a novel prologue or presentation will appear weekly in this department. Any producer engaged in this type of production work in motion picture theatres is entitled to use the suggestion in its entirety or make his own adaptation.

Working plans, complete in every detail, are available on the presentation suggested herewith. Blueprints have been prepared with view to aiding showman who may desire to avail themselves of the Colby Harriman suggestions. Music cue sheets, color diagrams and costume plates are included. Same may be secured without charge by requesting same of the editor.





"AN EASTER IDYL"

A "Moving Picture World" Presentation Devised by Colby Harriman

THIS is one of two seasons where particular emphasis can be placed on the religious aspect of life and transplant it to the theatre. The Easter season is not only picturesque but the diversified programs based on the single theme will generally meet with universal approval.

For a suggestion to producers, we are offering a little novelty that takes cognizance of the Easter story and the re-birth in Nature.

The presentation is in two scenes, which changes with a manipulation of the lighting equipment.

The first scene suggests a woods, the trees silhouetted against a gray morning sky. Two large tree trunks are set down right center, the tops being lost in the foliage border. Another tree trunk is set up stage left of center. Ground rows and foliage banks mask the bases of the trees. A transparent or scrim drop is hung back of the up-stage tree. The other trees are painted on this, same being opaqued to permit the lighting treatment for the sun-rise effect. The trees down stage can be constructed or a fabric set made using a hoop for the base. The up-stage tree can be a flat piece.

In the foreground a leaf bank is seen.

At the rise, the lights render a purple haze through the forest scene. Bird calls are heard, as the music suggests the approaching dawn. Presently a dancer, garbed in diaphonous clothing, which can be given a treatment of luminous paint, flits in and dances around the trees and foliage set pieces. She touches one section of the leaf bank, then another, and soon large flowers in bud formations appear. The various buds reveal themselves as the headdress for other dancers, who are garbed in costumes of leaves. The dance becomes spirited, the music more animated. A large roseate sun appears on the edge of the horizon, visible through the trees. Large shafts of light are shot heavenward as the action progresses. In the distance can be heard the voices of choristers, blending with the tempo of the dance as they sing a seasonal anthem. The scene takes on more color; the varied greens, dotted here and there with pinks and whites in flowers, appear. The dance reaches its height as the music of the singers increases. The lighting on the back drop becomes a riot of color, the shafts merging into a writhing mass of red, orange, purple and yellow. The dancers exit as the color treatment on the back drop intensifies. The tree outlines on the scrim become indistinguishable, the set trees begin to lose the appearance of tree trunks as column lights within the trunks are brought on. The voices of the singers are nearer, the mighty tones of an organ can be heard. The sun loses itself in the constant changing color scheme, and from its last distinguishable position a large "rose window" appears. The outlines of the setpiece take on the appearance of columns, and a doorway is slowly revealed at center. Through the doorway march, in measured step, the vested choir boys. The music is swelled as they enter, a shaft of light from a vaulted window high-lights the singers as they proceed to a suggested altar on the left. The finale comes crashingly with the song emphasized by the volume of the organ, with chimes added.

This presentation can be produced with a small cast if desired. Its application to a small stage is simple and the feature will not lose any of its impressiveness or effectiveness. There is a variety in action and theme which will prove popular with the patrons.

Variations

Music Notes

Dr. Hugo Riesenfeld and Josiah Zuro of the Rivoli and Rialto theatres, New York City, are members of the Mayor's Music Committee and sponsors of the New York Art Center. The plans call for a great Music and Industrial Art High School which is to be the nucleus for a group of buildings being projected for the 200-acre site east of the Jerome Park Reservoir. Indications are that New York will possess an unrivaled center of municipal art in which the motion picture theatre music will be recognized in the curriculum. One of the representatives of the city recently stated that in this group of buildings "all persons from a blacksmith to an architect may survey the best ideas in their field." There will be provided large auditoriums for opera, chamber music, the dance and drama, numerous practice and class rooms for the study of various instruments and voice, libraries and other features. Musicians everywhere cannot be other than gratified at the tentative arrangements for instruction and practise music in this projected institution.

Fills a Long Felt Want

Moving Picture World, **729 Seventh Ave., New York.**
Gentlemen: **March 21, 1925.**

Please let us congratulate you on your new "Moving Picture World Presentation" idea. This is the sort of thing we have been looking for and collecting for some years past and which our theatres in Australia welcome with open arms.

Though you probably do not hear very much from the other side of the world in regard to presentations there, I can assure you that they form a very important and enjoyable part of the programs given in many theatres in Australia; this being confirmed by the writer's recent visit and inspection of a good many of the theatres there.

We should be very glad indeed to receive a few sets of your working plans, blueprints, color diagrams, etc., for our theatres in Australia and would be very glad if you would put us on your mailing list for these as they are issued so that I can mail them down without delay in each outgoing mail.

Most of our leading theatres are already on your subscription list and receive every issue of your paper but they will, I am sure, appreciate receiving these plans without waiting until they can write back to you for them.

Thanking you in anticipation, we remain,

Yours sincerely,
March 23, 1925. **AUSTRALASIAN FILMS, LTD.**

Capitol Theatre

New York City

A Cycle of Inca Indian Music

An effective presentation teeming with atmospheric values has been produced as a setting for the introduction of Carlos Valderrama, pianist and one of the foremost authorities on Inca music. The production has two scenes. The first is in two. The pianist is seated down stage, extreme right, at a grand piano, facing center. The drop is a painted scrim in design typical of the Incas. A large disc motif is right, with the center given a broken outlined arch through which can be seen a drop bearing the massive image of a native god resplendent in the trappings of the personality with which he is invested. A scenic treatment suggestive of hanging moss, or clinging growths on wall bases is over the surface of the first drop—the painted scrim. Amber floods the sides, with the red foots in a few points. The back drop is flooded with a light green. A white spot cut down to hit the head and shoulders of the pianist is thrown from the front. Mr. Valderrama plays a "Prelude," at the conclusion, Blanca de Pinillos, dressed in a white costume edged with a design in gilt, enters and sings "Trieste." A canary spot on the girl reveals the beauty of the Inca costume she wears. The lights dim gradually on the back drop during the song, and the scene of the god becomes indistinguishable. The next number is the "Imanirta" or "Hyman to the Sun." A rose spot is brought in back of the drop. The lights come up full and as the front painted scrim is taken away, a mountain scene is revealed. This setting is one of the most artistically lighted scenes which has appeared on Broadway in a long time. It is a rare picture, large, formidable mountains, in the foreground, surrounded with a dull blue-green haze which is shaded gradually as the distant mountainous valley is revealed, surmounted with jagged, mountain outlines and crowned with a pinnacled peak, around which is diffused a halo of red. Reds in the foots are blended with blue foots and first borders, the side lighting being in blues, greens and reds. A waterfall is seen at the right, two ribbon like streams which are caught with an effect. The climax of the song is reached and Doris Niles with the Capitol Ballet Corps of six dancers, all clad in the costume of Inca ritualists, render a spirited "Worship Dance," Miss Niles carrying a metal symbol staff. Orange amber floods, with canary to highlight is the general lighting on the dancers.

"Phantom's" Premiere in San Francisco

"The Phantom of the Opera" will have its world premiere at the Curran Theatre, San Francisco, on April 26, according to announcement just made by Carl Laemmle.

The presentation at the Curran will be on an elaborate scale, befitting the magnitude of the production, which is Universal's most ambitious effort to date. The Curran is a legitimate theatre and the showing of "The Phantom of the Opera" will be conducted at regular theatre prices.

A sixty-piece orchestra will play the musical score written by Joseph Carl Briel.

Maria Yurieva and Veselaff Svobodia

These two distinguished dancers from the Petrograd and Moscow Imperial Ballets dance "Adagio: Nocturne in E Flat" by Chopin. The scene is a garden at evening. A garden bench is down stage at left, with a blue net drop hung in one, and masked with a deep green foliage border. The back drop reveals the outlines of conventional trees and shrubbery. A rose-purple sky is contrasted to the dim green tone of the base of the drop. The dancers are in conventional ballet costume, with a light blue spot on the man and an orange amber spot on the lady. The blending of the two spots is very effective.

Strand Theatre

New York City

Song and Ballet Pictures

Mr. Plunkett has used the revolving stage in the presentation of two very attractive divertisements. The revolving stage is about the most practical piece of stage equipment a theatre could possess. It is possible to present little scenic classics with the device. The first part of the presentation is titled "A Dish of Tay" by Crampton, in which Pauline Miller and Everett Clark are discovered seated at a small white table set for tea. A flower row of daffodils masks the base, with a yellow flowering bush right and left with the black panel of the revolving stage as the backing. The lady is costumed in a white Spring dress of the late eighties, the man in a green coat and light waistcoat and breeches. A stool is right of the table, a chair at the left. The properties are in white. White spots—two from overhead and one on each side—light the setting. The scene changes, the stage revolves in a black out. The lights are brought on, and three characters, two men and a lady, dressed in shimmering costumes appear as "Dresden Statuettes." Mlle. Klemova, M. Daks and Fernandez, descend from the enamelled dais, and do a charming dance number. The lights from the sides, in canary, light amber, orange and red blend beautifully on the glistening costumes of the dancers. At the finale, the dancers return to the dais, pose for the curtain and call.

"Little Boy's Blue"

A simple setting with hanging pieces constitutes the background for the popular presentation of the program. Mettaline curtains are hung down in two, a small platform is center, upon which is seated the Mound City Blue Blowers, and back of them stands the Mark Strand Male Quartet. The men are all clad in carnival costumes of green and blues. The action opens in a black out, the voices of the quartette accompanied by the instrumentalists singing "Those Farewell Blues." The lights gradually come up, with blue tones predominating. The draperies down stage are toned in blues, the back drop being given a light blue treatment. The Blue Blowers render two selections on their instruments, consisting of a guitar, banjo, comb and two small cigarette cans. During the rendition of their numbers a red spot is slowly brought up on the back drop, highlighting the folds from the left. This is followed with a canary light green spot from right which produces the same effect. The red is taken off as the green comes in full. The quartette sing "Whack-a-doo" as the concluding number. Orange amber high-lights the finale.

Rivoli Theatre

New York City

"In a Garden of Roses"

A very charming and cleverly conceived presentation with the Rivoli Ensemble. The setting depicts a garden. A cut wood drop with foliage border and large rose designs is hung in two; a net drop covers this hanging piece. Back of the drop is a platform which has a large vase setpiece, flat, and a sky and water backing. A marble garden bench is down stage left, with a blossoming cherry tree at extreme left, and a flowering trellis back of the bench. A garden statue and pedestal is up right, flanked with two boxtrees. A small boxed tree is up left of center. There is a profusion of small foliage, shrub and flower set pieces. The foreground is toned in orange amber, with canary, green and red intermingling from the sides. At the opening of the presentation a lady and gentleman are discovered seated on the garden bench, and up on the platform three girls are seen reclining. The action opens with a song rendered by the two singers; this is followed with a dance by the three girls who come from the platform. For the conclusion of the number the singer appears on the platform as the girls complete the dance, clad in diaphanous costumes, full stage.

"Souvenir"

A musical novelty, simple, but effective to the extent of billing it as a presentation, is the artistic rendition of Drdla's "Souvenir" by three violinists—Michael Rosenker, Maurice Price and Ovady Julbert. The three artists appear in the orchestra pit, one at center, the other two right and left. An amber spot from the balcony is given each musician. The arrangement is by Willy Stahl, the accompaniment being by the organ with Harold Ramsbottom at the console.

Music in Broadway Theatres

(Week Beginning March 22nd)

CAPITOL THEATRE

The overture is "Thirteenth Hungarian Rhapsody" and played by the Capitol Grand Orchestra, with David Mendoza conducting. The interlude is the charming descriptive selection, "In a Bird Store," by M. L. Lake. The associate conductor, Graham Harris, was at the desk.

MARK STRAND THEATRE

"Carneval," by Dvorak, was played by the Mark Strand Symphony Orchestra for the overture, with Carl Edouarde conducting. The musical score for the picture presentation was well arranged.

RIVOLI THEATRE

Overture—"Overture Populaire," an arrangement of the "Parade of the Wooden Soldiers," was played by the Rivoli Concert Orchestra, with Irvin Talbot and Emanuel Baer conducting.

RIALTO THEATRE

"Mignon" was effectively played by the Rialto Orchestra as the overture. This well-known composition of Ambroise Thomas was conducted by Hugo Riesenfeld and Willy Stahl. The latest version of Riesenfeld's Classical Jazz proved tremendously popular. Joseph Allssi, trumpet virtuoso, played "Inflammatus" from "Stabat Mater," by Rossini.

COLONY THEATRE

The overture was "Queen of Sheba," by Goldmark, and played by the Colony Concert Orchestra, with Dr. Edward Kilenyi conducting. Miss Strella Wilson, soprano, sang Forester's "I Wonder If Love Is a Dream." John Priest was at the console.

PICCADILLY THEATRE

Frederic Fradkin and his Piccadilly Concert Orchestra gave an effective rendition of "Rhapsodie Espana," by Chabrier, for the overture selection. As an orchestral interlude, Dvorak's "Humoresque" was played. John Hammond, S. T. O., at the organ played two special selections—"March Militaire," by Schubert, and the popular number, "I'll See You in My Dreams."

Rialto Theatre

New York City

Theodore Webb, Baritone

A cenventional setting is used as the background for the song number, "Swing Along," by Will Marion Cook. A narrow panel done in fantastic flowered design is center, running entire height of opening. Metalline drapes toned in amber at center and blending to green at the sides form the balance of the setting. Mr. Webb appears in dress clothes with a light amber spot from the front.

Colony

New York City

Elizabeth Brown and Sedano

A highly artistic interpretation of "Chanson Bohemienne" by Baldi is given by these two clever dancers. A scrim drop is hung in one. The back drop is a scenic adaptation of one of the well-known Maxfield Parrish paintings, "Morning." The reproduction in color is faithfully given, which results in a setting of extreme beauty. A cut drop is hung in two, which represents two large carved columns right and left, with a flowered foliage border.

A Western Fantasy

A western desert scene is depicted. In the foreground are several properties indicative of the "cow-country," such as saddles, blankets, etc. The Colony Quartette dressed in the conventional cowboy costume are grouped around a glowing camp-fire at left center. A large cactus set piece is placed right and left up stage. The back drop is a wide expanse of sky with a long stretch of desert, punctuated with cactus and the dim outline of foothills completes the setting. Deep blue sky, with high-lighting in orange amber, and amber in the foreground, with blue as complementary lighting, is the color scheme. Following the quartette selection, Frederick Brindley, tenor, sings "A Little Grey Home in the West" (Lohr), the lights gradually dim as M. Juravsky, in white shirt and dark trousers, picks up the theme song of the picture in an effect violin obligato. The scrim close in as the lights dim down for the picture.

The Piccadilly

New York City

A Venetian Vision

An artistic background is offered as a setting for the rendition of Brogi's "Visione Veneziana," sung by Harold Kravitt, basso. The scene depicted on the drop is a conventional Venetian motif, the base of a arched bridge in the foreground, a waiting gondola tied to the pier, with two lamped posts lighted in orange amber. Across the rippling water can be seen the outlines of St. Mark's and the Campanile. The sky is in deep blue, merging into a dull red at the horizon. The purple tone of the water is broken with the highlights of the rippler. The singer appears in the costume of a Venetian gondolier. The overheads are dimmed during the progress of the scene, which emphasizes the lights on the posts and the windows in the distant houses. An amber pin spot with a green spot for trunk is used on the singer.

No Presentation Can Be Better Than Its Mechanical Equipment

There is just as much art in the mechanical end of stage work as in any other end. Whether it's a prologue or a single number or a complete production you are putting on, the brains that you are putting into the show demand the best mechanical help they can get. Tell us your problems. We're equipped by knowledge and experience to help you.

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J. H. WELSH
270 West 44th St. New York City

Pioneers in Presentations

S. L. Rothafel

Managing Director, The Capitol Theatre, New York City

A Series in Which Mr. Harriman Chats About Recognized Leaders

ONE seldom makes a business appointment at midnight, but this was the case when we sought a chat with Samuel L. Rothafel of the famed Capitol Theatre, New York City.

On several occasions we had chatted together about the generalities of the business, but particular stress was placed on the idea that we wanted a "close up" of "S. L." in action.

Every one in the motion picture business knows or has heard of Sam Rothafel to the countless thousands in his radio audiences he is known as "Roxy." The name has always been one to conjure with since the inception of prologues and presentations in what is known as the De Luxe houses.

Mr. Rothafel is a real pioneer in presentation. He is more than that. He is the creator of the idea. As we ponder the intervening years since the inception of this advanced program idea, we are amazed at the brevity of the span, and when we consider the product of today, compared with the productions of those first days, we are astounded at the development.

Rothafel realizes the necessity of taking infinite pains in whatever he does. This same enthusiastic spirit which he constantly radiates is caught by every member of his organization. Everyone seems to know what they are to do and how to do it. Under his leadership the task is accomplished.

A "Light Rehearsal"

On this particular midnight, the main attraction was a "light rehearsal." To say that such rehearsals are practically unknown would be making a broad statement, but it is doubted if there is another theatre in the United States that conducts a rehearsal as thoroughly and completely as the one we witnessed.

When the presentations are designed and arranged, the lighting scheme is noted; general instructions are given to the men backstage as to the probable lighting of the various settings, but nothing is final until after the rehearsal. Every Saturday at midnight the various settings for the next week are run.

S. L. ROTHAFEL

In the center aisle of the theatre, and about half-way back, a desk is placed upon which is a color board, notation pads, and a microphone which is connected with amplifiers backstage, in the booth and at the various electric stations. When Rothafel opens the rehearsal the house is dark. He issues instructions for the lighting for the overture. Then the house is lighted so that there is a synchronization of color. He goes about his work in a definite way. He has a preconceived idea of what he wants, and he keeps at it until he gets the exact effect he set out to achieve. As an artist paints with pigments, Rothafel traces his designs in lights. And there seems to be no limit to the number, power or colors ready at his hand.

The various stage sets are called for, and each in turn given a preliminary survey. The curtains are ordered closed. Then, with instructions to his electricians, the curtains are opened, and the work of building up "the lighting scheme" is under way.

The work of building up the lighting arrangement begins.

First comes the ground-work, or basic tones. The order is to increase or decrease the intensity, change a color or more effectively time a dimmer.

The high-lighting processes ensue. A shaft is thrown from the right of the stage, a complementary lamp on the opposite side is cut in. A spot plays on a particular zone of the stage, one of the electricians in front—high in his station over the orchestra of the theatre—sends a flaming color upon one of the workmen standing in the position to be taken by the performer.

The work progresses until a word of approval and satisfaction is uttered by Rothafel.

There is a little rule in lighting which he follows, that when he begins to light a scene he asks—what is to become of the actors, the singers and the dancers, what is to become of the scene. There is an intelligent and obvious cause for every effect and with thought he develops the proper treatment.

It was particularly noted that every detail of the work of the large staff of men was carried out quickly and quietly, punctuated only by the calm, direct commands of Rothafel, seated at his desk.

Lighting Is Important

The light rehearsal is complete in itself. He does not combine it with the musical or the presentation rehearsals. In this way he accomplishes not only correct lighting, but the truly marvelous effects for which his house is famed.

Rothafel realizes that light is Life. He is also conscious of the intimate emotional part it plays. He knows that light, in itself, is but a raw material, and that the finished product desired requires thought, and consistent planning.

Rothafel holds that Light is as important as Music or the Presentation.

The three elements are necessary.

The first rule of art is that any work must have unity within itself and that unity must extend to every detail of the work.

It is a delightful thing to be permitted to sit through one of Rothafel's "light rehearsals." One becomes convinced of the dynamic quality of light and realizes the potent factor which is capable of visual expression of emotional attributes.

The vastness of the theatre itself, seeming more vast in its emptiness on that particular midnight, with colors playing symphonies on various scenic background, was a fount of inspiration.

Light seems to me to be a living thing. No other sensuous excitement aside from music can seize and absorb our attention. Light represents the soul of action; carries us in its ebb and flow; gives us the sense of living in its inner life.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Roy L. Smart Works New Style Hunt for Hidden Treasure with The Thief

ALTHOUGH a new style treasure hunt almost caused a gasoline shortage in London for the past several months, Roy L. Smart, of the Noble Theatre, Anniston, Ala., is the first American manager to try out the idea, working his stunt on The Thief of Bagdad. It was not that The Thief suggested the idea. The stunt was fully worked out and was being saved for the next big picture, and Mr. Smart figured that The Thief of Bagdad would measure up.

The value of the idea lies in the fact that this is not a stunt for children, but is held to adults, since an automobile is necessary to the chase.

Briefly it is a point-to-point chase with a new clue at each point, but since the solution of each clue calls for some cleverness, there is a real fascination in the chase and it ceases to be a matter of speed.

How It Works

About the best explanation of the idea can be had from a description of the hunt as planned by Mr. Smart. Both in the newspaper displays and the house Close-up he announced the coming event, adding that the start would be made from the Noble at 6:45 on a stated evening. It added that an automobile and a flashlight were the only requisites. The latter was necessary because of the use of a cave.

There was a large crowd in the lobby of the Noble well before the appointed hour, milling about and asking what it all meant. All the house people would say was that the contest would be started at the time announced.

Promptly at the time set the cashier started to issue cards, about 4 by 4 inches reading:

Bon voyage

If your path becomes narrow and dangers lurk ahead, fear not. Remember that Happiness Must be Earned.

You will need a flashlight or some matches on your way. You must complete your rounds by 9:30 p. m. List on the back of this card the stations you visited and sign your name or names.

At each station you will find some sign or indication of where you are to go next. The first ten to finish will win the following prizes: A month's pass to the Noble, four tickets, 3rd to 6th two tickets each, 7th to 10th one ticket each. In the case of couples the prizes apply to each member of the pair.

Now speed away to the first station.

Where winding road the beautious view on every side enhances.

And setting sun's last gorgeous beam the mind of man entrances.

That Was Easy

That rhyme may not mean anything to you, but it told the recipient that the first point was Sunset Drive, too well known locally to be overlooked in the guessing.

On the drive they found a three sheet cutout of Fairbanks in charter and the advice "Retrace 510 steps, then onward and upward." Here the short legged man was a little out of luck, for it took 510 average steps to lead back to where an arrow, hidden from the point of original approach, read "Happiness must be earned" and pointing up a narrow path through the woods. Further along a similar arrow assured the seeker he was still on the right track, and well beyond was a tank on which had been painted:

"1—Where many great men come from. (7 letters). 2—What the caveman used on his beloved. (4 letters)." The second word led to the guessing of the first, and hustling back down the path, the quester sought the Country Club.

Took the Cake

Here a large may was displayed with a certain location marked with a star. As a further hint was a legend below the map reading: "The crust is golden." With this additional clue they could figure that the bakery was the location represented by the star. Here the baker gave them a slice of cake each, (donated), and a card reading: "Aese aeth adguar ata Apcam Anmcclella. Tell him how happiness is to be had."

This was another simple one, for most persons know Hog Latin and could figure Camp McClellan, and from this get the message "See the guard at Camp McClellan." The cipher is formed with a preliminary A and the last letter of the word.

By telling him that happiness must be earned, he handed out a third card which read: "Rough the way and dark the passage. Sun rays never touched where your feet must tread. Proceed with care. Forget not the fate

Wins Nice Windows With Comedy Stars

Most managers seem to feel that it does not pay to waste time giving exploitation to comedies, though a lot of managers would be surprised could they know how often a good comedy will save an indifferent feature.

C. C. Dressendorfer, of the Educational Exchange, Indianapolis, figured that all the stars might interest where a single comedy might be overlooked, and to prove his point he sold the Bell Telephone Company in Indianapolis on a display of framed pictures and some talk about the theatres handling the Educational product. Then he took an encore on the Merchants' Light and Heat company and with this for his ice breaker he is selling the smaller towns.

The display on this page is in the window of a clothing store and sells the showings at the Victory Theatre, Kokomo, Ind. The display was made by Jack Iliff, the dresser for the Cross Clothing store, and shows eight pictures of the stars and two large and one small card.

It brought people to a halt in front of the window just as though the pictures were those of some dramatic player, and that is all a window dresser asks.

GETS WINDOWS FOR COMEDY STARS IN SEVERAL TOWNS

No particular comedy is mentioned, but pictures of the stars in Educational comedies are used as the basis of window displays by C. C. Dressendorfer, of the Indianapolis Educational exchange. This display is from Kokomo, Ind., but is one of several.

of Floyd Collins. But remember only the brave deserve the fair. Happiness must be earned."

Caved In

There was only one answer to that, a local cave, and here was painted on the rocky portal: "Fear not. Happiness must be earned. Enter." Inside the cave was a placard reading: "Now haste to the place of the Two Johns. Their wares refresh, cure and beautify. Ask for a package."

This was easy. There was only one drug store kept by two men named John. The package was a small box of candy, with an advertisement of the store, and a card which read:

> Home, Home, you're nearing home. One thing yet remains before complete happiness may be had. You should soar over the clouds on the Magic Rug, fly through the sky on the snow white horse, climb a magic rope, conceal yourself in an invisible cloak with Douglas Fairbanks in The Thief of Bagdad. At the Noble Monday and Tuesday.
>
> Now proceed to the house of Paramount Pictures, deliver your card to the one from whom it came, and ask your companion if she wouldn't like to see Thomas Meighan in Coming Through, Right now! It's a fine picture.

Made Business

Mr. Smart writes that a large proportion of the hunters took the suggestion and saw Meighan, for the stunt was timed to be over before the second show started. It could be done easily in an hour and a half, but two hours and a quarter were allowed. The winner got back to the theatre in fifty minutes.

The first ten were all back by half past eight, but they kept on coming until nine o'clock. One contestant came in on three tires and a rim, not stopping to change a blowout.

It made a ten day talk, won several newspaper stories and an editorial and paved the way for a repeat, when the stunt will be made a trifle harder.

It's a knockout. Work out the idea and save it until you need a big exploitation kick—but don't wait too long. This is going to be a craze this summer. Beat your local paper to it.

For his lobby banner for Jackie Coogan in The Rag Man J. P. Read, of the Joie Theatre, Fort Smith, Ark., fashioned the letters from old clothes, stretched over outlines of heavy wire. It helped business more than a little.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

STRAND broadcasting which has been conducted for several weeks through WNYC, the Municipal Station of New York City, had its climax on the program with Milton Sills in "As Man Desires." Such interest was worked up among radio fans who had heard the Brooklyn Mark Strand Theatre Artists through the air, that it was considered good business to put on a radio-stage number. The favorite artists were, therefore, lined up for this incident, so that the radio fans could come to the theatre and see them in person. The publicity and the newspapers and the good business which resulted, indicated that the radio programs each Sunday night are an asset to the theatre.

The entire performance ran 2 hours and 9 minutes. The photoplay, "As Man Desires," took up 1 hour and 20 minutes of this time. The Topical Review was reeled off for its customary 8 minutes and an "Irish Springtime Prelude," in salutation of St. Patrick's Day, also required 8 minutes. Thirty-three minutes were given over to the radio number, which was programmed as "In Our Broadcasting Studio."

Each de luxe performance was opened with the "Irish Springtime Prelude," used in the nature of a combination overture-stage number. First the orchestra played an introduction made up of familiar Irish tunes, such as "The Wearing of the Green," etc. The lighting, as can be guessed, was green throughout. Two Mestrum floods of 160 amperes being thrown from the booth on the orchestra and the side drapes while two more floods were thrown from the dome on the draw curtains closed across the production stage. Following the introduction, the curtains opened revealing an Irish cottage centre stage with a thatched roof and opened doorway. To the left was a set well, against which an Irish tenor was leaning. Centre stage in front of the cottage was seated a mezzo soprano, made up as an old lady. At her knee was a dancer attired as an Irish lassie. The tenor sang "Mother Machree," Back Erin." A baritone came on from the left and sang "A Great Day Tonight for the and then the mezzo soprano sang, "Come Irish," in which the mezzo soprano and the tenor joined for a finish.

Following the Topical Review, came the radio stage number, running for 33 minutes. Preceding it was a trailer in the nature of an introduction, setting forth the names of the artists and their selections. At the opening, the setting showed the various artists seated and standing in different poses. Black plush cyclorama was used as a back ground and the balance of the setting followed closely the specially equipped studio adjoining the stage. A baritone served in the capacity of announcer. The lighting included 2 amber floods from the dome on the whole set, augmented by spots of amber and lemon from the sides and overhead. The sequence of the incident, with the baritone making the announcements preceding each number, was as follows:

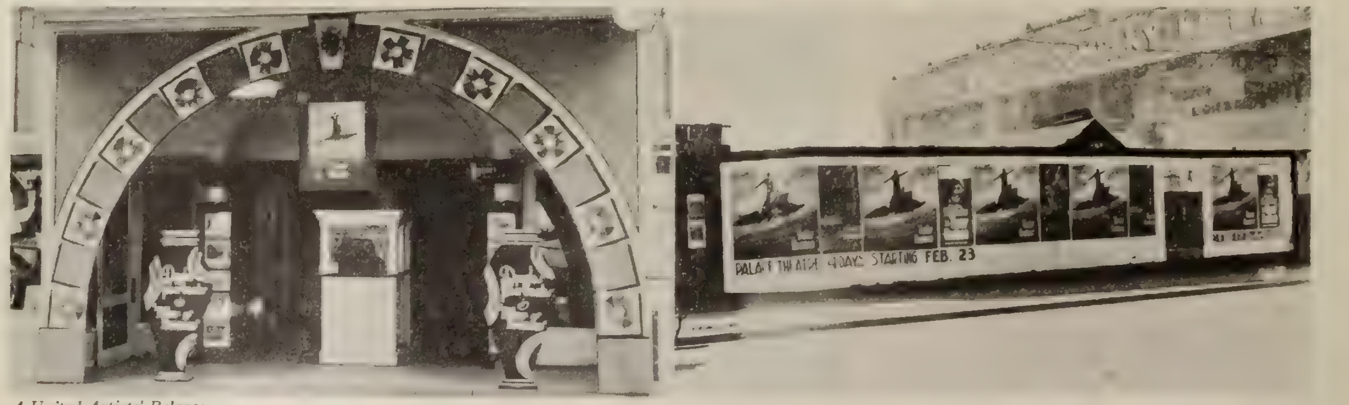
Frank Banta, noted recording pianist. . "Blues"
Duet from "Mme. Butterfly" .... Puccini
Edna Burhams, soprano; Rosalie Erck, contralto.
Mark Strand Trio
Sascha Kindler, violinist; Robert Thrane, cellist; Frang Banta, pianist.
"Extase" .... Ganne
"When You and I Were Seventeen"
Ruth Watson, mezzo soprano; Richard Bartlett, tenor.
Harry Breuer, xylophonist
"Gypsy Love Song" .... Herbert
Duet from "La Boheme" .... Puccini
Louis Dornay, tenor; Tom Williams, baritone
"Sometime" .... Friml
Estelle Carey, soprano.
"Lolita" .... Buzzi Piccia
Carlo Ferretti, baritone.
Mad Scene and Sextette from "Lucia di Lammermoor"
Charlotte Bergh, coloratura soprano.
Mark Strand Ensemble

Anniversary Special

Alexander Frank, of the Plaza and Waterloo theatres, Waterloo, Iowa, recently celebrated his fifth managerial anniversary, and the Courier ran a special four-page section entirely devoted to complimentary advertisements from local firms.

Worked Museums

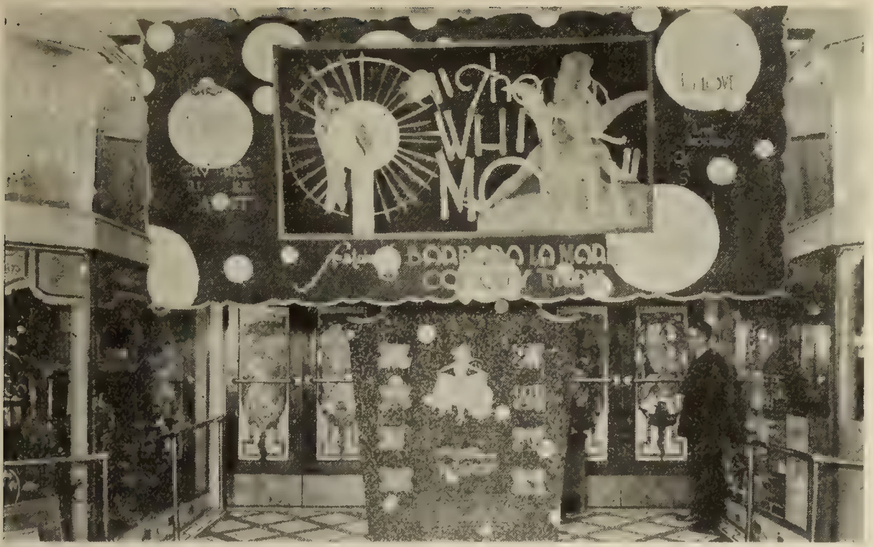
In addition to the almost stereotyped campaign on Janice Meredith, including the school angle, the Princess Theatre, Charleston, S. C., found a new touch in the local museum. All of the cases containing Colonial displays were placarded for the showing.



A United Artists' Release

TWO OF THE SELLING STUNTS USED BY RALPH NOBLE AT THE PALACE THEATRE, McALESTER

For The Thief of Bagdad he got an ornamental and striking lobby at a small cost for painting, and he built up stands out of the threes and sixes, with five 24-sheets which ran undated for several days to get extra interest. He billed the nearby towns and advertised in the county paper, with the result that about a third of his heavy business was from out of town.



A First National Release

ROSIN PAPER IS THE FOUNDATION OF THIS NICE BANNER

Russell F. Brown, of the Rex Theatre, Eugene, Ore., cuts cost with builders' paper, but he gets results equal to the compo board structures. Note this display for The White Moth, then read up.

White Moth Banner Very Inexpensive

You could not ask for a nicer lobby display than Russell F. Brown made for The White Moth, and yet the cost was comparatively small since he uses "rosin" paper instead of the usual compo board in building his displays.

The stores adjacent to the Rex Theatre, Eugene, Oregon, are recessed, arcade style, so the banner can get a display though it is set well back from exposure to rain or snow, and the rosin paper serves as well as the more costly material.

In this display the foundation is black with a yellow border and white circles of various sizes dotting the surface. In the centre there is an oblong cutout across which a piece of black scrim is stretched. To this is pasted the candle and flame and the title. In back are cutouts from the First National 24-sheet on this title. Back of the web, between the scrim and the backing, a cardboard moth is hung by a thread. The wings are painted with metallic bronze which radiates the light from the lamps used to illuminate the figures, the thread permitting response to the slightest draft or jar.

Below is a panel of compo board, black spattered with white, on which are pasted the stills, each cut into the outline of a moth, with a one-sheet cutout for a centre. The whole made a display that brought Mr. Brown a lot of extra money.

Backing this with a special prologue, he put over this release like a pre-first-run. It was first run so far as Eugene was concerned.

Alligator Clock Had Perfect Ring

A borrowed stuffed alligator was the basis of the display of the Grand Theatre, Columbus, Ga., on Peter Pan.

J. Wright Brown connected an electric bell to a flasher and timed it to ring at frequent intervals, but to get the attention value of an interrupted noise. He backed this with green crepe paper and to this attached cutouts from the six sheets.

Green crepe paper bordered all of the still frames, and from a paper hanger he obtained a border designed for nurseries and children's rooms, showing the heroes of the Mother Goose rhymes. This gave a little too much emphasis to the idea that Peter is solely a child's picture, but it made for a very pretty lobby.

He made the usual hook-ups with the various trade articles included in Leon J. Bamberger's extensive list, notably with the clothing and plugger song. He broke no records, but he did go well above the average and far from the red ink.

A Coupon Stunt

Sam Friedman, of the Luna Theatre, Sharon, Pa., has been having good returns on a new coupon stunt.

He provides merchants with coupons good for ten cents on the purchase of an adult ticket to the Luna for any matinee except Saturday; only one coupon to apply on a purchase.

It not only brings him considerable cash business, but he gets a fine showing in the window of each cooperator. Merchants like them because they are given only with purchases of a dollar or more and they have a tendency to run a seventy or eighty cent purchase over the dollar line.

For his lobby title board on The Thief of Bagdad N. C. Farley, of the Empire Theatre, Montgomery, Ala., used a compo board cut to the shape of the Minaret of a Moslem mosque, done in oriental colorings.

Sold Business Women

Pauline Frederick plays a business woman in Smouldering Fires, and A. J. Sharick, Universal exploiteer, figured that if he could interest the Business and Professional Women's Club of Toledo, it would not hurt the chances of the picture at the Temple Theatre, so he arranged with the Temple for a special showing after the regular night performance, but in advance of the showing of this title.

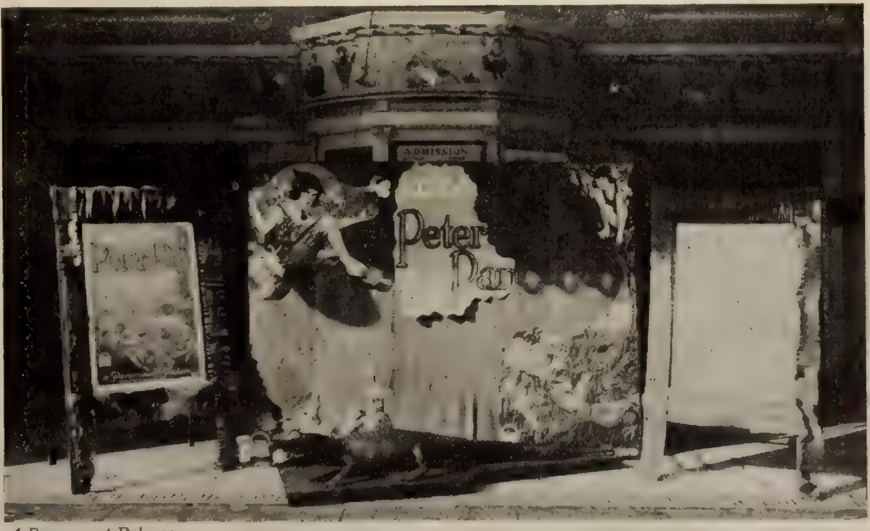
After the picture was run off Sharick made a brief but telling talk on Carl Laemmle's stand for clean pictures and as they passed out each guest was handed ten postcards with the request that they be mailed to friends.

If you have no similar society, it might be a good stunt to get some hustling woman to organize one following a special showing of the picture to which all business women are invited.

Just a Little

Using the telephone stunt, the Egyptian Theatre, Long Beach, Calif. A girl with a nice voice was hired to ask subscribers "Is this the Egyptian Theatre?" When a negative reply was given she would say "Excuse me" and hang up.

It dawned on most of the victims sooner or later that Excuse Me was at the Egyptian, so they laughed and went.



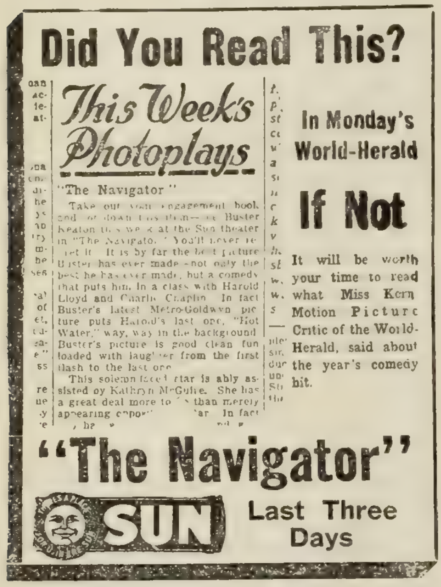
A Paramount Release

TWO NEW IDEAS ON A PETER PAN LOBBY FROM GEORGIA

J. Wright Brown, of the Grand Theatre, Columbus, used a borrowed alligator with a clock in its mouth, the alarm being connected with a flasher circuit to obtain an intermittent ring. Note the nursery rhyme border around the lobby.

Lets Local Critic Write the Ad Copy

Very often the Sun Theatre, Omaha, comes to the fore with a new idea or a better handling of an old one, but it seldom does better than this prompt pick-up of a local criticism. The opening paragraph was reproduced in the display section the following days and gave emphasis to what the writer had said. The original criticism probably was read by interested fans, and not without effect, but without the emphasis that this play-up gives. This isolates the meat of the comment and invites particular attention to it. It gives better copy than anything the theatre possibly could evolve. Typographically this would have been a little better had there been more white space between the clipping and the right hand bank. The display type sets too close against the edge of the cut to get the best result. Even half an em of white would have helped the display very materially. The Sun also is responsible for the renaming of the comedian. The Tuesday announcement makes him Record Buster Keaton. The Navigator is such a surprisingly good comedy that it is worth all the extra effort a house can give it, and the Sun has done very nicely in helping to get it over.


Did You Read This?

This Week's Photoplays

"The Navigator"

Take out your engagement book and jot down this item—see Buster Keaton this week at the Sun theater in "The Navigator." You'll never regret it. It is by far the best picture Buster has ever made—not only the best he has ever made, but a comedy that puts him in a class with Harold Lloyd and Charlie Chaplin. In fact Buster's latest Metro-Goldwyn picture puts Harold's last one, "Hot Water," way, way in the background. Buster's picture is good clean fun loaded with laughter from the first flash to the last one.

This solemn faced star is ably assisted by Kathryn McGuire. She has a great deal more to do than merely appearing opposite the star. In fact

In Monday's World-Herald

If Not

It will be worth your time to read what Miss Kern Motion Picture Critic of the World-Herald, said about the year's comedy hit.

"The Navigator"

SUN

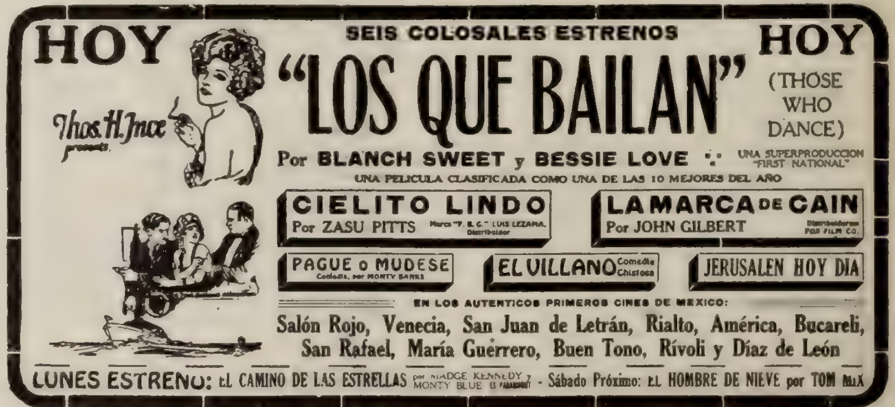
Last Three Days

A Metro-Goldwyn Release

CLEVERLY DONE

Makes One Ad Sell Ten Even Showings

Down in the City of Mexico they play the same picture day and date in from six to a dozen houses. This page shows a display for ten houses on Los Que Bailan, which is the Spanish for Those Who Dance. This is not offered because it is a novelty, for the same thing is done almost every week, but the space is interesting in showing that the display is very like that you would get in the average office here in the States. This is an exchange advertisement and in addition to announcing the First National at the local houses, it advertises a number of other releases. Evidently the exchange does the house advertising. Block booking does away with the question of runs, for they are all first runs, like a Harold Lloyd comedy up here. Apparently the existing copies are all shown and then sent to the smaller towns. This space is a seven sevens, and is very nicely set for the amount of copy it has to carry, but some of the towns further south do not yield as good results.


HOY

SEIS COLOSALES ESTRENOS

HOY

Thos. H. Ince presents

"LOS QUE BAILAN" (THOSE WHO DANCE)

Por BLANCH SWEET y BESSIE LOVE ∴ UNA SUPERPRODUCCION "FIRST NATIONAL"

UNA PELICULA CLASIFICADA COMO UNA DE LAS 10 MEJORES DEL AÑO

CIELITO LINDO Por ZASU PITTS Marca "F. B. C." LUIS LEZAMA, Distribuidor

LA MARCA DE CAIN Por JOHN GILBERT Distribuidores FOX FILM CO.

PAGUE o MUDESE Comedia, por MONTY BANKS

EL VILLANO Comedia Chistosa

JERUSALEN HOY DIA

EN LOS AUTENTICOS PRIMEROS CINES DE MEXICO:

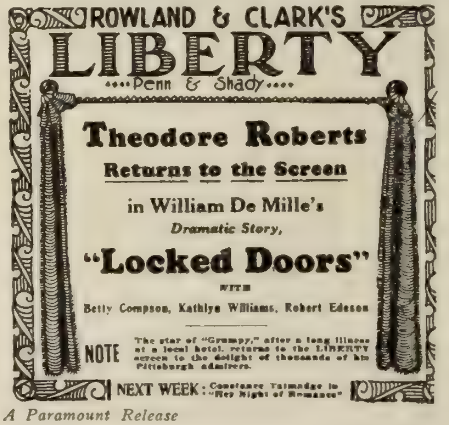
Salón Rojo, Venecia, San Juan de Letrán, Rialto, América, Bucareli, San Rafael, María Guerrero, Buen Tono, Rívoli y Díaz de León

LUNES ESTRENO: EL CAMINO DE LAS ESTRELLAS por MADGE KENNEDY y MONTY BLUE Es Paramount - Sábado Próximo: EL HOMBRE DE NIEVE por TOM MIX

ADVERTISING THOSE WHO DANCE IN TEN THEATRES

Milt Crandall Gets Much from Roberts

Besides being a good example of a clean set-up in all type, this section of the Rowland and Clark advertisement for the Pittsburgh string, makes an extra star of Theodore Roberts in Locked Doors. The note at the bottom of the space reminds the reader that it was during a stay in Pittsburgh that the veteran was stricken with illness that still keeps him confined to a wheel chair in which he has played his last two roles. This gives a strong local appeal to his reappearance. This space is about four inches deep and about two columns wide. Each of the R. and C. attractions gets a similar space, though some of these are shown at two houses, and the result is a four space section that gives a large and yet economical display. Generally Milt tries to run in a cut, not always with good results, but now and then he sticks to type and gets an effect that Pittsburgh did not yield a year or so ago. This makes a small but pretty space by itself. Run with the others, the set of houses are well advertised at a smaller cost than single houses out of the string defray.


ROWLAND & CLARK'S

LIBERTY

····Penn & Shady····

Theodore Roberts

Returns to the Screen

in William De Mille's

Dramatic Story,

"Locked Doors"

WITH

Betty Compson, Kathlyn Williams, Robert Edeson

NOTE The star of "Grumpy," after a long illness at a local hotel, returns to the LIBERTY screen to the delight of thousands of his Pittsburgh admirers.

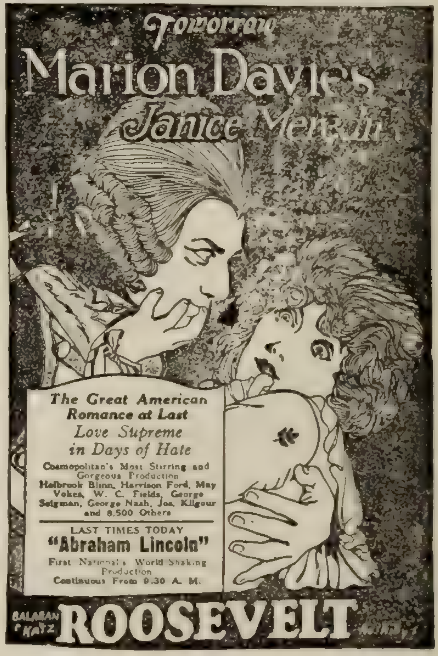
NEXT WEEK: Constance Talmadge in "Her Night of Romance"

A Paramount Release

STARRING ROBERTS

Cut in Reverse Gives a Change

Although the original newspaper advertisement of the Roosevelt Theatre, Chicago, does not give a solid black ground for this reverse cut of Marion Davies in Janice Meredith, the cut comes out so well that the average reader will study the star and title to see what it is all about. The original is only two columns wide and this gives rather too small a letter to be properly prominent, so the cut has to work for the lettering, but it does this nicely because there is strength to the drawing as well as the pose. The agent has wisely mortised in to get the rest of his display, knowing that six point would be utterly lost in reverse. On good program stock this cut would come up very nicely. On rapid press work, where a strong black is not achieved, it is only about 80 per cent. effective, but it is different from the usual line cut, and that helps not a little. Reverse always is a lottery on a large newspaper, and this did not draw the capital prize, though it comes out better than might be expected. In the reproduction it will look much better


Tomorrow

Marion Davies

Janice Mer

The Great American Romance at Last

Love Supreme in Days of Hate

Cosmopolitan's Most Stirring and Gorgeous Production

Holbrook Blinn, Harrison Ford, May Vokes, W. C. Fields, George Seigman, George Nash, Joe. Kilgour and 8,500 Others

LAST TIMES TODAY

"Abraham Lincoln"

First National's World Shaking Production

Continuous From 9.30 A. M.

BALABAN & KATZ ROOSEVELT

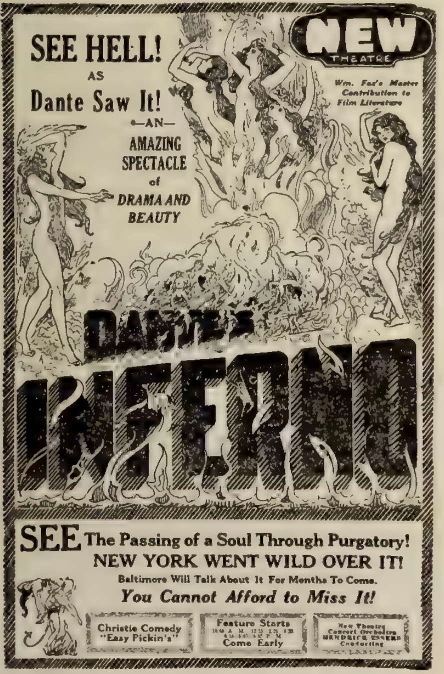
A Metro-Goldwyn Release

FAIRLY EFFECTIVE

than in the original, because of better press work. You can't get a full black on rapid web presses unless the ink is made so heavy that it will smear.

Border Rule Saves Sectional Display

The New Theatre, Baltimore, came close to having two advertisements on The Inferno in which one was mostly cut and the other largely type. But for the saving grace of a heavy border this display would be regarded as two different announcements since one section is so completely cut off from the other by the bottom of the cut. This cut was intended to sink to the bottom of the space in which it was used. It was not planned for a middle section, but the type is in two sections and could not be as well set above the cut. This makes an awkward handling of the material, and it is saved only by the border rule. Where the cut is used, the copy should be written to go into the space above. If it cannot be fitted in, some other cut would better serve the purpose. We think that it would have been possible to have used the lower lines above the cut, stringing out the three small panels below, if they are used. Most of the selling will be done on the title and the cut. Further argument seems almost unnecessary. About six inches of space could have been saved without loss of any appeal through putting more dependence upon the cut; which is precisely why the cut was given in this form.



SEE HELL! AS Dante Saw It!

—AN— AMAZING SPECTACLE of DRAMA AND BEAUTY

NEW THEATRE

Wm. Fox's Master Contribution to Film Literature

DANTE'S INFERNO

SEE The Passing of a Soul Through Purgatory!

NEW YORK WENT WILD OVER IT!

Baltimore Will Talk About It For Months To Come.

You Cannot Afford to Miss It!

Christie Comedy "Easy Pickin's"

Feature Starts [illegible] Come Early

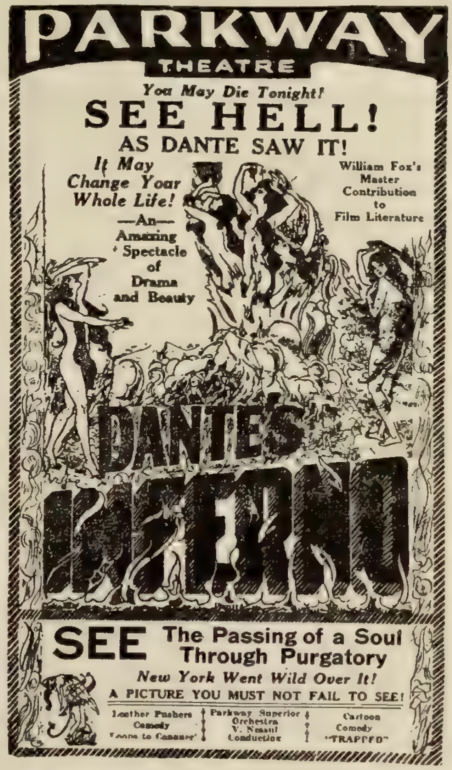
New Theatre Concert Orchestra HENDRICK ESSERS Conducting

A Fox Release

BADLY DIVIDED

Parkway Is Personal in Inferno Display

When the Fox production of the Inferno played at the New Theatre, Baltimore, it used much the same advertisement as was employed by the Parkway, in the same town, but in a three column width instead of a two. But where the New advised the reader to "See Hell as Dante saw it," the Parkway opens with "You may die tonight" and adds that seeing Hell through Dante's eyes might change your life—and presumably make necessary to see the Fox production if you wished to see the Inferno instead of getting a personally conducted post-mortem tour. We are not particularly impressed by that line. Presumably the Parkway management knows what will appeal to its clientele, but we do not think that the line will be widely copied. It may be strong but the reaction may be unfavorable and create a sentiment against the house rather than the play. It might be possible to get a laugh out of the "see Hell" without bringing in the suggestion of death. That is where this idea is apt to fail.



PARKWAY THEATRE

You May Die Tonight!

SEE HELL!

AS DANTE SAW IT!

It May Change Your Whole Life!

—An— Amazing Spectacle of Drama and Beauty

William Fox's Master Contribution to Film Literature

DANTE'S INFERNO

SEE The Passing of a Soul Through Purgatory

New York Went Wild Over It!

A PICTURE YOU MUST NOT FAIL TO SEE!

Leather Pushers Comedy [illegible]

Parkway Superior Orchestra V. Nemsul Conducting

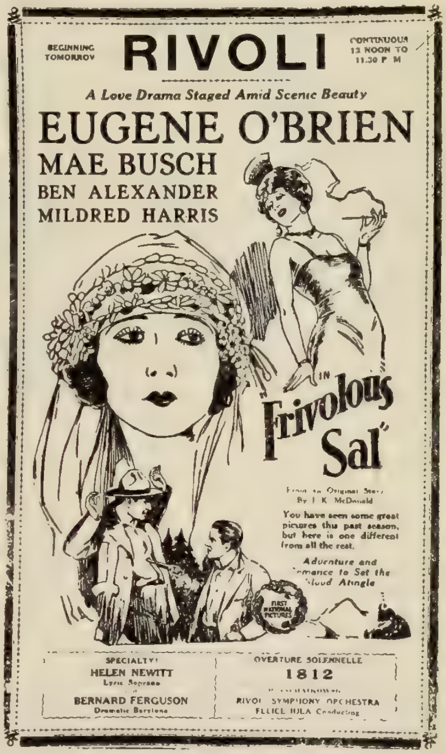
Cartoon Comedy "TRAPPED"

A Fox Release

RATHER PERSONAL

Small Topline Gets Display for Title

In this space from the Rivoli Theatre, Baltimore, the size of the cut has made it necessary to set the slogan line pretty close to the signature and star names. It is so long that to get it into the space it must be set upper and lower case. Doing this, the compositor has achieved a much better display than in some recent instances where he has had room enough to put the slogan in two lines of all capitals. It not only looks better and is more distinct, but it gives a much better play-up to O'Brien's name than it would get did the latter have to fight a larger type in all caps. The effect is so much better that it would be supposed that the printer himself would notice it and take a repeat even when a shorter cut or a longer space gives him more room. About the last thing the average compositor seems to think of is the display value of certain lines. It is nothing to him. If he gets all the letters in, he seems to think that he has done his share. And many managers seem to think that the value of a space is in direct proportion to the amount of ink they can get on the paper. Perhaps they have helped to get the compositor set in his ways. We do not now refer to the Rialto management or the man who set this advertisement, but to all printers and most managers. It is one of the widespread ideas that the blacker an advertisement the "stronger" it is. This display proves to the contrary and we hope that the Rialto management will instruct the printer to stick to the style he has used, and set all slogan lines in the same type, even if that does let a little white space into the display. A good advertisement is not a good advertisement until it achieves the best possible visibility, and that means not only conspicuousness but legibility. Look back at some of the other Rialto spaces and we think you will agree that the small slogan looks the better.



BEGINNING TOMORROW RIVOLI CONTINUOUS 12 NOON TO 11.30 P. M.

A Love Drama Staged Amid Scenic Beauty

EUGENE O'BRIEN

MAE BUSCH

BEN ALEXANDER

MILDRED HARRIS

IN "Frivolous Sal"

From an Original Story By J. K. McDonald

You have seen some great pictures this past season, but here is one different from all the rest.

Adventure and Romance to Set the Blood Atingle

FIRST NATIONAL PICTURES

SPECIALTY! HELEN NEWITT Lyric Soprano

BERNARD FERGUSON Dramatic Baritone

OVERTURE SOLENNELLE 1812

RIVOLI SYMPHONY ORCHESTRA FELICE IULA Conducting

A First National Release

SMALL LETTERS BEST

Caught Both Sexes

Figuring that if one peep show was good two might be better, Jack Rowley, of Laredo, Texas, used two, both for Norma Talmadge in "Secrets."

The boxes were black with red lettering, one being labeled "For Men Only" while the other was dedicated to the ladies.

In the first was a bust length of the star with her finger to her lips and "See me here Sunday night in my latest First National Play, Secrets." The other showed her in crinoline and the legend started with: "I will be here next Sunday and Monday, etc." Both pictures were cut from the lithographs.

Naturally the men wanted to peep into the other box and vice versa, and their efforts to steal a look heightened the effect of the stunt.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

Features Reviewed In This Issue

Bridge of Sighs (Warner)
Confessions of a Queen (Metro-Goldwyn)
Contraband (Paramount)
Declasse (First National)
Forbidden Cargo (F. B. O.)
Hunted Woman, The (Fox)
On the Go (Artclass)
One Way Street (First National)

"The Hunted Woman"

William Fox Presents Vigorous and Entertaining Outdoor Story Adapted From Curwood Novel

Reviewed by C. S. Sewell

Another of James Oliver Curwood's stories of the great outdoors has reached the screen, his "The Hunted Woman" serving as a basis for the William Fox production of the same title, directed by John Conway with Seena Owen and Earl Schenck in the principal roles.

It is a story of the southern Alaska mining country dealing with the romance of an author who disappointed in love seeks material for a new novel, and a refined girl who comes to the lawless community in search of a brutal husband to obtain a confession that will clear her brother of crime.

The plot develops the vigorous drama and melodrama characteristic of this author's works, and the interest is held throughout by the stirring action resulting from the hero and heroine being pitted against a brutal type of dance hall keeper and his associate who turns out to be the heroine's husband.

The situations follow largely along lines that are more or less familiar, but there is an extra punch introduced by having the heroine learn that her husband is alive after she has married the hero. Its greatest weakness lies in the fact that this is discovered from a photo in her possession that one would suppose she would have used in tracing him. The ruse by which the hero invades a heavily guarded camp also is rather unconvincing. There is enough punch and action to make up for these deficiencies, and the picture should prove a good attraction for all who like vigorous outdoor stories.

The atmosphere of adventure is well brought out, the human interest and romantic angles capably handled and the cast is a well-selected one. Seena Owen is admirably suited to the character of the heroine and Earl Schenck satisfactory as the hero. Cyril Chadwick and Victor MacLaglen are competently cast as exceedingly villainous types.

Cast

Joanne Gray	**Senna Owen**
John Aldous	**Earl Schenck**
Marie	**Diana Miller**
Culver Rann	**Cyril Chadwick**
Joe De Bar	**Francis MacDonald**
Charlie	**Edward Peil**
Quade	**Victor MacLaglen**

Based on novel by James Oliver Curwood.
Directed by John Conway.
Length, 4,934 feet.

Story

John Aldous, an author, goes to a lawless Alaskan mining settlement and grubstakes McDonald and DeBar who locate a rich gold claim. Joanne Gray, a refined woman comes to the settlement and goes to Quade's dance hall for a room, and he insults her. Aldous befriends her and takes her to his cabin where he learns she is seeking news of her husband Fitzhugh. McDonald recalls seeing a grave with that name and he investigates and finds only old clothes and a watch. In the meantime, DeBar, his tongue loosened by liquor tells Marie he has struck it rich and Quade and his partner Rann torture him and make him reveal the location and start for the claim. Rann dynamites a hillside and Aldous and Joanne are trapped in the cabin. They pledge their love for each other, and when they are dug out, MacDonald says he found Fitzhugh's body and Joanne and Aldous are married. Aldous discovers from a photograph that Fitzhugh is Rann and they all start for the claim. Quade kidnaps Joanne and Rann claims her as his wife, they fight and Rann is killed. Through a ruse Aldous gets into the camp. DeBar gets free and kills Quade, and Joanne and Aldous find happiness with each other.

"On the Go"

Buffalo Bill Jr's Newest for Artclass is Actionful Western With Unusual Lot of Comedy

Reviewed by C. S. Sewell

Number seven in the series of eight features distributed by Artclass Pictures Corporation on the independent market starring Buffalo Bill Jr., "On the Go" is a western which has been treated in a novel manner.

At the start it seems almost like a burlesque of the western type as the hero and villain are shown engaging in various sports, a subtitle indicating that this takes up so much of their time they have no time for taking care of the cattle. The picture also introduces more than the usual amount of comedy relief, which is amusing but some of it is rather morbid as it is supplied by an undertaker who is looking for business, measuring his prospective patrons and finally allowing the hero to sleep in his stockroom filled with coffins.

The story itself gets away somewhat from the conventional type and has greater human interest, the star also furnishes considerable comedy in the sequences where he works as a boy in a general store and his horse resents being hitched to the delivery wagon, also in a dream sequence where he chases an apparition of the girl. There is plenty of villainy as usual, including a robbery for which the hero is blamed, and a fast-moving climax in which he catches the real culprit.

The opening gives chances for feats of cowboy skill including broncho busting, lassoing and pony express riding, and once the story gets under way it introduces the usual line of western stunts with plenty of fighting, villainy and fine riding.

The star is a likeable chap, thoroughly at home in a fight or on horseback and there is plenty of action and stunts. This combined with the out-of-the-ordinary treatment and theme, and the comedy, should make it a satisfactory attraction where westerns are popular.

Cast

Bill Drake	**Buffalo Bill, Jr.**
Nell Hall	**Helen Foster**
Mr. Hall	**Lafe McKee**
Philip Graves	**Nelson McDowell**
Matilda Graves	**Rae Hampton**
Tom Evans	**Charles Whitaker**
Mr. Evans	**Louis Fitzroy**
Ed. Moots	**George Marion**
Snoopy	**H. A. Hewston**
Sheriff	**Morgan Davis**

Story by Frank L. Inghram.
Directed by Richard Thorpe.
Length, 4,825 feet.

Story

Bill arouses Tom's enmity by beating him at cowboy sports and later Bill finds a girl who has fainted on the highway. He takes her home, but Tom's father refuses to give her shelter. Graves the local undertaker, however turns her over to the care of his wife. Bill, to be near the girl gets a job in the grocery store. Tom, who has gambled away the payroll robs the store, Bill meets him later and is suspicious. Bill is accused as he has tried to borrow money to help the girl, he escapes and finally overpowers Tom and gets the money back. In the meantime, a detective has found the girl and wired her father who comes and takes her home. Bill rides after the train, leaps through the window and they soon come to an understanding.

"Forbidden Cargo"

F. B. O. Offers Evelyn Brent in Melodrama of Rum-Runners, Hi-Jackers and the Secret Service

Reviewed by C. S. Sewell

While Evelyn Brent in "Forbidden Cargo," her newest production for F. B. O. again appears as a femine law-breaker who through the influence of love is led to give up her illegal work, both her role and the story itself differ considerably from her previous offerings.

"Forbidden Cargo" is frankly a melodrama of the most lurid type with the star as the captain of a rum-running boat with a villainous mate and a roughneck crew, and the hero a member of the secret service.

There is certainly no dearth of physical action for the hero is attacked in an island cafe and shanghaied aboard the rum-runner; there is a raid on the boat by hi-jackers, the escape by the hero who steals their motor boat and takes the unconscious girl; the landing on a lonely island, the capture of the pair by the mate who in torturing the hero even goes to the extent of preparing to drop molten lead in his eyes; and the final climax where the villain blows up the boat with dynamite after the heroine has summoned a U. S. warship by means of an S O S signal.

(Continued on page 475)

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New York State Showman Lands Big Fish in Southern Waters

No longer will the six-inch brook trout of the Adirondacks and the fighting black bass of Lake George and other waters possess a thrill for L. J. Shearer, president of the Cohoes Amusement Company, operating theatres in Cohoes, Mechanicsville and Hudson Falls. Mr. and Mrs. Shearer are spending the winter in Miami and the first fishing trip settled New York State's lakes and streams forever more. Instead of a two-pound bass, Mr. Shearer landed a sixty-pound sail fish that almost dragged him overboard. A single day's catch netted several of these fish, and judging from letters received back in Cohoes, it's a foregone conclusion that Mr. Shearer will spend each and every winter hereafter along the Florida coast. Oh, yes, one thing more—he now wants to land a tarpon.

Film Row said how-do-you-do the other day to Exhibitor Adams of Millerton, who has an odd sort of an arrangement running theatres in Dover Plains and Copake and being employed in another house in Millerton. Last week was his first appearance in Albany in many a day. Too darn busy to get away, he said.

Al Bothner, who is handling Smalley's house in Mohawk, is having a rather hard time these days digging up enough amateurs to fill the bill on amateur nights which are being staged at several of Smalley's houses. So last week Mr. Bothner invaded Utica, and it now looks as though he had sufficient talent in sight for a long time to come.

With a brand new steel colored fedora, Joe Braff, who runs the Lyric in Albany and has just taken over the Hudson in Watervliet, appeared around town the other day. Along with the hat there was a story to the effect that Mr. Braff might have bought a new car but was afraid to drive it in Film Row on the grounds that prices of pictures would be immediately advanced.

LEATRICE JOY

Paramount star will shortly be seen in "The Dressmaker From Paris."

Claude Frederick of the Capitol in Pittsfield, Mass., signed a nice contract last Wednesday on a trip to Albany. Dropping in at the Famous Players' exchange, he decided to take over the entire "Second Forty" and will start playing these at once.

Finding it cheaper to do business by telephone than to spend the time and the money journeying to Albany's Film Row by train, Lew Garvey of Oriskany Falls, who runs a house in Clinton, is a rare sight in the Capital City. Mr. Garvey seems to know what he wants when he telephones, and as he is a pretty busy man the whole arrangement appears to work out in a satisfactory manner.

Jimmy Rose, who recently acquired the Columbian Theatre in Rensselaer, is going to fool the boys in that city who have taken a supreme delight in the past in picking off the stucco from the front of the house. As a result, the theatre-front presented the appearance of having undergone a bad case of smallpox or the measles. Mr. Rose is planning to replace the stucco with solid concrete and will then have the laugh on the boys.

Mrs. Harry Hellman, wife of the owner of the Royal in Albany, is suffering considerably these days with rheumatism and will probably spend several weeks at Sharon Springs in the hope of getting relief. Mrs. Hellman takes an active interest in the management of the theatre and does much of the booking.

There is no question but that D. J. Harrington, who runs the Palace in Saratoga Springs, is a wonder when it comes to holding his head. He never gets fussed up no matter how busy he may be, and a sixteen-hour day is generally too short for Mr. Harrington. He is a lawyer by profession. Last Tuesday morning was a fair sample of the way he spends his time. At 9 a. m. there were four clients in an outer office waiting for him. He had three cases in court that day and yet he found time to buy several pictures for his theatre, and they were not bought in any hit and miss manner either.

BLANCHE MEHAFFEY

Leading lady in Hal Roach comedies, released by Pathe.

Business must have been pretty good last winter with Chris Marx of the Rialto and Highland theatres in Utica. He is going to spend a portion of the summer in Europe.

When it comes to downright work, Walter Suckno is putting over some exceptionally good exploitation these days at the Albany Theatre. While "Capital Punishment" the week before was well done, Mr. Suckno went a step further with Dante's "Inferno" last week, boosting his prices to 25 cents and making some of the other exhibitors rub their eyes at the crowds he attracted. He is a chip of the old block, for his father was for many years one of the best known exhibitors in this section.

When J. L. Frisbee of Meredith arrived in town last week he brought two or three friends with him. In fact, along Film Row some of the people said he must have brought all Meredith. Anyhow, Mr. Frisbee is proving a good exhibitor and that's that.

(Continued on next page)

Now Booking
"STOP FLIRTING"
an
AL. CHRISTIE
FEATURE
Released by
PRODUCERS DISTRIBUTING CORPORATION

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

CORINNE GRIFFITH
The Beautiful First National star

Buffalo, N. Y.

Nathan H. Satuloff, manager of the Main-Central market building, Buffalo, has admitted that negotiations are being carried on which may result in the big Main street structure being remodeled into a picture theatre. No deal has as yet been closed, he says, declining to give out details for this reason. Rumors are to the effect that Universal may take over the property and operate a popular price picture house there. Mr. Satuloff declares some negotiations have been carried on with Universal but that they are not concerned with the deal now pending. He declined to state whether or not the proposed deal was with Fox. It is hinted by Mr. Satuloff that if the deal goes through the property may not be sold but leased. The Main-Central market directly adjoins the site on which Michael Shea and associates are building their $1,500,000 theatre. Mr. Shea owns property both to the north and south of the market structure. There have been rumors that Universal would like to obtain a permanent site for a theatre in Buffalo. The company is now operating the Olympic on Lafayette Square under a lease which runs a year or more as yet. There has also been some talk of Fox joining with other interests in the building of a theatre in Buffalo.

G. W. Vincent has sold the Canisteo Theatre in that town to A. L. Boller, owner of the Boller Theatre in the Western New York town.

Another big midnight benefit performance for the National Vaudeville Artists organization will be given in the Eastman Theatre, Rochester, some time in Easter week. General Manager Eric T. Clarke of the Eastman and House Manager John O'Neill will attend to all arrangements. Co-operating with them will be a special committee of the Rochester Managers Association, including Al Root of the Gayety, Bill Calihan of the Regorson Corporation, Arch McCallum of Fay's, John J. Farren of the Victoria and Harry Mitchell of the Temple.

Notice has been served on Mayor Frank X. Schwab of Buffalo and the council that Simon Wertheimer will apply in Supreme Court on March 30 for a peremptory mandamus order to compel the city to permit erection of a picture theatre in the rear of 1400 Hertel avenue without the consent of the Saint Margaret's Roman Catholic Church across the street, which has been opposing the project. The new house would be almost next door to Shea's North Park Theatre.

Manager Vincent McFaul announces that Gilda Grey is soon to throw a mean shoulder in Shea's Hippodrome. The Vanity Fair orchestra, composed entirely of fair musicians, is also booked for an early appearance at the "Hipp."

Charles E. Dickinson and Attorney A. Edmund Lee, representing the directors of the new Empire Theatre, East avenue and Elm street, Lockport, N. Y., have returned from New York City where they visited practically all of the leading playhouses and inspected organs in use in them. They have now announced that a contract has been awarded for a large organ which will be installed June 1. A contract has also been awarded for decorating the interior of the new house. The ornamental plastering has progressed so far it is planned to have the artists begin their work this week. The Empire will be the largest theatre in Lockport. The capacity will be around 2,400.

Turn about is fair play. If you read Van's Straight from the Shoulder reports, you ought to contribute to them.

Now Booking
A. H. Sebastian presents
A George Melford production
"Friendly Enemies"
with
Weber & Fields
Produced by Edward Belasco Productions Inc.
Producers Distributing Corporation

Hope Loring and Louis Lighton, whose contract was recently renewed by Warner Bros. They will remain with the scenario staff another year

Albany, N. Y.

(Continued from preceding page)

Perhaps because he didn't want to appear too anxious to do any booking, Thomas Thornton of the Orpheum in Saugerties, who is also a lawyer, was on Film Row last week introducing his presence by saying that he was in town on some legal matters. Of course he bought some pictures, and he even went so far as to admit that business had been pretty good during the winter and that he is looking forward to a continuance during the spring and summer.

No wonder the manager of the Producers' Distributing Corporation's exchange in Albany, a newcomer to town, told M. E. Silberstein of the Community Theatre in Catskill that he was most glad to meet him the other day. Mr. Silberstein had dropped into the exchange to book "Charley's Aunt" and then went right ahead and bought all the remaining product.

Changing his collar each day and with a white carnation adorning the lapel of his coat, Jake Golden of Harmanus-Bleecker Hall in Albany is having a real week at his theatre, staging a Fashion Show with fifteen beautiful models from off Broadway. It might also not be amiss to say that the "Broadway" is not the Albany thoroughfare. Of course Mr. Golden is playing pictures along with the Fashion Show, and of course he has met all the models, but what's the use of continuing? The show did a tremendous business and as Jake banked the money each day he smiled. All in all, it was a pleasant week for Jake.

No matter how busy he is, Louis Buettner of Cohoes always finds time to greet his visitor with a smile. Today Louis Buettner is probably the best liked exhibitor in this part of the state. He has his ups and downs, but he is never heard complaining and always looks to a better and brighter future.

A. J. Sardino, one of the owners of the Crescent and Temple theatres in Syracuse, and W. B. Marks of Old Forge have bought the Thomson Theatre at Old Forge, paying approximately $65,000. The theatre is closed while repairs are being made, after which it will be reopened as the Strand.

From now on George Dwore, an exhibitor in Schenectady, will probably have his say when he appears before the arbitration board. Mr. Dwore was before the board last week, and inasmuch as he has just opened a law office in Schenectady, he indulged in legal phraseology to the extent that some of the members remarked that they had "better give him what he wanted." Charles Sesonske of the Grand in Johnstown was also before the board, and while he didn't get all he wanted he left quite well satisfied.

News of Massachusetts Field

Charles Gorman, owner of Gorman's Theatre in Roslindale, is a pioneer in the film realm of New England. He opened the first vaudeville agency in this section. When pictures became popular Mr. Gorman opened a theatre and nothing short of an earthquake could cause him to abandon his chosen field. He maintains his theatre in a strictly first-class manner and gives the best of shows.

Charles A. Newhall, Boston real estate man, has announced plans for the construction of a modern theatre on the site of the Old College House in Harvard Square, Cambridge, opposite Harvard University yard. The entrance will be on Massachusetts avenue. Mr. Newhall heads the corporation formed for the purpose of conducting the theatre.

From a theatre to the ministry. Well, in the case of William Dawes Veazie it's true. He now is the pastor of the First Universalist Church at Norwell. Rev. Mr. Veazie formerly was connected with Boston theatres. He was ordained to the ministry two years ago. He now is engaged in personally superintending the construction of a community house for his parishioners.

Larry Berg, manager of Gordon's Capitol Theatre in Allston, presented a fashion show during the week of March 23. Ten models appeared.

For several weeks there have been rumors in Boston that Joseph M. Schenck and Sid Grauman intend to build a house in the Hub, but no one in theatrical circles of the city seem to know any details.

The new skyscraper at the corner of Tremont and Hollis streets in Boston virtually has been completed. The theatre, which occupies the larger part of the structure, probably will be ready for an opening during this summer.

Al Newhall, managing director of the Mark-Strand Theatre in Lynn, learned that President Calvin Coolidge planned to pass his summer vacation at Swampscott, near Lynn, and wrote, inviting him to occupy a box at the Strand while vacationing. Mr. Coolidge's secretary in a communication to Mr. Newhall has accepted the invitation and assured the Lynn showman that if the President comes to Swampscott he would bear in mind the courtesy extended.

B. I. Coonen has plans for the construction of a theatre on Portland street in Worcester.

Leading photoplays in Boston the week of March 22 were as follows: Fenway and Modern and Beacon, "Charley's Aunt"; Loew's Orpheum, "Cheaper to Marry"; Boston Theatre, "The Roughneck"; Gordon's Scollay Square Olympia, "New Lives for Old"; Gordon's Olympia, Washington Street, "Her Husband's Secret"; Lancaster, "School for Wives," Excuse Me," "Enticement," "Price of Pleasure"; Loew's State, "Sackcloth and Scarlet."

Canadian Exhibitor Activities

Fred Taylor, proprietor of the Ideal Theatre, Toronto, fell foul of the law on March 19 when he was fined $20 and costs for breaches of the Amusement Tax Act of Ontario. Inspector Boll, Provincial Government theatre inspector, entered the charges against Taylor, declaring that the theatre had failed to sell the amusement tax with admission tickets on four different occasions recently. Taylor pleaded illness as his defense, but Magistrate Cohen entered a conviction.

Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, is a proud father—not that there is anything new in his family but because of the showing which his daughter made on March 16 with the Ottawa Symphony Orchestra. His daughter, Miss Lillian Franklin, is but 12 years of age, yet she played first violin in the annual local concert of the Ottawa Orchestra, which has a personnel of 75 pieces. She is the youngest by far of all the orchestra members. Two years ago she was a gold medallist at the Halifax, N. S., Conservatory of Music. Mr. Franklin's son, Mitchell, is an accomplished pianist.

The Imperial Theatre, Ottawa, one of the large houses of the Canadian Capital, reduced prices of admission on March 21, the general reduction being 5 cents. General admission for adults at evening performances now stands at 20 cents. The theatre was taken over by A. H. and Solomon Coplan a few months ago from the estate of the late Harry Brouse. The new proprietors put in a concert orchestra, added to the film programs and have now reduced the admission scale.

Kenneth M. Leach, proprietor of the Regent Theatre at Calgary, Alberta, made quite an impression with a published announcement in local newspapers that he had booked the whole group of 21 special Universal pictures for 1925, known as the "White List."

No less than three of the theatres of Ottawa, Ontario, had "performances" on Sunday evening, March 22, for special purposes, although the law in Ontario prohibits the presenting of Sunday shows. At B. F. Keith's Theatre there was a performance in aid of the striking miners in Nova Scotia, the theatre being loaned for the occasion by Manager J. M. Franklin, who himself is a Nova Scotian. At the Rex Theatre, the owner of which is Ex-Alderman P. J. Nolan, a show was held for the unemployed of Ottawa, with Mr. Nolan in charge. At the Francais Theatre a performance was held by the St. Brigid's Society of St. Brigid's Parish. The proprietor of the Francais Theatre is A. Donaghy.

Harry Dahn has decided to revert to Sunday openings for new shows at the Capitol Theatre, Montreal, a leading house of that city. Mr. Dahn made this decision when he returned to the management of the house following a brief stay in Toronto. For some months past the Capitol programs have been starting on Saturdays.

Rhode Island

Ira Lloyd Letts, counsel for the Emery Amusement Company of Providence, has been appointed assistant United States district attorney.

H. R. Hogan, manager of the Opera House in Newport, is one of Rhode Island's live-wire exhibitors. His vast experience in the realm of dishing out amusement never fails him in putting over his shows.

Neil Hamilton and Paul Doucet in a scene from Paramount's production, "The Little French Girl."

Maine

Church officials of Rumford have lodged a protest with the board of selectmen against the Sunday benefit picture shows which have been conducted by various Rumford organizations in the Opera House virtually every Sunday during this winter. The use of the expressions "for charity" and "for the benefit of" are said to have been rather loosely construed.

The Park Theatre Company of Portland has been authorized to do business with a capital stock amounting to $10,000. Harold D. Young is named president.

William P. Gray, president of the Maine and New Hampshire Theatres Company, who recently underwent an operation at the Johns Hopkins Hospital in Baltimore, Md., is now reported to be regaining his health rapidly.

Connecticut

The Connecticut State Senate has rejected a bill aimed at race, creed or color discrimination in places of amusement, restaurants, etc. The senate committee on judiciary reported that it was of the opinion that there was no necessity for amending the present law and that Connecticut was liberal in regard to the rights of people without considering color or race.

Theatre managers in Bristol have cause to be jubilant. The city council has decreed that no traveling carnivals shall show in the city this year. Carnivals have been barred from Bristol for several years.

Now Booking
A FRANK WOODS SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By PETER B. KYNE
Directed by WILLIAM WORTHINGTON
Released by
- PRODUCERS - DISTRIBUTING - CORPORATION -

State Lake Theatre, Chicago, Entertains 10,000 Each Day

The State Lake Theatre of the Orpheum Circuit celebrated its sixth anniversary last week with an elaborate program of vaudeville and pictures. When the house was erected six years ago at State and Lake streets, then off the beaten amusement path, many thought it would not pay, but today it is the greatest profit-taking house of the circuit. According to the management, the house entertains at least 10,000 people daily. Twenty million people have visited the theatre in the six years of its existence. The success of the State Lake Theatre led the Orpheum Circuit to build similar houses in Kansas City, Minneapolis, Los Angeles and San Francisco.

The local office of S. W. Strauss & Company will offer a bond issue of $1,200,000 to finance the construction of the new theatre and office building that the Reuben Circuit will build in Joliet, Ill. The date of occupancy of the projected house has been set at March 1, 1926, and C. W. and G. L. Rapp are the architects. The house will be called the Rialto Square. This will give the Reuben Circuit three houses in Joliet, the others being the Orpheum and the Princess

Andrew Karzas, owner of the Trianon and the Woodlawn on the South Side, will lease and operate the new theatre projected at Hammond by the Merchants Improvement Association of that city. The American Bond and Mortgage Company has underwritten a first mortgage bond issue for $900,000 and the Longacre Construction Company will do the work. Walter Ahlschlager is drawing the plans for the new structure. It is estimated that the new house and recreation center will cost $1,650,000 and seat 3,165. Samuel A. Schlessinger, president, and David Posner, secretary and treasurer of the Merchants Association, put over the deal for the Hammond end of the new house.

John C. Burch, manager of the Woods Theatre, is spending his vacation in the South, and Aaron Jones, Jr., is looking after his work.

Paddy Harmon, owner of the Dreamland and Arcadia, put over a tie-up last week with the ten movie stars with personal appearances headed by Bryant Washburn. Needless to say, he had capacity business.

Shapker Stuart & Company are selling $475,000 worth of 7 per cent bonds on the new Grove Theatre and office building going up at 7606 to 7622 Cottage Grove avenue, that will be operated by Lubliner & Trinz.

Lubliner & Trinz have leased a whole floor in the Bell Building at Michigan and South Water street for the main offices of the company. The general offices have been in the Kimball Building at Jackson and Wabash avenue for several years.

Guy M. Wampler has taken over the Royal Theatre at Palestine, Ill., and will show pictures exclusively.

The Lear Amusement Company has leased a 1,500-seat theatre at 63rd and Halsted from William Vogt for thirty-five years at a term rental of $15,000 annually. The Lear Circuit has three houses and may build a new house on the South Side soon.

The lease on the new Orpheum Theatre in the Eitel Building, now under way on West Randolph street, has been transferred from the Palace Theatre and Realty Company to the Monroe Theatre Company, but the same officers control both companies.

Fitzpatrick & McElroy plan a big expansion of the circuit and will announce the new lineup at an early date, according to word from their main office last week.

The members of the firm of Jones, Linick & Schaefer are scattered all over the map. Here is Peter Schaefer sending a cable from Athens, Greece, telling the boys here how well off they are, and Adolph Linick out in California and Aaron Jones just back from New York.

H. H. Burns, well known manager, is now connected with the Lynch Circuit as manager of the Savoy Theatre at 4346 West Madison street. He was formerly with the Aristo at 2650 Lincoln avenue.

A. G. Spencer has resigned his connection with F. B. O. and will manage the Miller and Spencer theatre circuit whose headquarters are in Evanston. The boys are branching out and the theatre they took over recently at Sterling, Ill., is making good, they report.

Roger E. Murrell, G. Crowl and Irving Berger have organized a company with offices in the Woods Theatre Building to conduct all kinds of theatricals under the name of Roger E. Murrell, Inc.

The Liberty at Davenport has been closed after a short run under the management of Bellamy & Rapp. It is understood the house will be reopened soon with a straight picture policy.

A new 900-seat picture theatre is projected for East Chicago, on Chicago avenue between McCook and Melville streets. John Borse has acquired the site for $40,000 and will announce plans of the new house at a later date.

Carl A. Barrett, well known Loop manager, has organized the Barrett's Central Theatre, Inc., with a capital stock of $20,000 and offices and theatre located at 64 East Van Buren street. Ernest Strum and Joseph P. Gaul are associated with him.

Managing Director McCurdy of the Randolph held Lon Chaney's new picture, "The Monster," over for the second week at his popular house.

Manager Goldberg of the new Jeffrey Theatre at 71st and Jeffrey avenue claims the distinction of having the youngest organist at the console of the big Chicago theatres, in the person of Joe Alexander.

Paul Rustishauser has opened another picture theatre at 615 West Madison street. The new house is called the Midway, seats 588 and caters to the popular price trade, as the admission has been set at a dime. He also has the Virginia and the Wonderland in the same neighborhood.

E. Brenemann sold his Colonial Theatre, La Salle, Ill., last week to Mrs. M. Glenn of Fort Dodge, Iowa, who took immediate possession.

J. L. Ranney has opened the old Opera House, Monmouth, Ill., and will try picture programs exclusively.

Pittsburgh

Milton D. Crandall, publicity director of the Rowland and Clark Theatres, Pittsburgh, has returned from Atlantic City. The purpose of his visit was not made clear at the time, but now it develops that he made all arrangements for having the Rowland and Clark Theatres select the Pittsburgh girl who is to represent this city in the Atlantic City Beauty Tournament the coming summer. This is an annual affair at the eastern resort, each city sending a representative and the winner being declared the most beautiful girl in America.

Wheeling's new $25,000 Rialto opened on March 9. The new house is owned and operated by Charles Marsh, formerly manager of the Avalon of this city, which had been closed previous to the opening of the Rialto. The Rialto seats 500 and will show second runs.

The Dixie at West Union, W. Va., which has been under the direction of Wm. J. McElhiney and W. A. McLain, has been taken over by Orin Scott.

The Manas Amusement Company opened its new 500-seat Manas Theatre at New Cumberland, W. Va., on March 14. Andrew Lake, formerly of the Palace, Wellsburg, manages the new theatre. The company also controls two picture theatres at Wellsburg and a like amount at Weirton. N. G. Anas is general manager of the company.

Fred Herrington, secretary of the M. P. T. O. of Western Pennsylvania, is visiting the exhibitors of West Virginia and inviting them to attend the fifth annual convention of the Western Pennsylvania boys to be held in Washington, Pa., on April 21, 22 and 23.

Sam Haimovitz, New Kensington movie magnate, came to town on St. Patrick's Day wearing a huge green ribbon. In spite of Sam's name there was no denying that there was a warm spot in his heart for the Irish.

Harry Worthington, who has been remodeling the old Homewood Theatre at 811 Homewood avenue, Pittsburgh, announces that the house will be ready for opening on April 11. Mr. Worthington, who is a Pittsburgh business man, has put the best of everything in his house and the theatre will no doubt be the finest of its size to be found anywhere. The capacity will be 300.

Among the out-of-town exhibitors seen on the Row the past few days were: C. M. McCloskey, Uniontown; Earl Dorsythe and Edward Beadle, Canonsburg; Mike Marks, Oil City; John Dobbin, Wilson; Jake Smith, Barnesboro; Charles Feinler, Wheeling; Carl Becker, Butler, and James Velas, Wheeling.

Henry Poke, owner of the Shiloh Theatre, Mt. Washington, and William Fritz, formerly an exhibitor on the North Side, who have been living in Los Angeles for some time past, are expected to motor back to Pittsburgh early in the summer.

Now Booking
HARRY CAREY
in
"Beyond the Border"
Directed by Scott Dunlap
A HUNT STROMBERG personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

Texas

J. C. Chatmas, veteran theatre man of Marlin, Texas, will open on May 1 what is to be one of the finest theatres in Central Texas. It will be named the Majestic and motion pictures will form the piece de resistance, although road shows, dramatic and stock companies will be played. Chatmas is leasing the structure from J. W. Christian, capitalist, the builder. The structure is of steel and concrete, has a frontage of 106 feet, while the length, including the great stage, is 120 feet. The stage is 60 feet wide, with a depth of 24 feet and height of 65 feet from floor to ceiling.

B. V. Crowell of Van Alstyne, Texas, has purchased a picture theatre at Raymondsville, Texas, and has gone there to reside.

A theatre solely for children will be established in Dallas on April 13 by the Dallas Junior League. Monthly plays will be given for children of various hospitals and pictures also will play a part.

Flames from film damaged the Dixie No. 1 Theatre at Galveston, Texas, to the extent of $25,000. The flames leaped halfway across the street, igniting a piece of fire apparatus and a touring car. Fifty persons were inside and all beat an orderly but hasty retreat to the street. No one was injured, and this fact is considered remarkable. A. Martini, owner of the theatre and a veteran in the game, at once announced plans for rebuilding on a far more elaborate scale than heretofore. He will raise the seating capacity to 1,250.

Cranfill H. Cox, formerly secretary of the Athens Chamber of Commerce, has purchased the Crystal Theatre in Gilmer, Texas, from J. W. Croley and will move with his family to the latter town.

Oliver Hinsdell, director of the Little Theatre in Dallas, has been reappointed by the board of directors to that position.

The capital stock of the Lufkin Amusement Company, at Lufkin, Texas, has been raised from $45,000 to $75,000 and a new theatre is being built by the company at Lufkin. The theatre will play traveling troupes as well as pictures.

The Dye, Ford & Rogers Enterprise of Amarillo, Texas, will soon reopen their Deandi Theatre there as a vaudeville and picture house. It will make the fourth amusement house for the town, all controlled by D., F. & R.

San Angelo, Texas, is to have a new and modern theatre to seat between 1,200 and 1,400 and to cost approximately $160,000. Robb & Rowley will be the owners. The theatre will have a women's rest room, smoking loges and balcony. It will be of sufficient size to attract the largest road shows. The owners started out in the picture game in San Angelo about ten years ago and now own thirty-six houses in Texas and Oklahoma.

Michigan

Dynamite was used by somebody to show their resentment against M. A. Slepski, owner of the White Star Theatre on Joseph Campau avenue, Detroit. A charge of the explosive was placed in the ticket office and the detonation wrecked the front of the building and windows in buildings nearby. Police have arrested several suspects. Slepski places his damage at $2,500.

The Butterfield managers in Saginaw inaugurated an annual theatre dance recently at the Auditorium Banquet Hall, selling tickets at $1 per couple and opening it to the public. A large crowd attended the first affair.

Ben Cohen of Ben and Lou Cohen, Inc., announces he will again spend the summer at St. Clair Flats, where he has a cottage, speed boat and all the trimmings.

Kansas

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, has left Kansas City for New York to attend the meeting of the committee of the Hays organization, which will discuss proposed revisions of the present uniform contract. The uniform contract was one of the principal subjects of discussion at an executive meeting of the M. P. T. O. Kansas-Missouri directors last week in Kansas City.

The following changes in management and new theatres in the Kansas City territory have been announced: New 300-seat theatre opened by F. O. Williams in Carl Junction, Mo.; Opera House, Mound City, Kans., purchased by W. D. Bearce, manager of the People's Theatre of the same town, from T. H. Lauck; New Centre Theatre, Fifteenth street and Troost avenue, Kansas City, purchased by W. Lee Vaughn, owner of the Art Theatre, Kansas City, Kans., from M. B. Shankman and Julius Blender.

Among the out-of-town exhibitors in the Kansas City market last week were: G. L. Hooper, Orpheum, Topeka, Kans.; H. Staples, Rockport, Mo.; Harry McClure, Strand, Emporia, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; F. G. Weary, Farris Theatre, Richmond, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.

Frank L. Newman, Jr., has accepted a position as publicity manager of the Newman and Royal theatres, Kansas City, he having resigned his position on the Paramount sales force.

The Consolidated Amusement Company of Kansas, the largest amusement syndicate in the state, has installed new Simplex projectors in both the Miller and Palace theatres in Wichita, Kans., making all theatres of the circuit now equipped with Simplex projectors, the equipment coming from the Yale Supply Company, Kansas City.

Few timely opportunities does Mrs. Nell Brinkley, manager of the Mainstreet Theatre, Lexington, Mo., overlook. Mrs. Brinkley is planning a spring style show, having been assured of the co-operation of local merchants and the leading girls among the younger set. Style shows are rare occurrences in a town the size of Lexington. Consequently, the entire community is talking about it.

An exhibitors' and inter-exchange spring golf tournament has been arranged by the powers that be along Kansas City's movie row. The event will be on April 7 over the Excelsior Springs, Mo., course. Entrance fee, including a luncheon, will be $5. Contestants have been requested to forward their entries to Tom O. Byerle, manager, First National, 1712 Wyandotte street, Kansas City, Mo.

Turn to Page 465 for the greatest exhibitor helps in the industry. Then reciprocate by contributing.

Emmett King in Vitagraph's "Pampered Youth"

Cincinnati

Whether a few balmy days caused General Manager I. Libson to believe summer was just around the corner, the deponent sayeth not, but at any rate Manager Libson recently announced a decrease in the scale of admission prices at his Strand Theatre. The revised admissions are 25 and 30 cents as compared with the previous prices of 25 and 40 cents.

Among the recent theatre transfers in Cincy is recorded the sale of the Casino, located at the corner of Clark and Linn streets, considered one of the best houses in the city. It has been in the hands of E. B. Corcoran for some time, but the name of the purchaser was not disclosed by the realty company which negotiated the transaction.

The Oxford Theatre, Oxford, Ohio, was dark for a few days recently owing to the death of Lucy A. Keen, wife of Edward Keen, owner of the house.

Jules Frankel, manager of Gifts Theatre, Cincinnati, played host to about one thousand of the city's newsboys on a recent Saturday morning, when a special showing of "Let Women Alone" was given.

A pretentious picture theatre is to be erected at Lakewood, Ohio, at Hilliard road and Madison avenue, one of the best locations in the city. The capacity is reported as 1,500, and the project is said to represent an investment of $700,000.

The Lexington Seventy-first Amusement Company, Cleveland, has been granted a charter. The company has been incorporated for $10,000.

Now Booking

Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellow, Margaret Seddon and Willis Marks

Released by
PRODUCERS DISTRIBUTING CORPORATION

San Francisco

The "Path of Gold," as San Francisco's famous Market street is known, is shining with even more brilliance than ever since the opening of the Egyptian and Aztec theatres on March 14, the former but a few doors from the Imperial and the latter adjoining the Crystal Market. Each of these houses seats 400. First-run pictures will be shown exclusively and these will be offered as long as patronage warrants. The theatres were built by Rousseau & Rousseau and are being operated under the direction of Max Graf, well known producer. Although but a block apart, the same picture will be shown in each house. The opening attraction is "The Last Man on Earth." Admission prices are 25 cents for matinees, 35 cents for evenings and 50 cents for loges.

A banquet, to which the 70 employes of the Wigwam, Verdi, Washington Square and Broadway theatres were invited, was held on the stage of the Wigwam Theatre on the evening of March 13 as a farewell to Morris Klein, manager of this house, who is starting on a six months' tour of Europe, accompanied by Mrs. Klein. The employes of the Wigwam presented the travelers with a pair of binoculars. During his absence the house will be conducted under the management of Cecil Grissell.

Meyer J. Cohen, for a time with the Hall Film Exchange, San Francisco, is now in charge of the Merced Theatre, Merced, Cal., operated by the T. & D. Jr. Enterprises, Inc.

The purchase of property for the erection of a new theatre for West Coast Theatres, Inc., at San Jose, Cal., has been completed and architects are now working on the plans. The entrance and foyer will be on First street, while the theatre proper will cover a lot 140 by 105 feet in size on Market street. This circuit already has the California Theatre at San Jose.

The T. & D. Jr. Enterprises, Inc., San Francisco, has arranged to remodel the Majestic Theatre at Reno, Nev. The present balcony will be removed and a new one installed. About $35,000 will be spent in the work. Frank Costello is manager of this circuit's Nevada interests.

George Roy, formerly of Burlingame, Cal., but who has been operating the Nevada Theatre at Reno, Nev., for some time, has met with such marked success with his latest venture that he has taken a lease on premises adjoining his house and will enlarge the theatre with the addition of about 200 seats.

Mooser and Bories, owners of a large store building at Sacramento, Cal., are preparing to remodel this and install a theatre seating 1,200.

Ackerman & Harris, Phelan Building, San Francisco, have completed arrangements for the erection of a picture theatre seating 1,500 in the suburban city of Oakland, the location being at East Fourteenth street and Thirty-first avenue.

Seattle

The Million Dollar Heilig, Seattle, which for a year has been operating on a straight picture policy, with novel and attractive musical numbers, has announced the acquisition of Junior Orpheum, the five-act shows booked by the Western Vaudeville Managers' Association, beginning March 27. This service consists of five acts which make the entire circuit tour of more than 500 houses, as a complete unit. The vaudeville will be an addition to the present picture policy and stage attractions, featuring McKee's Arcadian Band. Charles W. McKee is manager of the Heilig. He has announced a "three-a-day" policy.

M. H. Newman has opened his Grand Theatre, Bellingham, Wash., after remodeling and redraping the foyer completely. Orange and black is the new color scheme.

Merchants of the business district of South Tacoma united in a grand Dollar Day Sale which received city-wide advertising, with an eight-page pink section in a leading paper and an entire edition of a community paper devoted to its exploitation. The stunt pulled literally hundreds of people from all over town and the outlying small towns, resulting in a tremendous commercial day for the community. Manager R. R. Pratsch of the Realart Theatre and Manager George Sauriol of the Orpheum arranged special attractions and announced matinees. The matinees reaped excellent returns at the box offices of both houses.

John Danz and Harry Carey have plans for an extensive invasion of the suburban field in Seattle. Mr. Carey is just back from a trip through California and says he has looked over all the big houses. Ground will be broken probably within a fortnight for the first of these theatres. It will be at Nineteenth and Roy streets and will seat 500. Other sites are under consideration for further activities, but no definite announcement is ready at this time. Mr. Carey will manage the company's suburban houses.

Ned Edris, manager of the Tacoma Blue Mouse Theatre, has conceived and executed some clever new scenic effects which are used with lighting effects during concert and novelty numbers. Shadow boxes over the proscinium pillars and a scroll border concealing footlights, with a large ornamental scroll work back of the organ, which is set up for the musical number and is bordered with colored lights, create an attractive picture and brought the reward of spontaneous applause at the opening shows.

George Greenlund, manager of the Colonial, Tacoma, Wash., has arranged a neat tie-up with a leading department store which announced the presence of a McCall Fashion representative out of New York for a few days. Greenlund had booked Educational's special color novelty, "Paris Creations."

Omaha

The Hostettler Amusement Company of Omaha, with a string of theatres throughout the Middle West, has sold the Strand and Atlantic theatres at Atlantic, Ia. Swan and Pierce of Knoxville, Ia., bought the houses. This is the first sale of theatres made by the Hostettlers since disposing of their houses at Lincoln several weeks ago. It was rumored that the Hostettler Amusement Company had sold all of the remaining houses to one of the big producing companies, but they deny this.

Miles Robinson has sold the Lyric at North Bend, Neb., to A. Clay Robinson.

The Liberty at Davenport, Ia., has been sold by Belamy & Rapp to Peck & Peck.

Among the out-of-town exhibitors in Omaha recently were L. D. Hendricks, Strand Theatre, Mount Vernon, Ia.; C. E. Belford, Clay Center, Neb.; Frank Creeley of Falls City, Neb.; M. Biemond, Loup City, Neb.; Jack Tiller, McCook, Neb.; Mr. and Mrs. Van Tassell, Clarinda, Ia; Charles Prokop, Wahoo, Neb.; R. W. Small, Wymore, Neb.

J. W. Ratsford has sold the Royal at Ainsworth. Neb.

J. W. Trullinger has sold the Lyric at Clarks, Neb., to Frank Trullinger.

W. L. Smith has bought the Empress at Malvern from H. L. Benton.

W. T. Haycock has sold the Star at Calloway, Neb., to Scherringer & Son.

K. L. McKee has sold the Electric at Clear Lake, Ia., to Roy Stanfield.

F. P. Kamorec sold the Opera House at Bruning, Neb., to Park & Bruning.

C. W. Schmidt has sold the King at Ida Grove, Ia., to R. M. Bernau.

James Vnack has bought the Virginia at Virginia, Neb., from Ben Fisher.

Los Angeles

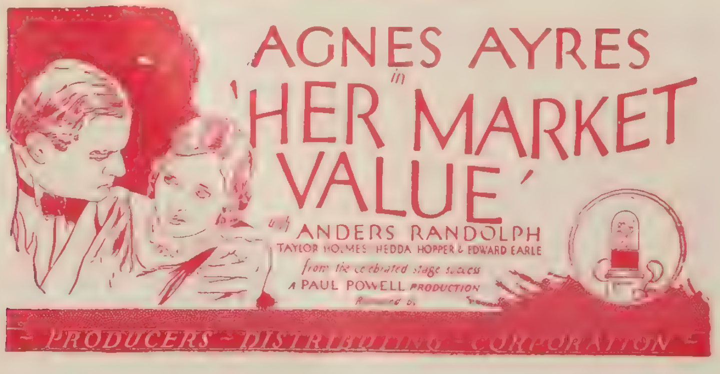
Julius K. Johnson has resigned from the management of the Forum Theatre where he also played the big pipe organ. He managed the new Garrick in Minneapolis and the Rialto in Omaha before coming to Los Angeles to take over the Forum. Johnson will be succeeded by John Goring, formerly manager of Loew's State Theatre. Goring has a host of friends here.

A new theatre on La Brea avenue is one of the many structures that are being built in Los Angeles this season. The theatre will be a class A structure with a fifty-foot stage. The capacity will be 1,200. The building will contain nine large store rooms. The cost will be $250,000. It is understood that the West Coast chain is figuring on taking it over.

George Russel, formerly associated with Harry Arthur of the West Coast chain at the general offices, has been selected by his chief to manage the new Carmel Theatre in Hollywood. Russel is featuring a male quartette in his program this week.

H. A. Weisman put on a fashion show at the Hollywood Bard Theatre this week. This is the first attempt to put over a big fashion show in one of the neighborhood theatres but it got over very big. Weisman used six young women as models.

Jeff Lazarus is being congratulated for the big way in which he put over "The Thundering Herd" at the Million Dollar Theatre.



Now Booking

AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
Released by
PRODUCERS DISTRIBUTING CORPORATION

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

COMMON LAW. (8 reels). Star cast. Very disappointing to those who had seen the first "Common Law." Good from production standpoint. Story not the fresh clean kind. Tone, no. Sunday, no. Special, no. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

GOING UP. (5,886 feet). Star, Douglas MacLean. This was a disappointment. Did not draw and patrons did not hesitate in giving their opinion and I want to say I did not stay in the foyer to meet my patrons coming out. The film broke at the splices five or six times a night. Ed. Malhiot, Monarch Theatre Co., Alberta, Canada.

MODERN MATRIMONY. Star cast. This picture absolutely fell flat with us. And the smallest crowd in a long time. It's a pleasing little comedy. At least that is what the manager thought. Nobody else saw it. Tone good. Special no. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Well produced, wonderful lighting effects but questionable story. We just don't need that kind. Tone, no. Sunday, no. Special, no. Fair audience appeal. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

F. B. O.

AIR HAWK. Star, Al. Wilson. Here is a fine picture for thrills. It puts them on the edge of their seats. Don't fail to buy it. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per-cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (130 seats), Loyalton, South Dakota.

BREED OF THE BORDER. (4,920 feet). Star, "Lefty" Flynn. Register another good western for F. B. O. Another star that is getting better all the time, boys if you are not doing business with F. B. O. you had better look over what they have, and you do not have to buy a block of pictures to get what you want either. Tone, good. Sunday, no. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A good program picture. I do not consider this a special, sorry I raised admission to forty cents. In my opinion the dream ending spoils it, to me is brought back that feeling "After all it is only a picture." Bad weather kept them away the first night, good business second night. Better class town of 5,000. Admission 10-30. C. W. Davis, Broadway Theatre, Reidsville, North Carolina.

CHEAP KISSES. (6,550 feet). Star cast. Here is a real picture with a great cast and plenty of good acting. Can't go wrong on this one. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

DIVORCE. Star cast. Business is so poor here that it's hard to judge a picture fairly. This is good program picture with old plot. Tone okay. Sunday, yes. Not suitable for special. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. A good western that pleased the red-blood fans. Silver King good, as usual. Thomson's following gradually increasing and on strength of this have booked the second series. Tone, okay. Sunday, no. Special, no. Audience appeal, better than average. Rural class town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

IN FAST COMPANY. (Truart). Star, Richard Talmadge. Was very well liked especially by the children and young people and did a nice business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. One of Dick's best. A good story, even if improbable, with oodles of action. Played this one on Saturday night and pleased all patrons both high and low brow classes. Boys, if your fans are action hounds, go after this one. Tone, fair. Sunday, yes. Special, no. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LAUGHING AT DANGER. Star, Richard Talmadge. Fine comedy drama full of action and thrills. Talmadge always draws good here. Tone, okay. Special, no. Audience appeal, pleasing. Coal miners, town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. This is a real good feature and will please the majority as it is a different photoplay. Buy it and boost it and you will not go wrong. Tone, good. Sunday, yes. Audience appeal, fine. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NO GUN MAN. (4,522 feet). Star, "Lefty" Flynn. Much better than "The Millionaire Cowboy." Flynn should be kept in this type of picture instead of being put in the kind F. B. O. have now mapped out for him. "No Gun Man" is a good western program picture. Suitable for Saturday night anywhere. Tone, fair. Sunday, no. Special, no. Good audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ON THE STROKE OF THREE. (6,767 feet). Star, Kenneth Harlan. An honest to goodness feature. One of those "Box Office Smashes" that we always hear of but seldom see, went the limit on boosting this and was well repaid, as it made the old box office sing a little song entitled "Bringing Home the Bacon," nuf sed. Tone, good. Sunday, yes. Special, yes. Audience appeal, extra fine. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

YOUTH AND ADVENTURE. (5,000 feet). Star, Richard Talmadge. All of Talmadge's pictures are good and always plenty of action. He makes them all step in his line and he is good enough for anybody. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. This is a tiptop western. You can open up on the boosting and the picture will do the rest. Blinn is superb and so is the rest of the cast. Tone, okay. Sunday, no. Special, yes. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

BORN RICH. (7,511 feet). Star, Claire Windsor. Fair program picture. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. Colleen is popular here and brings them in. Second day better than first due to cold weather first night. I've yet to see Colleen in a sorry picture. You can't go wrong on this if your patrons like her. General class, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Here's a real one. Has everything

Now Booking
Florence Vidor
"The GIRL of GOLD"
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . John Ince
Released by
PRODUCERS DISTRIBUTING CORPORATION

and a finish that is a wow! Good for a run. Tone okay. Sunday, yes. Special, yes. Audience appeal one hundred per cent. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FRIVOLOUS SAL. (7,307 feet). Star cast. Here's a good one and will suit your Saturday crowds fine. Wonderful scenery and plenty of action. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. Went over fine and drew well, considering the weather. Just one continuous laugh for six reels. Played it on a double bill with first showing in town of Charlie Chaplin in "The Pilgrim" and the Semon feature brought twice the laughs of the Chaplin film. Small town and rural class town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre, Wellington, Ohio.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star, Virginia Valli. Good program picture. Tone, okay. Sunday, questionable. Special, no. Fair audience appeal. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

IN EVERY WOMAN'S LIFE. Star, Lloyd Hughes. Very good picture. Plenty of action and handled in a big way. You won't hear anybody kick on this one; holds the crowd quiet from start to finish. Stuart Holmes extra good as heavy. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

INEZ FROM HOLLYWOOD. Star cast. Very good. Town of 9,237. Admission 10-25. Vine Theatre (600 seats), Mt. Vernon, Ohio.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. Absolutely nothing to it, if you have to play it don't put much force behind it as it will not stand up. They panned this one good. A Mitchell, Dixie Theatre, Russellville, Kentucky.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A wonderful dog picture, with some of the most beautiful scenery ever filmed. Strongheart is a beautiful dog and is almost human. The only fault I might find is that it is too long. Fine picture. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MADONNA OF THE STREETS. (7,507 feet). Star cast. They walked out on this one. Town of 9,237. Admission 10-25. Vine Theatre (600 seats), Mt. Vernon, Ohio.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. An excellent drama not a dull spot in the entire eight reels. All scenes very realistic and excellent photography. Tone, okay. Sunday, yes. Special, yes. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Far below most of Douglas MacLean's pictures and failed to prove more than mildly interesting. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Many considered this one better than the "Perfect Flapper" and it pleased everyone who saw it. Colleen's acting unsurpassed and she was very ably supported by Ben Lyon. Can see no reason why this picture couldn't be shown in any theatre in the United States. It should be a good drawing card anywhere that Miss Moore is known and that covers a big chunk of ground. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

"Hope the members of 'Our Gang' are in good spirits," says Carl Anglemire of the "Y" Theatre, Nazareth, Pennsylvania.

They are, Carl.

Being Independent exhibitors, they are considerably interested in the future, with all the news of chains and so on.

Being contributors to this dependable tip department, as well as Independent exhibitors, they are not losing their optimism, though—because they know that by following the booking information that their fellow exhibitors shoot in, they can strike a high average of audience pictures and thus offset present tendencies in this day of unrest.

The Independent exhibitor ought to follow this department and turn its unselfish help to good account.

Quite as much, he should help along the good work by volunteering his own experiences with pictures he has run.

With dependable tips to help him choose his pictures, the Independent exhibitor has a strong inducement to be an optimist.

VAN.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. This is an old one but one that was better than anything we have used recently. Tone fair. Sunday, no. Special, yes. Good audience appeal. Small town class, town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

SECRETS. (8,345 feet). Star, Norma Talmadge. Her best picture for some time. Pleased almost everyone. Star no longer gets big money for us, however. Tone good. Sunday, yes. Special, yes. High audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WANTERS. (6,871 feet). Star, Marie Prevost. Miss Prevost made many friends in this one which, although old, is well worth playing. The production brought forth many good comments and the direction and acting deserved this praise. Picture teaches the lesson that riches do not always bring happiness. Excellent comedy-drama. Play it. Tone, fair. Sunday, yes. Special, no. Audience appeal, ninety per cent. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WOMAN ON THE JURY. (7,331 feet). Star cast. A fine dramatic picture with a genuine star cast. It went over big for us but drew lightly at box office. Tone, good. Sunday, yes. Special, yes. High audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WOMAN ON THE JURY. (7,331 feet). Star cast. This one seemed to please quite well. Ran only one day to fair crowd. Good cast and good acting. Court scenes good. Tone, okay. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. This picture ought to please the smaller theatres and especially where Buck Jones is liked. A good program picture. Fill in with good short subjects. Went over okay in my town. Good tone. R. A. Preuss, Arvada, Theatre, Arvada, Colorado.

ARIZONA ROMEO. (4,604 feet). Star, Buck Jones. A good action picture that pleased a small crowd a whole lot. Tone, good. Maybe suitable for Sunday. Special, no. Fine audience appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

CURLYTOP. Star, Shirley Mason. Fair program picture only. Nothing to look forward to only the star. Tone, okay. Sunday, no. Special, no. Coal miners, town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star, Alice Mills. A fast moving, well directed melodrama. A picture offering a plot different from the usual run of films. It's the workings of the modern telephone system. Good audience appeal. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DESERT OUTLAW. Star, Buck Jones. Good western in the program class a little above average for Jones. Tone, okay. Sunday, no. Special, no. Average audience appeal. Small town and rural class town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre, Wellington, Ohio.

GENTLE JULIA. (5,837 feet). Star, Bessie Love. Just a shade too gentle for the box office. Bought as a special but put on at program prices on a regular program night due to tips furnished by "Our Gang." Very weak picture. Tone good. Sunday, yes. Special, no. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HELL'S HOLE. (6 reels). Star, Buck Jones. The action fans didn't take to this in fact comments were rather unfavorable as a consequence business was off. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Greet a Good Scout from Canada

"After being road representative for Fox, then Manager of the Canadian National Film Corp. at Calgary and Winnipeg, I am now a full fledged exhibitor.

"This is not new to me, as I was at this end of the game before going on the road.

"One thing always struck me as strange, and that is that among the comments on different pictures one hardly ever sees any comment from the western Canada cities and towns.

"I think it is a mistake and exhibitors in this section are under a handicap for that very reason.

"It is all very well to read about what pictures did in Texas, New York or California, but that is not of fullest good to us here.

"I have taken over this theatre since the first of February and rearranged my bookings, with the result that, considering the times, I can not complain. I have also made several changes about the theatre.

"Starting March 11th, I am going to open my programs on Wednesdays and Saturdays instead of Sundays and Thursdays. This is the leading theatre here, a city of about 12,000. (At least, it is supposed to be about that, but I doubt it very much).

"I have put in a policy whereby I always charge the same admission—25 and 35 cents. And let me tell you that with this policy alone I have made a lot of friends and good patrons; and I do surely recommend it.

"To start the ball rolling, I am enclosing reports on a few pictures that I have shown here since I took the theatre.

"Trust that other exhibitors will fall in line."—Ed Malhiot, Monarch Theatre Company, Ltd., Medicine Hat, Alberta, Canada.

(I have tried to get Canada's good scouts to come in, but they have not responded very strongly. Hope they will now. They sure will be made welcome, Van).

IF WINTER COMES. (12 reels). Star, Percy Marmont. We showed it Sunday. Made a wonderful Sunday offering that pleased well. Percy Marmont characterization is wonderful. Old but good. Tone, okay. Sunday, yes. Very good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Louisiana.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. As usual a good drawing card. This picture better than star's previous releases. Print good. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. From every angle this is the best Mix picture I've ever shown. It's the best story he has ever had and there is less hokum and more acting than is usually found in Mix productions. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Was considered a good picture and was well liked by western fans but didn't show up as well at the box office as it should. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. If your patrons like westerns this will certainly please. Jones well liked here. Tone fair. Sunday, no. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ROUGHNECK. (7,619 feet). Star, George O'Brien. The title certainly brought them in. Every roughneck was Johnny on the spot and the better class too. Everyone had a good report on this. It will satisfy old and young. Print new. Good audience appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. While this was accepted here as an enjoyable and entertaining picture it could hardly be classed as a special. Still the word "special" is used so carelessly today that it hardly means anything. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. Fair program show was the verdict here. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. You have got to give them this kind for Saturday. Good all through. Plenty of thrills. Mix acting good. Farmers eat it up. Tone, okay. Sunday, yes. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Louisiana.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. A pretty good sort of a picture more suitable for the older generation. The youngsters didn't care for it enough to come out. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. A real good Civil War story that held the interest all the way through. Tone, good. Sunday, yes. Fair audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WESTERN LUCK. (5,020 feet). Star cast. A real western. Tone, good. Sunday, no. Special, no. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Okay if they keep Buck in westerns. He'll get the money. Tone, fair. Sunday, no. Audience appeal, eighty percent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre, (350 seats), Birmingham, Alabama.

Metro-Goldwyn

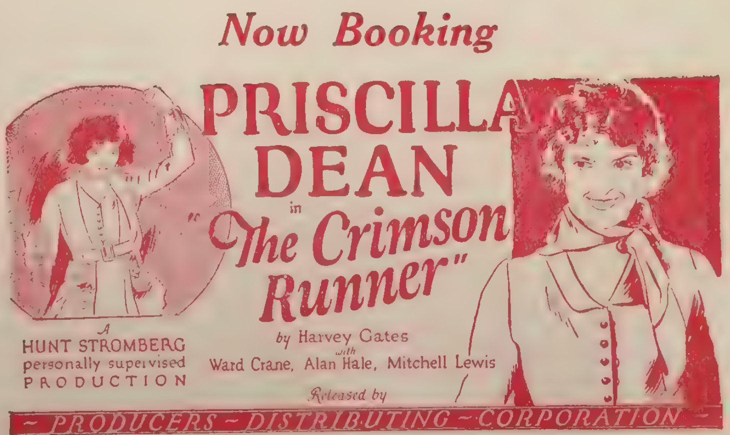
BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. The boy seems to be slipping here. Does not draw anymore. It's a nice little picture. Tone, okay. Sunday, yes. Special, yes. Appeal to all classes. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. As always Jackie brings in the kiddies whereas the grown-ups do not respond as well. Whatever comments made were favorable. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BREAD. (6,726 feet). Star, Mae Busch. I played this one on one of the worst nights of the year. On our best night, too, Sunday. Had a terrible storm. Pleased the few who came out to see it. Has an interesting story but not much action. Good print. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROKEN BARRIERS. (6,717 feet). Star, James Kirkwood. Just a little better than a program picture. Did fair business on this one. Tone, okay. Sunday, yes. Special, no. Appeals to better class. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

CIRCE THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. This might please, but I have my doubts. However, it did please a few; but not enough for me to want her again soon. Miss Murray not so popular here. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.



Right Spirit

"If you will send some more blanks we will fill them out later and return them." O. F. Allen, Pastime Enterprises, Chelsea, Vermont.

It is this unselfish spirit of helpfulness which exists among the readers of Straight From the Shoulder that makes it possible for the host of exhibitors who benefit from these dependable tips, to avoid the pitfalls of indiscriminate, hit-or-miss booking.

JOIN "OUR GANG" AND SEND TIPS.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. Pretty fair offering. Better than the average shoot 'em up western. Pleases quite well, but why use it when there are so many honest-to-goodness real pictures. Tone, okay. Fine audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. Here's a film full of clean romantic heart interest. Beautiful scenery and a good box office attraction. Tearle plays the male lead. One hundred per cent. audience appeal. Tone good. Special, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GREAT WHITE WAY. (10 reels). Star cast. Boys, this is a knockout. A sure fire box office attraction. Go after this big. We didn't but we packed them in anyhow. We bought it right and made some jack on it. Tone, good. Sunday, yes. Big special. All classes, audience appeal. Better class town of 4,000. Admission 10-30. Joseph Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

HALF A DOLLAR BILL. (5,700 feet). Star cast. Was liked here and did a fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS HOUR. (6,300 feet). Star, John Gilbert. A very good love story with scenes of Egypt and Russia. Gilbert portrays an arogant and tantalizing lover who plays with the woman he loves until she just can't resist him. Especially pleases the young folks. Tone, fair. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

JANICE MEREDITH. (10,685 feet). Star, Marion Davies. One of the best, in our judgment, this season, but we could not get the business we expected, second night just half of the first. Rental satisfactory and print excellent. Tone, fine. Sunday, yes. Special, yes. Fine audience appeal. Farming community town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. The first "King" picture that ever pleased here. Jackie pulled in a favorable crowd and, as usual pleased them all. Tone, okay. Sunday, yes. Special, yes. Coal miners, town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

MARRIED FLIRTS. (6,705 feet). Star, Conrad Nagel. Very good program picture. Pulled very good for us. Tone, okay. Sunday, yes. Special, no. Appeals to all classes. Better class town of 4,000. Admission 10-30. Joseph Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Buster's best comedy feature. Will please your patrons to a tee. Many new and novel tricks that produces shrieks of laughter. Tone, okay. Sunday, okay. Special, no. Very good audience appeal. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. The previous Keaton I ran, "The Three Ages," was very slow, this one, however, is quite entertaining and went over okay. Tone, okay. Sunday, yes. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Rather below the usual standard of Dana pictures and also weak at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). A fine dog picture which went over big. Used it as a special and got away with it fine. Tone, okay. Sunday, yes. Suitable for special in some localities. Appeals to all classes. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

SINNERS IN SILK. (5,750 feet). Star, Conrad Nagel. Real good program picture. Did fair business on this one. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. Business not so good but due to opposition. This is one of the best features to date from Metro-Goldwyn. Will please all if you can get them in. The colored photography is beautiful. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SNOB. (6,513 feet). Star, John Gilbert. A good story with characters portrayed by splendid cast and a moral that teaches a lesson to conceited and bigoted husbands. It will please all but the snobs. William M. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Now Booking

LOIS WILSON

Beauty and ability in one personality: appearing in Paramount pictures

Paramount

GUILTY ONE. (5,635 feet). Star cast. A fair picture. Tone, good. Sunday, yes. Special, no. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Not much to this picture. No interest, no story and done very cheaply. It don't please many. Tone, okay. Sunday, yes. Special, no. Audience appeal, fifty per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Good western of the better type. All Zane Grey stories popular here. Tone, good. Sunday, no. Special, no. Good audience appeal. Small town class town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. If you can mentally disinfect your patrons as they leave your theatre, it might be safe to run this. Otherwise, leave it alone. It is punk to the core. Another one of Paramount's missouts in the Famous Forty. W. J. Powell, Lonet Theatre, Wellington, Ohio.

MANHATTAN. (6,415 feet). Star, Richard Dix. This is a surprise from Paramount. An action picture and Richard Dix does some great stunt stuff. Fast moving and lots of action. Good for a Saturday or any day. Audience said okay and that's the correct answer. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MISSING MILLIONS. Star, Alice Brady. Good crook picture. Old but in good shape and well acted if you overlook the inconsistency that crops out in places. Tone, good. Sunday, yes. Special, no. Good audience appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MORAL SINNER. (5,455 feet). Star cast. Only a fair picture. Tone, fair. Sunday, no. Special, no. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

ONLY 38. Star cast. I didn't even take in thirty-eight dollars on this. Too slow. Good for nice sleep. Tone, okay. Sunday, yes. Special, no. No audience appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. Nothing to this one. Would make a good two reel comedy drama. Tone, okay. Sunday, yes. Special, no. No

BUFFALO BILL, JR.

The Weiss Bros.' star of "On the Go" has been caught here in a striking pose.

audience appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

STORY WITHOUT A NAME. (7,912 feet). Star, Agnes Ayres. A dandy radio story that appealed greatly to those who saw it. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

SWAN. (5,889 feet). Star, Frances Howard. One of the weakest pictures I have ever had from Paramount. Not bad but not good. The star is a mistake. Daniels would have made something of the part, Menjou does well and the story does nothing. Sunday, no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. This is a better picture than any of this star's I have run for some time. I classify it as a good program picture. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TONGUES OF FLAME. Star, Thomas Meighan. Fine star, good direction, and story okay. For a dependable performance picture, Meighan always delivers the goods and this picture was no exception with the rule. More power to him. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. If they had tried to make a hundred feet more there had been no actors left. Wholesale slaughter for six reels. Good if they like that kind. Sunday, no. Special, no. Small town class, town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

UNGUARDED WOMEN. (6,051 feet). Star, Richard Dix. Just a program picture. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. This is another Meighan knockout. Everybody pleased with this clean fast moving comedy. Give us more like this one. Tone, good. Appeal, good. Cannon & Trescott, Orpheum Theatre, Elsberry, Missouri.

WORLDLY GOODS. Star, Agnes Ayres. Six reels of good program entertainment. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WORLDLY GOODS. Star, Agnes Ayres. A weak and ineffectual effort that brought poor results at the box office and pleased a small percentage. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WORLDLY GOODS. (6,085 feet). Star, Agnes Ayres. This is a clean picture without frills or furebelows but just full of action, interesting plot, fine acting and well directed and the scenario worthy of June Mathis. Why cannot directors realize that the public want this kind of a production and not the salacious and sex stuff. When your patrons have seen this picture they will go away well pleased. Try it. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

WORLDLY GOODS. Star, Agnes Ayres. A very good program picture. Was very interesting, very true to life at the present day. Audience well pleased and that's the answer. Tone, good. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Pathe

HOT WATER. (5 reels). Star, Harold Lloyd. An amusing comedy but not as good as "Why Worry?" or "Safety Last." I made a mistake in showing a real comedy, "The Sea Squawk," with Harry Langdon on same program. "Hot Water" gets a few laughs. "The Sea Squawk" is a scream. Tone good. Sunday, yes. Special, no. Audience appeal seventy-five per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

KING OF WILD HORSES. (5 reels). Star cast. You can't go wrong on this one. It's a good program picture but not a special, although better than most so-called specials. Ed. Malhiot, Monarch Theatre Company, Alberta, Canada.

Preferred

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. People here liked this picture immensely and business held up fairly well throughout the circuit. In fact, we had very favorable comments from all classes of people. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvanai.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. For some reason this did not draw, and I lost money on it, but no fault of the picture, as it is a real feature, the producer sure knew his stuff, as this is one of the best pictures I have run this year. Tone, good. Sunday, yes. Special, yes. Fine audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Says Prescott—

"Am glad to be of service to my fellow men."

E. N. Prescott has three theatres in and near Union, Maine. He is a busy man, but he takes time—not only finds time but MAKES opportunity—to send tips on his shows.

I'm proud of the friends who, like Prescott, stick by this axiom of life and give proof of their sincerity by sending tips constantly.

Adopt Prescott's motto.

SERVE YOUR FELLOW EXHIBITORS.

Principal

GIRLS MEN FORGET. Star cast. Pretty fair. Little slow and bought right. Tone, fair. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

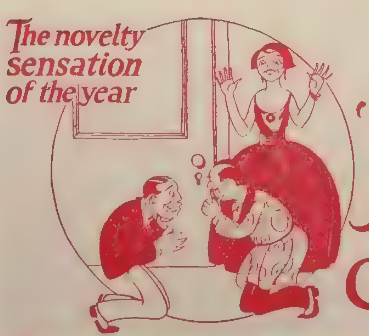
HELEN'S BABIES. Star, Baby Peggy. This pleased young and old on a Saturday night. I personally believe this to be the best Baby Peggy to date. I hope they make some more. Good tone. Family picture. Not suitable for special. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth,

MINE WITH IRON DOOR. Star cast. This is a nice offering for Saturday. I was much disappointed as I looked for a better picture as it cost me quite a lot. Tone, okay. Sunday, yes. Special, no. Audience appeal, eighty per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. Star cast. Five reels of pretty well made melodrama. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ANOTHER SCANDAL. (8 reels). Star, Lois Wilson. Fair program picture, which met no response at our box office. Tone, so, so. Sunday, no. Special, no. Average audience appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.



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The novelty sensation of the year

GILBERT HEYFRON *presents*

A RENAUD HOFFMAN *Picturization*

"Private Affairs"

Released by

PRODUCERS - DISTRIBUTING - CORPORATION

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Good picture but did not take with the public. Receipts not equal to film rental. Town of 9,237. Admission 10-25. Vine Theatre (600 seats), Mt. Vernon, Ohio.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Good Civil War story, but sincerity is off at times and staginess in evidence. Strenuous advertising failed to get extra business. Tone, okay. Sunday, yes. Not a special. Fair audience appeal. Farming community town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

HER OWN FREE WILL. (6 reels). Star, Helene Chadwick. A fair program picture that did a fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. I did not see this personally, but what I heard from my patrons after its showing, led me to believe that it is absolutely unfit for showing to decent people. No tone. Sunday, no. Special, no. Repulsive audience appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

NOT ONE TO SPARE. (5 reels). Star cast. A very nice program picture. It has enough pathos to touch the patrons' hearts. The home interest is there and so are the cute but devilish little children. Tone, okay. Sunday, okay. Special, no. Fine audience appeal. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

RAMSHACKLE HOUSE. Star, Betty Compson. Good program picture. Betty Compson is another star who makes too many so has lost her pulling power here. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,- Pennsylvania.

ROARING RAILS. (5,753 feet). Star, Harry Carey. This is Harry Carey's best picture to date. A splendid supporting cast including little Frankie Darro and Edith Roberts with numerous thrills and heart interest scenes, a railroad wreck, villainy and heroism galore make a picture well worth looking at. Tone, okay. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

United Artists

AMERICA. (14,000 feet). Star, Carol Dempster. Played three days to increased admissions and good business. The youngsters went wild over it. It pleased the old folks too. It should go over anywhere. Tone, good. Special, yes. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, Y Theatre (404 seats), Nazareth, Pennsylvania.

ALLENE RAY

Patheserial star appearing in "The Way of a Man," "The Fortieth Door" and "Galloping Hoofs."

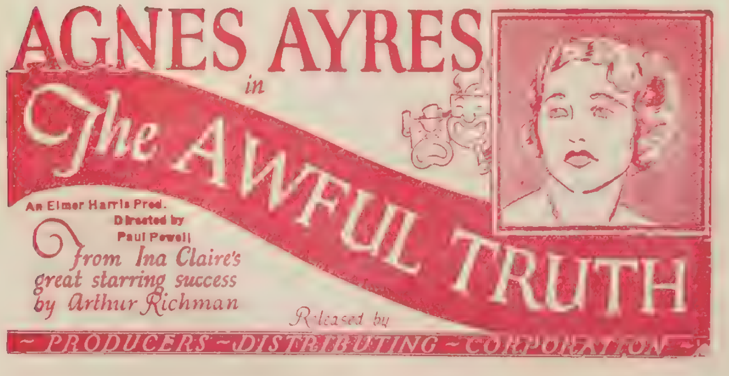
AMERICA. (14,000 feet). Star cast. Believe me boys, if you want to build mansions for D. W. Griffith, buy this one. I lost money and believe me no more. United Artists stuff for me. Cost too much. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BIRTH OF A NATION. Star cast. Old as the hills but still a winner. Packed 'em in one night. Sorry I had another picture for next day. Should have played it two days. Print new. Tone, good. Special, yes. Audience appeal, very good. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NUT. Star, Douglas Fairbanks. An aged United Artists release that our patrons thought about as nutty as it is aged. Good light entertainment. Tone, good. Sunday, yes. Not a special. Audience appeal, sixty per cent. Town and rural class town of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Universal

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. The children of course flocked to see Peggy and the grown-ups even responded with a will. Not a big picture but an excellent one for the plain people. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.



Now Booking

AGNES AYRES in The AWFUL TRUTH

An Elmer Harris Prod.
Directed by Paul Powell

from Ina Claire's great starring success by Arthur Richman

Released by
PRODUCERS DISTRIBUTING CORPORATION

DEAD GAME. (4,819 feet). Star, Hoot Gibson. Picture was okay but not very much action in it. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

FAST WORKER. (6,500 feet). Star, Reginald Denny. Very good comedy drama. Should please most any audience. Regular "Keystone" comedy finish. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FIGHTING FURY. (4,481 feet). Star, Jack Hoxie. Good program picture. Tone, good. Sunday, yes. Special, no. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLYING HOOFS. Star, Jack Hoxie. A little better than the average Hoxie, but they don't spend much time in the making of Hoxie pictures. Tone, fair. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. A Gibson that gets away from the western and is certainly very good. You need not be afraid of it. Hoot seems to put over any kind. Tone, good. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LOVE AND GLORY. Star cast. Good in spots but spoiled by too much weeping and sadness. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. An excellent picture. Very entertaining and plenty of action, also abundance of wholesome comedy. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. Just a program picture. Rather slow and no puller. Mary Philbin more beautiful than ever in this which is its best point. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SIGN OF THE CACTUS. Star, Jack Hoxie. Just another Hoxie with not much of anything. Universal will have to get him into something with action or the people will sour on him. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SIGN OF THE CACTUS. Star, Jack Hoxie. Universal does not seem to get Hoxie in stuff with action. He is getting in stuff that drags along too much. Tone, good. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SMOLDERING FIRES. Star, Laura La Plante. Good. Just enough comedy to relieve the dramatic situations. Will please most any audience. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Was liked by patrons here and did a fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TORNADO. (6,576 feet). Star, House Peters. Very good production. Worth seeing. Very realistic tornado and torrent scenes couldn't be surpassed. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star, Irene Rich. Very good picture spoiled by a hundred feet of suggestive scenes that outraged anyone's sense of decency. Cut it, before showing and you will have good entertainment. Special, no. Audience appeal, seventy-five per cent. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BELOVED BRUTE. Star cast. A splendid picture which will especially please action loving audiences. W. C. T. U. people object to the dance hall scenes, and it is not a good plot for the kiddies. Tone, all right. Sunday, no. Special, questionable. Audience appeal, ninety per cent. Residenital class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CLEAN HEART. Star cast. This is the worst Vitagraph picture that I have ever run. Don't see with the good actors they had in it that it could be so terrible. Nothing to it. G. M. Bertling, Favorite Theatre (180 seats), Piqua, Ohio.

CLEAN HEART. Star cast. Very good picture, which pleased all who saw it. Many prospective patrons took a walk when they saw "Cruelties of Life" tacked onto the title on the advertising material. Tone, fine. Sunday, yes. Special, no. Good appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FEARBOUND. Star, Marjorie Daw. Not much. Too draggy and impossible. Small, cowardly youth after five reels of cowardice suddenly becomes a giant and whips four big men at once. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

Warner Bros.

BABBITT. (8 reels). Star cast. Only a fair picture. Tone, fair. Sunday, yes. Special, no. All classes town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CORNERED. (7,500 feet). Star, Marie Prevost. A very good crook story, with Miss Prevost doing a fine bit of acting in a double role. One of the best in the Warner group. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CORNERED. (7,500 feet). Star, Marie Prevost. Good mystery play that didn't draw. I think Marie Prevost, also Monte Blue, are used too much by Warner Brothers. No draw. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FIND YOUR MAN. Star, Rin-Tin-Tin (dog). Not as good as the first Rin-Tin-Tin picture. Poor story. Dog okay, but stunts are similar to the last one. Tone, fair. Probably suitable for Sunday. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HER MARRIAGE VOW. (7,100 feet). Star, Monte Blue. Put this down as a pretty fair program picture. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. This was the best program show that we have had in a blue moon. The comedy stuff in this one is great. Everybody pleased with this on a Saturday. Tone, okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MAIN STREET. Star, Florence Vidor. This one did not do very well here. We have a "Main Street" in our town and it did not suit them. This was not as good as the other Warner's we have had. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PATSY RUTH MILLER

Who has just signed a contract to star in Warner Brothers pictures.

Comedies

BODY IN BAG. (Pathe). These cartoon comedies are okay. Amusing, well done and always pack a laugh. Makes a good break now and then from the other comedies. Tone, good. Sunday, no. Good audience appeal. General class town of 2,000. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

BY STORK DELIVERY. (State Right). Star cast. A fair comedy, but photography seemed blurry. Would have been fairly good if clear. Tone, fair. Special, no. Fair audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

COMMENCEMENT DAYS. (Pathe). "Our Gang." We must hand it to the "Gang" as a clever bunch, also the director for carrying out details. The comments on "Joe" and "Mickey" are big all around. We feature "Gang" week, as our patrons are assured of great laughs and clean comedy. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

CORNFED. (Educational). Star, Bobby Vernon. Bobby Vernon's comedies are so consistently good that we are planning on buying a rubber stamp with "This is a fine comedy. Well worth playing. Bobby kept 'em laughing to the finish," to stamp these reports when we play one of his productions. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIRST HUNDRED YEARS. (Pathe). Star, Harry Langdon. Good comedy and will please all. Langdon always good. Tone, okay. Sunday, yes. Audience appeal, ninety per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

GUMP COMEDIES. (Universal). Star, Joe Murphy. These comedies are very good. We have played several and all have given satisfaction. Tone, okay. Sunday, yes. Audience appeal, ninety per cent. Town and rural class town of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HIS TRYSTING PLACE. (State Right). Star, Charles Chaplin. Came on two spools and the two wouldn't make one. Condition awful. Took it off after first show and put on a real comedy. Why will they dump their waste basket on us, now and then? I kicked. Company gave me credit for it. No tone. Special, no. No audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

JONAH JONES. (Educational). Star, Lloyd Hamilton. Good; has several new gags. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

KILLING TIME. (Educational). Star, Lloyd Hamilton. A fair comedy with a lot of Hamilton's old tricks revamped. He has made better ones, as this one was full of old gags. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LOOKING DOWN. (Universal) Star, Wanda Wylie. This is my first Century comedy. If the others are like it I wish it were my last. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LONESOME. (Educational). Star, Lloyd Hamilton. Poor Lloyd. He really must have been lonesome on the day he made this one, as on one seemed to be present to help him out. The old gag with the two bits boarding house and another guy stealing the cover; a clam eating episode that brought one or two giggles. This is far below Hamilton's other comedies, according to knocks heard as audience passed out. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MISFIT. (Educational). Star, Clyde Cook. Educational comedies are consistently one hundred per cent good. Tone, none. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ROUGHING IT. (Pathe). The first part of this comedy is absolutely the silliest thing you have ever seen. Towards the last it picks up some, but as a whole just fair. No tone. Not suitable for any time. No audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

THERE HE GOES. (Educational). Star,

Now Booking

HARRY CAREY in "Silent Sanderson"

Directed by Scott R. Dunlap

A Hunt Stromberg personally supervised production

Released by

PRODUCERS - DISTRIBUTING - CORPORATION

Lige Conley. Lige excellent in this one and had the patrons grabbing for air. That boy should be kept in action comedies, as he plays the speedy parts to perfection. More like this one, Lige, and we'll send you our tintype. Tone good. Sunday, yes. Good audience appeal. Town of 1,000. Admission 10-25-15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

GO-GETTERS. (F. B. O.). Star, Alberta Vaughn. An excellent comedy. Seems to draw well. Can't go wrong on these comedies. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farm and city class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

K. O. FOR CUPID. (Universal). Star, Jack Dempsey. The last of the Dempsey pictures has gone over for me. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

PATHE NEWS NO. 10. (Pathe). This was a fine news all through, entertaining, and all the events were good. Always a consistent subject for any house. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-35. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

SPORTLIGHTS. (Pathe). Grantland Rice Sportlights are fine. Consistently more entertainment for all classes of patrons than any other single reel ever used. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Town and rural class of 1,178. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WINNING HIS WAY. (Universal). Star, Jack Dempsey. This one is not worth very much. Is not what the people expected it to be. Sunday, no. Special, no. Fair audience appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Independent

BARBED WIRE. (State Right). Star, Jack Hoxie. A fairly good western picture. Our print was in awful shape. Four breaks, misframes, short scenes. Audience wanted to know when we would show the whole of it. Tone, good. Special, no. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

BATTLING BUDDY. (Artclass). Star, Buddy Roosevelt. Rotten, terrible. I steer clear of Buddy. No tone. Not suitable for special. Audience appeal, fifty per cent Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

BLACK LIGHTNING. (State Right). Star cast. A very good picture. The dog is wonderful. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

Hedberg Hollers

"Van—Keep after the 'Gang.'

"Some of our regulars seem to be lagging.

"Give them a punch and tell 'em we miss 'em." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Biff!

Now—

SEND IN THE TIPS, FOLKS.

BLOOD AND STEEL. (State Right). Star, William Desmond. Not a special but a picture crammed with action and thrills. If your audience likes such stuff, give them this one. A very satisfactory program picture. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DARING LOVE. (State Right). Star, Wallace Hammerstein. Pretty good picture. Seemed to please most all. Enough comedy in it to make it good. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. Farm and city class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DESERTED AT THE ALTAR. (State Right). Star, Bessie Love. Good title and good drawing power. This is more like the old-time melodrama with a happy ending. Drew fairly well. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FIRE PATROL. (Chadwick). Star cast. A well made melodrama, but failed to go with my crowd very well. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GOLD MADNESS. (State Right). Star, Guy Bates Post. In my estimation a fine production from Curwood's story, "Man from Tenstrike." Good story, beautiful scenery, well acted. Has most everything to please the average fan. "Play it." Special, yes. Fine audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

HEART O' THE WEST. (State Right). Star, Lester Cuneo. Just an ordinary western. Tone, okay. Special, no. Fair audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LONE HAND TEX. (State Right). Star, Lester Cuneo. A fair western program picture that pleased only 75 per cent. Again the producer makes a fool of the star. This time the old gag of the hero playing the "bug hunter" in order to get evidence against a bad gang. Patrons want a western hero to be a heroic figure from foot one, reel one, to the last inch of reel five. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAN FROM RIO GRANDE. (State Right). Star, Art Mix. If this fellow is a western actor, why so am I. If he don't get any better they will have to tie him on his horse to keep him from falling off. Sunday, yes. Special, no. Audience appeal, good. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

ONE-EIGHTH APACHE. (Arrow). Star, Roy Stewart. Fair picture but dragged somewhat. The action is all in the last two reels. However, it got by for a day. Tone, fair. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

PLAYING THE PONIES. (Arrow). Star cast. About the poorest horse race stories I have ever run. Cast of amateurs and picture cheaply put together. Lay off. Tone, okay. Sunday, no. Special, no. Audience appeal, fair. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RACING FOR LIFE. (State Right). Star, William Fairbanks. An automobile racing story with plenty of action and all good actors. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (180 seats), Piqua, Ohio.

R'ARIN' TO GO. (State Right). Star, Buffalo Bill, Jr. A good enough western for anybody that likes westerns with plenty of everything. This boy is a comer. Tone, good. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

RIDING WEST. (State Right.) Star, Jack Perrin. Just another average western, if there is such a picture; not bad nor nothing extra either; no danger of your patrons hunting you up next day to tell you how good it is. Tone, good. Sunday, no. Not much audience appeal. Small town class town of 300. Admisison 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. A crackerjack picture, but struck a very cold night and I lost money on it. Should have been a clean up if weather was right. Print good. Tone, okay. Sunday, yes. Special, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THREE KEYS. (Banner). Star cast. This is a dandy. When you run features like this you can look your patrons in the eye as they pass out, and it sure is a "Grand and Glorious Feeling." Tone, good. Sunday, yes. Special, yes. Fine audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TIE THAT BINDS. Star cast. This one proved very weak for us. Tone, okay. Sunday, yes. Special, no. Better class town of 4,000. Admission 10-30. Jos. Angros, Jr., Palace Theatre, Leechburg. Pennsylvania.

WOMEN FIRST. (State Right). Star, Eva Novak. Here is a nice little picture that will go over with any audience. Has some real comedy and thrills; winds up with a pip of a horse race. Tone, okay. Sunday, yes. Fine audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

YANKEE SPEED. (Idependent). Star, Kenneth McDonald. Another very good action picture. Star does stunts equal to Richard Talmadge, and he is making a name for himself. Patrons ask for him. Print new. Tone, okay. Sunday, no. Special, no. Very good audience appeal. All classes in big city. Adission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Now Booking

PRISCILLA DEAN in "The Crimson Runner"

by HARVEY GATES

Directed by TOM FORMAN

A HUNT STROMBERG personally supervised production

Released by

PRODUCERS DISTRIBUTING CORPORATION

Artclass Pictures Corp. Stars Finish No. 1 Series

ANNOUNCEMENT of the completion of both the Buffalo Bill, Jr. and Buddy Roosevelt series of five reel action-stunt features, produced by Lester F. Scott, Jr., and distributed by Weiss Brothers' Artclass Pictures Corporation, was made early this week by Louis Weiss, managing executive of Artclass.

The first print of "Double-Action Daniels," the eighth and last of the popular Buffalo Bill, Jr., series, which was made under the direction of Richard Thorpe, reached New York last week, while "Fast Fightin'," the final offering in the series of his companion star, Buddy Roosevelt, went to the cutting room a fortnight earlier. Both features will be ready to go to the exchanges about April 1.

According to Louis Weiss, both these young stunt stars have made records for themselves in their particular field during the season just past, by reason of their willingness to undertake almost any hazard in order to give their audiences an added thrill, and both have won high screen distinction as purveyors of the best kind of entertainment in this type of picture.

Both the Buffalo Bill, Jr. and the Buddy Roosevelt features have won wide popularity, according to Mr. Weiss, many theatres having rebooked pictures of both stars, after their initial showing, in compliance with the demands made by their patrons.

For the information of those interested, the complete list of features in the No. 1 Buffalo Bill, Jr., series, follows: "Rarin' to Go," "Fast and Fearless," "Hard Hittin' Hamilton," "Bringin' Home the Bacon," "Thundering Romance," "Full Speed," "On the Go," and "Double-Action Daniels."

The titles of the eight Buddy Roosevelt No. 1 series, now completed and ready for distribution, are: "Rough Ridin'," "Battling Buddy," "Biff-Bang Buddy," "Walloping Wallace," "Rip-Roarin' Roberts," "Cyclone Buddy," "Gold and Grit," and "Fast Fightin'."

Telegraph advices from Mr. Scott announced this week that camera work has been begun on the first of the new 1925-26 series of five-reel Buddy Roosevelt thrillers.

The new series, which it is announced will strike a new note in entertainment and box office qualitiy for this type of feature, will be directed by Tom Gibson. Mr. Scott, who came East during the holiday season to gather story material for this series, as well as for two additional series of five-reel stunt dramas planned for release by Artclass, is said to have secured some unusual and decidedly novel action plots that lend themselves especially to this type of picture, and which, it is forecast, will prove to be in the nature of screen sensations when filmed.

Simultaneously with the announcement that work had been begun on the new Buddy Roosevelt series, Weiss Brothers were also advised of the shipment of the first print on "Double-Action Daniels," eighth and last feature of the Buffalo Bill, Jr. No. 1 series, and the announcement that work on his new 1925-26 series would be begun about April 1.

"Double-Action Daniels" was produced by Mr. Scott, under the direction of Richard Thorpe, from a story by Elizabeth Burbridge, a well-known writer of Western fiction.

An exceptionally strong cast has been assembled to support Buffalo Bill, Jr., practically all of whom are favorites of established reputation in this form of screen drama. Among them may be mentioned Lorna Palmer, Edna Hall, J. P. Lockney, Edward Peil, D'Arcy Corrigan, N. E. (Shorty) Henfrix, Lafe McKee, Harry Belmore, Clyde McClary and William Ryno.

Of these, Miss Palmer, alone, is a comparative newcomer to the screen, having won the Los Angeles Examiner's "Extra Girl Contest," and a prize of $500 a few months ago, since which time she has played with Colleen Moore in a small part in "Sally," and with Jack Hoxie in some of his latest releases.

She is making her bow as an ingenue lead with Buffalo Bill, Jr., in "Double-Action Daniels," and her work is said to indicate a rapid rise for her on the silver sheet.

RALPH GRAVES
Starred in Mack Sennett comedies, released by Pathe.

Michigan Theatres Sign

Three more theatres in the State of Michigan have signed Metro-Goldwyn contracts and will play the entire Metro-Goldwyn product for 1924-25. These three theatres are the Orpheum, in Hancock; the Copper Theatre, also in Hancock, and the Laurium, in Calumet.

Columbia Signs Wampas Star, Miss Revier the Lucky Girl

THE Columbia Pictures Corporation has signed one of the twelve Wampas stars for 1925 on a long term contract. This is in accordance with a statement made some time ago by Harry Cohn that he had a long time contract ready for one of the stars selected by this organization when their final selections should be made.

Exhibitors have been constantly demanding that producers show new faces on the screen. The public are discontented with just a few stars who are sewed up in contracts with a certain few producers. It is in compliance with this demand that Columbia Pictures decided to acquire the services of a young star who should be selected by a jury in whom every one would rely.

Dorothy Revier is the fortunate young lady. She is well known to many directors and has played minor parts in a great number of big productions. Her selection by the Wampas and the contract which followed will place her in the ranks of featured stars.

The judgment of Columbia Pictures has been justified, for they have already received a number of offers from various of the larger West Coast producers to have her fill in some of her time playing in their productions. A number of special stories have been prepared for this young star, and after production on these has been started her time will be too fully occupied by Columbia for them to be able to loan her to other producers.

Fox Gets F. W. Murnau, Who Directed "The Last Laugh"

F. W. MURNAU, the youthful German director who attracted world-wide attention recently as the result of his successful effort in making a picture without titles, has been secured by Fox Film Corporation to direct a number of productions that company will release next season.

Murnau will report to the Fox Hollywood studios early in January, 1926, and will immediately start work. Some of the most ambitious productions on the Fox schedule will be awaiting his arrival. Murnau's delay in coming to the United States is caused by other contractural obligations that he is now bending every effort to complete.

Although one of the youngest men to wield a megaphone on a motion picture set, Mr. Murnau has a large following throughout the world and especially in the United States. His latest work to reach this country, "The Last Laugh," was the titleless picture that made him the cynosure of all eyes. It is one of the very few foreign-made pictures to attain any amount of popular success here.

A six-footer, red-headed, of fine physique and wonderful appeal, Mr. Murnau is noted for his earnestness and true German thoroughness. His lighting effects are considered the last word in motion picture photography and are the result of his own studies.

One of the outstanding characteristics of Mr. Murnau's pictures is their international appeal. Unlike most foreign directors and many of our American directors, he does not aim to satisfy any particular class or nationality. For this reason, with the limited equipment to be found in German studios, he has been able to make pictures that have received the approval of the most exacting audiences of the world and the super-critical American public.

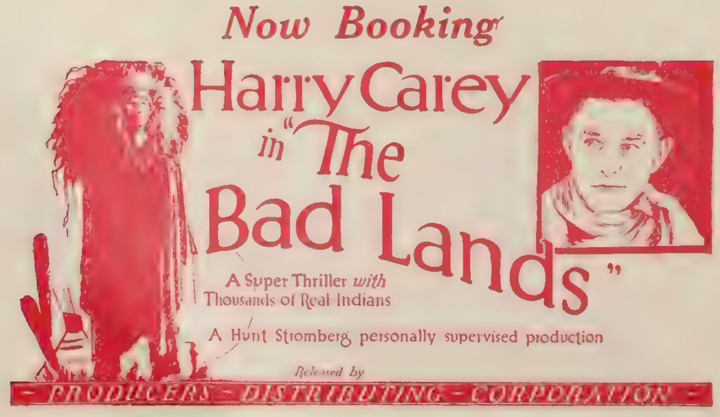
Century Comedy Production for Next Year Based on Big Budget

THE most pretentious schedule of comedy production ever projected by the Century Film Corporation is being planned for the coming season, word comes from Julius Stern, president of the Century Company, now in Los Angeles. A budget of $500,000 has been definitely decided upon. This sum will be devoted exclusively to the production of two-reel comedies.

Production will commence early next fall and continue through the following winter. All production will be made at the Hollywood studios of the Century company, with the exception of frequent trips to locations in Southern California, it is announced by the Century official.

"We inaugurated a new production policy this winter and the results we have obtained with it encourages us to an even greater effect in production," explained the Century president. "Instead of making just 52 comedies a year with assorted stars and players, we determined to make four series of twelve two-reelers each with four popular stars. These stars are Wanda Wiley, Edna Marian, Eddie Gordon and Al Alt. This new production and release policy met with instant accord on the part of exhibitors. We began to get sales reports showing a widespread interest in Wanda Wiley comedies, or Eddie Gordon comedies or Edna Marian comedies, etc., on the part of big first-run exhibitors who previously had used our product only at rare intervals. Sales jumped up; bookings began to establish new records.

"We realized that we were on the right track. Now, wiith a definite schedule of star comedies lined up, it only remains for us to put more into them. Century now has four directors at work. They are William Watson, Noel Smith, Edward I. Luddy and Charles Lamont. We are working on the theory that the comedy part of a program belongs in lights just as much as the feature."


Now Booking
Harry Carey
in "The
Bad Lands"
A Super Thriller with
Thousands of Real Indians
A Hunt Stromberg personally supervised production
Released by
- PRODUCERS - DISTRIBUTING - CORPORATION -

HAROLD LLOYD
Pathe feature-comedy star.

Goebel Back from Chicago

Associated Arts Corporation Buys Approximately 100 Acres for Studio Purposes

O. E. Goebel, secretary and general manager of Associated Arts Corporation, 80 Fifth avenue, has just returned from a trip to Chicago, with the announcement that he has closed a deal for his company for the purchase of a large tract of land on Wilshire Boulevard, Los Angeles. The property is to be used for studio purposes and approximates about one hundred acres.

This property, while located in the city limits of Los Angeles, is on the boulevard that runs from that city to Santa Monica and in the neighborhood where several large producers have recently closed deals for studio property.

"The officials of Associated Arts Corporation are using foresight," said Mr. Goebel, speaking of the deal. "They recognize the fact that all big studio sites in this particular neighborhood are becoming very valuable and that the tract of land they have just purchased is an exceptionally desirable one. This purchase was made with the view to undertaking big studio operations in the future. At the present time Associated Arts Corporation is making its pictures in the F. B. O. studios, for which company it is now producing."

When Mr. Goebel was asked how soon his company contemplated the erection of buildings on the newly acquired property, he said that there were no definite plans at present and it would be some time before any would materialize.

To Film Porter Novels

A deal by which F. B. O. expects to obtain the rights to various other stories by the late Gene Stratton Porter is in the making following the signing of Leo Meehan, son-in-law of the famous novelist, to direct "Her Father's Daughter," one of the best known books of the authoress. Mr. Meehan, it will be remembered, directed "A Girl of the Limberlost," which was made for F. B. O. some time ago and which proved a big box office success as well as an artistic picture. Casting for "Her Father's Daughter" will begin as soon as Mr. Meehan completes his work on the script of the production.

(Continued from page 458)

Evelyn Brent gives a good performance of the role, although it is hardly plausible to believe that she could so dominate her rascally crew who seem to fear her. Robert Ellis capably portrays the hero and Boris Karloff is entirely satisfactory as an unusually cold-blooded villain.

There is the tang of adventure to the story. However inconsistencies and lack of logic weaken the force of some of the situations, and as a consequence its appeal is limited to its snappy action and melodramatic thrills.

Cast

Captain "Joe"	**Evelyn Brent**
Jerry Burke	**Robert Ellis**
Pietro	**Boris Karloff**

Story and scenario by F. K. Myton.
Directed by Tom Buckingham.
Length, 4,850 feet.

Story

Embittered because her father a captain in the navy has been disgraced, though innocent Captain "Joe" operates a rum-runner. Jerry Burke, sent to the Bahamas to trap liquor smugglers, meets Joe, but her first-mate Pietro, in love with her, discovers Jerry is a secret service agent, and is shanghaied aboard Joe's boat. Hi-jackers attack the boat and Joe is wounded, Jerry takes her aboard the hi-jackers' boat and they land on a lonesome island and send word to her father. Pietro gets the message and takes Joe and Jerry aboard the rum-runner and to make Joe marry him, prepares to torture Jerry by putting molten lead in his eyes. Joe sends an S. O. S. call to a U. S. warship. Pietro dynamites the rum-runner, but Joe and Jerry escape and are picked up. Through Jerry's influence, Joe's father is vindicated.

"Contraband"

Allan Crossland Makes Fine Melodramatic Production for Paramount From Kelland Story

Reviewed by Epes W. Sargent

Starting with an elaborate and somewhat labored establishment of the basis of the story, "Contraband," at first suggests a somewhat sluggish theme, but once the necessary explanation is disposed of the rest of the picture is a straight melodramatic story in which the crises come so close that only a succession of well-planned comedy interruptions make it possible to hold the pace to the end.

The scenarist steps on the gas about the middle of the first reel and after that the story mounts swiftly to a smashing climax. Taking only the highlights from the Clarence Buddington Kelland story about bootlegging from which this theme is derived, director, scenarist and players work with a will to a common end, and the result is a finely proportioned melodrama that grips and holds the imagination not alone through the pictured action but for the interest which the various players create for their picture personalities.

You are interested in the story because you become interested in its people, and the result is a better offering than is usually to be found under this classification. It should give practically universal audience satisfaction.

Lois Wilson is natural and appealing as the girl who inherits a moribund country weekly, and Raymond McKee, after his first overstressed scene, makes a capital opposite. Edwards Davis is a convincing villain and the remainder of the cast all hold the picture, though Noah Beery, apparently in an effort to be "different" from his usual roles, is not as good as usual as the crooked deputy. The direction is capital and the atmosphere of the small town is convincingly reproduced. Moreover there is a surprising amount of good comedy naturally introduced.

Cast

Carmel Lee	**Lois Wilson**
Deputy Jenney	**Noah Beery**
Launcelot Bangs	**Raymond Hatton**
Evan B. Pell	**Raymond McKee**
Sheriff Churchill	**Charles Ogle**
Tubal	**Luke Cosgrave**
Abner Fownes	**Edwards Davis**
Simmy	**Johnny Fox**
George Bogardus	**Victor Potel**
Jared Whitfield	**Alphonse Ethier**
Pee Wee Bangs	**Caesare Gravina**
Mrs. Churchill	**Lillian Leighton**

Story by Clarence Buddington Kelland.
Scenario by Jack Cunningham.
Directed by Allan Crossland.
Length, 6,773 feet.

Story

Carmel Lee inherits a country newspaper and comes to take charge. Soon after her arrival Sheriff Churchill disappears. His friend intimates that he knew too much about the lawless element. Carmel decides to play up the incident in spite of the warning of Jenney, Churchill's deputy, who is associated with Abner Fownes, the town's leading citizen, in the reception and forwarding of bootleg liquor. An effort is made to trap Carmel in the road house which is the headquarters of the gang, but instead they entrap Professor Pell, who after his dismissal from the Superintendency of the schools has been hired by the sympathetic Carmel. Pell is made a captive and the following night Carmel blunders into the trap after solving the mystery of the Sheriff's murder. She and Pell are locked into a room, with the intent of compromising them, but Pell aids her escape and in spite of a sprained ankle remains to hold the fort while she rushes into town for help, which arrives just in time to capture the entire outfit.

"Declasse"

Corinne Griffith Gives Fine Performance in Tense Society Drama Adapted from Stage Success

Reviewed by C. S. Sewell

Zoe Akin's "Declasse," which on the stage with Ethel Barrymore in the leading role was a big success, has been adapted to the screen and proves to be an excellent vehicle for Corinne Griffith.

This picture, which is being distributed through First National, has as its heroine an impetuous high-class English noblewoman who, unjustly accused of infidelity by her coarse and brutal husband because of an indiscreet letter, is divorced and disgraced and becomes "declasse." The story follows her career, and shows her forsaking London for New York, where, without friends and her money giving out, she at last comes to the point where she is willing to become the mistress of a man who has persistently sought her. Inherited nobility of character finally comes to the fore and she chooses to seek death rather than dishonor, and finally finds happiness.

The early part of the story, despite the heavy stressing of the society angle, with its adherence to and breaking of set social forms, introduces tense if not entirely convincing drama. One may question whether the heroine would under the circumstances have denounced the hero and his associates, but there is no gainsaying the fact that this situation is dramatic, especially in the turn of events where after championing the hero he turns out to be a cheater at cards and is openly denounced. This brings in a decided "punch" and a wholly unexpected one.

With the transfer of the locale to New York the story until the final climax deals entirely with the decline of the heroine's fortunes and the attempt of a persistent and unprincipled suitor to persuade her to give up the fight and accept his "protection." While there is a good psychological pull here and a strong sympathetic appeal, so much footage has been used in these scenes that the interest is not well sustained, and in bolstering up the lack of action and incident broad comedy has been introduced that, while at times amusing, seems out of keeping with the tempo of the story, as does the melodramatic touch at the end.

Nevertheless, due to smooth and effective direction that brings out the big points, and primarily to an excellent performance by Corinne Griffith, the picture is one that should prove good entertainment for the majority and appeal especially to the higher class patrons. We consider Miss Griffith's portrayal in this picture her best work. She is not only an ideal type for the role but her work is so convincing that she immediately gets your sympathy and holds it. When she gives way you pity rather than censure her. She certainly makes a lovely picture with gorgeous gowns that delight the eye, even in the scenes after her money is all gone.

Lloyd Hughes has not much to do as the hero but acquits himself creditably, and Clive Brook gives a thoroughly capable performance as the persistent suitor. Rockliffe Fellowes is convincing as the brutal husband. In fact the entire cast does high class work.

Cast

Lady Helen	**Corinne Griffith**
Ned Thayer	**Lloyd Hughes**
Rudolph Solomon	**Clive Brook**
Sir Bruce Haden	**Rockcliffe Fellowes**
Mrs. Leslie	**Lilyan Tashman**
Lady Wildering	**Hedda Hopper**
Sir Emmett	**Bertram Johns**
Timmins	**Gale Henry**
Mrs. Walton	**Louise Fazenda**
Mr. Walton	**Eddie Lyons**
Manager	**Mario Carillo**
Henri	**Paul Weigel**

Based on play by Zoe Akins.
Directed by Robert Vignola.
Length, 7,869 feet.

Story

Lady Helen last of the proud and impulsive Varicks of England is married to Sir Bruce Haden an uncouth brute who treats her shamefully. Among her friends is Mrs. Leslie whose American brother-in-law, Ned Thayer has come to persuade her to return to her husband. Ned falls in love with Lady Helen and his love is returned, but she persuades him to leave her and writes one letter declaring her love. Mrs. Leslie gets it and by threatening to reveal it, makes Ned aid her in cheating at cards. Lady Helen discovers this and notwithstanding Mrs. Leslie's threat exposes them. Mrs. Leslie gives Sir Bruce the letter. Ned unaware of this goes to Africa. Lady Helen is divorced and comes to America, Solomon, an art collector, keeps trying to win her, but she turns down his offer of protection and luxury without a wedding ring until her money is all gone. Ned reads of the sensational divorce and comes to America but cannot find Lady Helen. Ned finally meets Lady Helen's maid and learns she is going to a party given by Solomon, and follows her there. Solomon has bought up all of Lady Helen's treasurers and when she sees a portrait of one of her ancestors with the legend "death before dishonor" she rushes out and casts herself in front of an auto. Ned rushes to her rescue. Solomon, realizing he has lost, leaves them to their happiness.

"Confessions of a Queen"

Colorful Romance of Mythical Kingdom Handled With Eye to Comedy Values Should Prove Pleasing

Reviewed by C. S. Sewell

With a mythical Balkan kingdom as the background, Metro-Goldwyn's "Confessions of a Queen" starts out as if it is going to be another romance of the Graustark type, but, as might be expected from the clever and celebrated French author, Alphonse Daudet, on whose "Kings in Exile" the story is based, the theme is treated from an entirely different angle.

There is the imperious queen and the dissolute king who marries her for reasons of state and the familiar disgust of the queen for her royal spouse who has other loves, but instead of a dashing foreigner appearing on the scene and winning the queen's love, the king turns out to be not so bad after all. A revolution sends the royal family into exile; they get to know each other better, and finally to love one another as they should.

It is a cleverly written story, and the unexpected twist that the plot takes quickens the interest. In the earlier reels some of the scenes such as the interview in the royal bed-chamber following the wedding, when the king accedes to the queen's wish and withdraws and also the conversation with the prime minister regarding the necessity for an heir to the throne, have a Continental flavor, the subtitles being quite frank.

The treatment of the theme is sophisticated and there is considerable clever comedy, some of it being subtle, in fact it is due more to the clever handling and the amusing comedy plus the always effective work of Lewis Stone than to the story itself which is not altogether convincing, that makes this an enjoyable picture.

Added to this is the fact that Victor Seastrom has given the story fine mounting and excellent direction, some of the scenes being especially fine. It will probably prove a pleasing attraction for the majority and its clever touches would appeal to the sophisticated.

The value of the appearance of Alice Terry in the title role should not be overlooked. Her beauty and regal bearing is finely suited to the portrayal of the queen. John Bowers does well with the rather thankless role of Alexei the Virtuous who turns out to be more like a villain, and the subordinate roles are satisfactorily handled.

Cast

Queen	**Alice Terry**
King	**Lewis Stone**
Prince Alexei	**John Bowers**
Eleanora	**Eugenie Besserer**
Sephora	**Helena D'Algy**
Prince Zara	**Frankie Darro**
Duke of Rosen	**Joseph Dowling**
Lewin	**Andre DeBeranger**

Based on Alphonse Daudet's novel "Kings in Exile."
Scenario by Agnes Christine Johnston.
Directed by Victor Seastrom.
Length, 5,809 feet.

Story

The king of Illyria, fond of wine and women, is persuaded to marry a neighboring princess who requests that he leave her on their wedding night. He consents and she sees him in the arms of Sephora, his favorite, and becomes disgusted with him. Later a child is born but the queen is unhappy, her only friend being Prince Alexei. A revolution occurs and the king is willing to abdicate, but the queen demands the crown as her son's brithright. The royal party escape to Paris and become more friendly, but the queen still distrusts his easy-going love. A delegation arrives to invite the king to return as the revolution has been overthrown. He disgusts them by appearing intoxicated and adbicates in favor of his son who becomes king. He informs the queen that he has always loved her and did this for her sake and will arrange for a divorce. Though warned that Sephora is in league with the revolutionists he goes to her and she tries to poison him. The queen learns of this and appears just in time, informing the revolutionists that the king has abdicated and that she will stick to him.

"One Way Street"

Ben Lyon and Anna Q. Nilsson in a Rather Involved High Society Story For First National.

Reviewed by Tom Waller

A conglomeration of monkey glands, including an interpretation of the seeming difficulty to predominate London society, is the "Black Oxen" theory First National's "One Way Street," attempts to convey to the screen.

The whole thing seems to hinge upon an insipid youth who, figuratively speaking, possesses the unaccounted for ability to twirl society dames and debutantes, both dignified and giddy, around on his tiniest finger. This role is essayed by Ben Lyon to perfection, if an unconvincing, insincere, unsophisticated dolt of a youth was what the director was striving to present.

In "One Way Street" Anna Q. Nilsson changes her dress for every scene and her coiffure as well. One has to pay the closest attention in order to identify her during the six reels. Finally she lapses into a wrinkled old hag when the animal transfusions fail to function after an emotional siege necessitated by the discovery that she "planted" duplicate cards in her boy friend's pocket and made him appear to the distinguished guests as a cheat.

Sub-titling is relied upon to explain most of the action and some of these sub-titles are unusually lengthy. The story is choppy and may impress the average audience as meaningless and decidedly weak. In book form the plot may have been quite strong and effective but as for screen material in its present form some patrons may question the reason.

Cast

Bobby Austin	**Ben Lyon**
Lady Sylvia Hutton	**Anna Q. Nilsson**
Elizabeth Stuart	**Marjorie Daw**
Lady Frances Thompson	**Dorothy Cumming**
Sir Edward Hutton	**Lumsden Hare**

From the story by Beale Davis.
Adapted by Earl Hudson.
Directed by John Francis Dillon.
Length, 5,600 feet.

Story

Lady Hutton's interest in Bobby, a young American, is causing tongues to wag and Lady Thompson to attempt to depose her from the seat of social supremacy. Elizabeth Stuart, nearer Bobby's age and daughter of his boss, secures proof that Lady Hutton "framed" Bobby in a poker party. Lady Hutton, who was in the midst of rehearsing for charity a favorite operatic role, in which part she is said to have closely resembled an impresario of a score of years ago, becomes hysterical when the evidence is presented. She suddenly loses her beauty and before all becomes an old hag. She then reveals that she is the ancient stage favorite and that the high tension of the moment caused the ruination of a surgical operation which had hitherto been successful.

"The Bridge of Sighs"

Warner Bros. Offer Sentimental Melodrama With Dorothy Mackaill and Creighton Hale.

Reviewed by C. S. Sewell

There is a breeziness and snap about the earlier situations in the Warner Brothers production "The Bridge of Sighs" which would indicate that in spite of its title it is going to be a light romantic comedy drama. The hero is shown as a young fellow always ready to bet on anything, and making persistent attempts to gain the heroine's friendship. His gambling leads to a situation where he takes a pile of bills from his father's desk, and from this point on, the picture is extremely sentimental melodrama.

Once this angle is established, it would seem that all of the devices to produce pathos, heart-interest and sympathy are utilized. There is the faithful old clerk who is accused of taking the money, sent to prison where he becomes ill and finally pardoned broken in health; the thoughtless and care-free hero who is eager to atone when he sees the havoc his "joke" has wrought; the father who, stern with his erring son, is the soul of gentleness with his invalid wife and who to save her from knowing her son's shame has the boy shanghaied aboard a vessel, and finally when everything seems about due to take a more cheerful turn, a situation is introduced where the girl, going to borrow money for her invalid father is attacked by the false friend and saved in the nick of time by the hero. The situations have been so developed that there is no real villain in the main part of the story, everyone being more or less the victim of circumstances and an attempt made to excuse their actions.

Dorothy Mackaill and Creighton Hale in the leading roles, and Alec Francis as the girl's father, Ralph Lewis as the boy's father and Richard Tucker as the false friend are satisfactorily cast, though their work somehow lacks spontaneity as if they realized the situations are being over-stressed.

Except for the early comedy touches, the appeal is entirely to the emotions and sentimental side for the story is artificial and never convincing or dramatic. In our opinion, this picture ranks considerably below the usual high average of Warner Brother's productions and is only a fair program offering.

Cast

Linda Harper	**Dorothy Mackaill**
Billy Craig	**Creighton Hale**
John Harper	**Alec. B. Francis**
Glenn Hayden	**Richard Tucker**
William Craig	**Ralph Lewis**
Smithers	**Clifford Saum**
Mrs. Craig	**Fanny Midgeley**

Based on story by Charles K. Harris.
Directed by Phil Rosen.
Length, 6,604 feet.

Story

Billy, son of William Craig president of a steamship company rushes to the rescue of Linda Harper when she comes near being hit by a taxi. Later he finds out she is the daughter of an old employee of his father and by persistence wins her friendship and love. Billy is a spendthrift and when his father refuses to give him more money to meet his gambling debts he thinks it a great joke to take the money from a pile on his father's desk. Harper, Linda's father is accused when the money is missing and sent to prison. Billy returning from a trip learns this and confesses his guilt, but to save his invalid wife the shame, Craig has Billy shanghaied aboard one of the company boats. Billy escapes and returns to find his mother is dead. He confesses his guilt to Harper who has been pardoned and is ill at home and offers to go to jail. Harper's only request is that he keep the truth from Linda. Billy learns that Linda has in desperation gone to Glenn Hayden to try and borrow money to help her father. He follows her and arrives in time to save her from Glenn's unwelcome attentions, and they decide to get married immediately.

Be sure to send in reports to "Straight from the Shoulder" on pictures you play. Give the other fellow the benefit of your experience.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Red Pepper"

(Educational—Comedy—Two Reels)

This is a whiz of an Al. St. John-Jack White-Mermaid comedy, filled to the last celluloid inch with more than ordinary good gags and extremely well put together and acted. Most of the fun revolves around Al's increase of the sale of itching salve in his drugstore by sprinkling itching powder on people. Previous to this there are some highly humorous scenes of Al riding a bicycle also encumbered by a two hundred and some pound beauty in love with him. At the end Al gets the itching powder on himself and retires behind a bush, over the top of which you see clothes flying. Aiding in making "Red Pepper" a very attractive subject are Babe London, Peg O'Neil, Judy King, John Rand, Philip Sleeman and, of course, Director Arvid Gillstrom, but it is mostly Al St. John. —S. S.

"The Butterfly Man"

(Fox—Comedy—Two Reels)

With Sid Smith as a chap who chases butterflies with a net and accidentally captures a notorious bandit and is acclaimed as a hero, and William Franey as a "major" who imbibes too freely of anti-Volstead stuff, this Sunshine comedy is a fast moving and amusing slapstick offering. Sid has an awful time at the hands of a heavyweight rival who proceeds to wallop him whenever no one is looking. A very laughable scene shows these two giving a burlesque version of an acrobatic dance, in which the rival literally uses Sid to wipe up the floor. There is plenty of material here to make it a satisfactory offering for the slapstick fans and it should get a lot of laughs.—C. S. S.

"Inside Out"

(Educational—Comedy—One Reel)

How a hotel's press agent draws the crowds and ruins the hotel with a story about it containing a lost treasure, is the theme of 'Inside Out," a Cameo comedy in which Cliff Bowes and Virginia Vance do most of the capering. It possesses a lot of slapstick stuff and does not lag for even a second. The fortune hunters with picks and shovels demolishing the hotel before the phoney story is announced by the management have their amusing incidents and make this one-reeler a woth while comedy.—T. W.

"Movie Morsels"

(Educational—Magazine—One Reel-

This issue of Lyman H. Howe's Hodge Podge presents a wide variety of travel pictures. First come the Rainbow Falls in Hawaii, a close-up of a Mexican peon and the reflection of Mt. Assiniaboine in Western Canada. Other subjects are harvesting in Saskatchewan, rowing practice on deck, fishing in British Guina, a Holland wedding, Korean natives, scenes of Peru and an illustration of the hydraulic method of getting gold from gravel in Oregon. As usual there are several amusing cartoon bits.—S. S.

"Shorts" Reviewed In This Issue

Breaking the Ice (Pathe)
Butterfly Man, The (Fox)
From Mars to Munich (Fox)
Housing Shortage, The (Pathe)
Inside Out (Educational)
Loaded Dice (Universal)
Love Bug, The (Pathe)
Mellow Quartette, The (Educational)
Movie Morsels (Educational)
Pathe Review No. 14 (Pathe)
Red Pepper (Educational)

"From Mars to Munich"

(Fox—Varieties—One Reel)

This issue of William Fox's new "Varieties" is an interesting pictorial account of the beer industry in Munich, which has been given additional entertainment value by means of descriptive subtitles written as if an inhabitant of Mars was telling the story of the sights which seem so strange to him. The reel includes various processes of beer-making from the bringing of the hops and barley right through to the washing and filling of the kegs and bottles. There are also scenes of beer gardens and parades celebrating the making of new brands and a statement to the effect that beer was invented by King Gambrinus.—C. S. S.

Pathe Review No. 14

(Pathe—Magazine—One Reel)

Deep sea crabs occupy the center of the stage in the chapter of the "Secrets of Nature" series which is the principal subject in this Review. The camera reveals how they protect themselves by use of camouflage. Of equal interest is a novelty, "Magic Minnie," the Javanese love bird. Scenes of love birds performing their tricks have been seen before, but these show Minnie performing in duplicate and triplicate, yes, even in whatever the word for eight is, and the effects gained by clever photographic stunts are striking. The closing scenes of the Review are in Pathecolor of the City of Indianapolis.—S. S.

The House of FEATURETTES

ANNOUNCES THAT

"A DAY WITH THE GYPSIES," one of their "GEMS OF THE SCREEN," series, is playing the RIALTO, BROADWAY, NEW YORK CITY, this week.

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"Breaking the Ice"

(Pathe—Comedy—Two Reels)

From first to last this comedy, featuring Ralph Graves, is a corker. With the support of an excellent cast headed by Marvin Lobach, Graves romps through two reels of as good fun as he has ever supplied film fans. Critics have united in declaring this one of the best since he went under the Pathe banner. Frank Capra and Jefferson Moffitt have written a clever story of a football star who trained on an ice wagon and fell in love with an heiress at a seashore resort. The girl's dog is the excuse for the meeting, then the means of risking Graves' life in a couple of ways and of interfering with his matchmaking. It is an exceptionally intelligent animal. Both Graves and Lobach show a fine appreciation of humor and they should keep audiences laughing throughout the run of the subject. The two constitute a great comedy team.—S. S.

"The Love Bug"

(Pathe—Comedy—Two Reels)

The thoughts of Farina, Mickey, Joe and Jack lightly turn to love as spring comes. The gang overhear certain petite ladies discussing their physical shortcomings and, borrowing five dollars, hie them to a beauty parlor to overcome these same defects. But the proprietor has had a run-in with his staff and fired them, so during his absence the gang takes over the beauty parlor and begins experimenting with the various bits of apparatus and the cosmetics. The results are disastrous both to the experimenters and their surroundings. The proprietor and a policeman intervene, and the last seen of the gang is a rapid departure. This "Our Gang" comedy is fully up to the high standards of those which have preceded it, and possibly above the average. We don't see how anybody can fail to thoroughly enjoy it.—S. S.

"Mellow Quartette"

(Educational—Cartoon—One Reel-

In this bit of Pen and Ink Vaudeville by Earl Hurd, Props is sleeping in a dirigible and awakened and summoned to work by radio. One of the Mellow Quartette is ill and Props has to take his place. He has enough foreight to sing behind a screen door and escapes the audience's vegetables. A banquet in his honor is given that night. This subject is well sketched, averages well for humor and has some high-lights.—S. S.

"Housing Shortage"

(Pathe—Cartoon—One Reel)

This is one of the cleverest of the Paul Terry brain children that we've seen in a long time. The cat and the mouse run a hotel for hens desirous of laying eggs. It is full when a hen of particularly regal appearance shows up. Mrs. Hen waxes hysterical on learning the bad news and, in desperation, tries a man's hotel and the farmer's whiskers, finally settling down in peace in the farmer's hat.—S. S.

First National Selects Titles of New Pictures

SEVERAL of First National's forthcoming releases will appear on the screen under new titles.

Sawyer-Lubin's new Barbara La Marr-Conway Tearle starring vehicle from William Hurlbert's stage success, "Hail and Farewell," will be shown on the screen as "The Heart of a Siren," at one time called "Heart of a Temptress." It was directed by Phil Rosen, the man responsible for "Abraham Lincoln," which continues on its triumphant course.

Corinne Griffith's new production, on which she is now working, will bear the title of "Modern Madness" instead of the title which Hartley Manners, its author, gave to his play, "The National Anthem." Al Santell is directing "Modern Madness." In the supporting cast are Kenneth Harlan, Harrison Ford, E. J. Ratcliffe, Edgar Norton and Charles Lane.

John Stahl's new production for Louis B. Mayer will be known as "Fine Clothes." The title under which this Ferenc Molnar comedy was presented on the stage was "Fashions for Men." In the cast are Lewis Stone, Alma Rubens and Percy Marmont.

Edwin Carewe has changed the title of his next First National picture before beginning photography. It is called "The Lady Who Lied" and is from the Robert Hichens' novel "Snake-bite."

"The Necessary Evil" was selected as the title of Ben Lyon's picture recently completed and made from Stephen Vincent Benet's short story, "Uriah's Son," before it went into production. George Archainbaud directed, with Ben Lyon, Anna Q. Nilsson, Mona Kingsley, Marjorie Daw and Thomas Holding in the cast.

Two other productions nearly ready for release, which will bear titles different from those of the novels upon which they are based, are "I Want My Man," with Milton Silks and Doris Kenyon, from Struthers Burt's "The Interpreter's House," and the Samuel Goldwyn-George Fitzmaurice production, "His Supreme Moment," from May Edington's novel "World Without End." These changes were announced soon after production was started.

George O'Brien and Madge Bellamy, Fox stars, doing a step from the Continental Waltz, which they invented and which is now the rage of the Hollywood picture colony.

Ralph Spence Will Title New Harold Lloyd Comedy

HAROLD LLOYD has engaged Ralph Spence, one of the top-notchers of title wizards, to write the titles for the forthcoming Lloyd-Pathe picture, the name of which has not as yet been announced.

Spence recently completed a seven-year association with the Fox Film Corporation, during which time he won general applause for his titles for "A Connecticut Yankee in King Arthur's Court," the Mark Twain classic, besides writing the title for many of the Fox pictures starring Tom Mix, as well as other famous Fox stars.

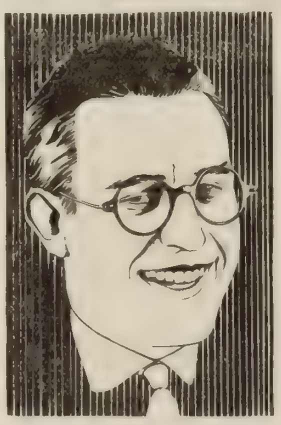
In addition to titling several thousand pictures in the last few years, Spence found time to write the book for the Ziegfeld Follies, edition of 1922, which won the distinction of achieving a full year's run on Broadway without change.

Since his arrival in Los Angeles during the recent Christmas holidays, Spence has disposed of one of his original stories, "Kings Up" to Universal, for Hoot Gibson.

Work began on Wednesday last on "American Pluck," a Spence story, starring George Walsh, for Chadwick Pictures Corporation.

"Janice Meredith" in Schools

Marion Davies in "Janice Meredith" is proving excessively popular with educational authorities. An engagement for a three day run of this Cosmopolitan feature was recently arranged for a public school in Perth Amboy, N. J., at the Ditmas Theatre. So historically valuable was the picture deemed that other schools prevailed upon the exhibitor to continue the picture for three days more, pledging co-operation and support.



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CLIVE BROOK
Noted English actor who has signed to star in Warner Brothers pictures.

Several New Signatures to Warner Bros. Contracts

WITH their 1925-26 season fairly well launched, Warner Bros. this week announced the engagement of several more persons who will be attached to their Hollywood studio.

One of the most important engagements is that of Gayne Whitman, for the last four years leading man at the Morosco Theatre, Los Angeles. Mr. Whitman was signed for a term of years.

Whitman is following the footsteps of Douglas McLean, David Butler, Richard Dix, Warner Baxter and a score of others who have graduated from the Los Angeles playhouse to the screen with much success. Some years ago Whitman was a member of the old Thos. H. Ince stock company, when they were making one, two and four-reel features. He was later with Vitagraph. Whitman begins work at the studio at the conclusion of "Sweet Sixteen," the current show at the Morosco.

All doubts about Louise Fazenda's future were settled this week when the Warners renewed her contract for a period of several years. Miss Fazenda is one of the most popular players on the screen and when not working at the Warner Bros. studio, is much sought after by other companies. She had thirteen pictures to her credit last year.

Alan Crosland, who directed "Enemies of Women," featuring Alma Rubens and Lionel Barrymore, for Cosmopolitan Pictures, has been engaged to direct "Why Girls Go Back Home," which will feature Marie Prevost. The scenario is by C. Gardiner Sullivan.

Further signatures to long term contracts this week were Director Roy Del Ruth and Scenarist Charles Logue. Mr. Del Ruth had been engaged to direct one picture, "Eve's Lover," featuring Irene Rich and Bert Lytell. He made such a good job of it, that the Warners have obtained his exclusive services for a number of years.

Charles Logue, formerly a New York World reporter, achieved instant success as a screen writer when he did Ex-Ambassador James W. Gerard's war-time narrative, "My Four Years in Germany." Logue was engaged to write "Below The Line," the next picture Warners will make with Rin-Tin-Tin, and did it so well, he was immediately signed.

Educational Players Do Their Stuff on the Air

JACK WHITE'S Mermaid Comedy Company, together with performers appearing in other units producing comedies for distribution through Educational Film Exchanges, Inc., last week staged a very successful exploitation tieup when stars of the various companies broadcast a program from the recently opened radio station KFWB at Los Angeles, operated by Warner Brothers.

The program was opened by Eddie Nelson, now starring in Mermaid Comedies, who delivered a monologue and some of the vaudeville chatter which he used on the Orpheum Circuit in the West, where he is known as "The Sunkist Kid." This was followed by the Mermaid Quartette which sang two numbers.

Following this came Clem Beauchamp, an assistant director and a promising lyric tenor, who delivered two songs. The O'Neal sisters, Zelma and Bernice, then sang two of their latest songs, "When You and I Were Young, Maggie," a la 1925, and "Log Cabin." Zelma O'Neil sang a special comedy number, "I'm a Pickford That Nobody Picked," one of her successes from Harry Carroll's "Pickings," the show in which she was appearing when Jack White discovered her. Miss O'Neal is a Cameo star.

Lige Conley, Mermaid star, followed with a display of his versatility in rendering a piano, banjo and saxophone solo. At this point the entire radio program was tied up with the showing of two Mermaid Comedies in Los Angeles, when it was announced that Conley could be seen at Loew's State in "Fast and Furious" and in "What a Night" at the California.

Joseph Diskay, the tenor, a favorite with radio fans, contributed his services to the program and sang two numbers, and Miss Hilda Goldman, operatic soprano, also popular with radio fans on the West Coast, obliged with selections.

"The Talker" Being Edited

Last week saw the completion of photography on Sam Rork's next production for First National release, "The Talker," from the play by Marion Fairfax.

"This is Station KFWB, Warner Bros. Studios, Hollywood, California ——"

Yessir! This is all there is to it, when you glance down from an airplane to the giant masts of Station KFWB. A small section of the studios is shown here, to indicate the size of the first movie radio broadcast station in the Film Capital.

Paramount's Eastern Studio Is Scene of Great Activity

WITH two pictures finished and in the cutting rooms, and three more scheduled to finish the actual filming of scenes by the end of this week, the officials at the Paramount Long Island Studio have turned their attention to the new photoplays which will go into production at an early date.

The pictures now being cut and titled are "The Little French Girl" and "Madame Sans-Gene." Herbert Brenon, sitting in the cutting room with loops of the former film gracefully draped over his shoulders, is saving the best features of the work of his cast, which includes Alice Joyce, Esther Ralston, Mary Brian and Neil Hamilton. The exteriors were filmed in Bermuda.

"Madame Sans-Gene" is the picture which Gloria Swanson completed in France just before her marriage. Leonce Perret, who directed, is supervising the cutting and titling.

Allan Dwan is putting the finishing touches on his latest picture, "Night Life of New York," based on an original story of metropolitan jazz and romance by Edgar Selwyn, the playwright and producer. Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne have the featured roles, with Helen Lee Worthing, Arthur Housman and Riley Hatch rounding out the cast.

Bebe Daniels will also complete her new picture, "The Manicure Girl," in a few days. Frank Tuttle is directing this comedy drama of the life of a manicurist in a New York beauty parlor. Edmund Burns and Hale Hamilton share the masculine honors. Others in the cast are Charlotte Walker, Victor Moore, Dorothy Cumming, Ann Brody, Marie Shotwell and Mary Foy. The picture is based on an original story by Frederic and Fanny Hatton.

"The Shock Punch" is the title of Richard Dix's new comedy. Paul Sloane is directing, and Frances Howard has the leading feminine role. The film is based on a story by John Monk Saunders.

Three new productions are in preparation, and work on them is expected to start soon after the big stages are cleared of the productions now being made. The new ones are:

"The Wild, Wild Girl," for Bebe Daniels, which Edward Sutherland will direct.

George Kibbe Turner's magazine story, "The Street of Forgotten Men," will be Herbert Brenon's next production. Mary Brian is the only player chosen so far.

Frank Tuttle will direct "California or Bust," an original story by Byron Morgan. This will be Richard Dix's next picture.

Sign Helen Lee Worthing

Helen Lee Worthing, who plays the role of Wanda in "The Swan," now showing on Broadway and who has just completed a role in Bebe Daniels' recent Paramount picture, "The Crowded Hour," has been signed by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, for an important part in Allan Dwan's production of "Night Life of New York." The cast for this picture now includes Dorothy Gish, Rod La Rocque, Ernest Torrence, George Hackathorne, and Miss Worthing.

GLORIA SWANSON, PARAMOUNT STAR, IN PARIS

"Madame Sans-Gene" is seen here with "Napoleon" (Emile Drain, of the Comedie Francaise) (left) and "Marshal Lefebvre" (Charles de Roche) in the historic gardens of the Palais Royal, in the French capital, during the production of the forthcoming Paramount super-special. The noted trio here stand in front of the great statue of the French revolutionary leader, Camille Desmoulins. M. De Roche stands in imitation of the noted character in French history.

JOCELYN LEE

"Ziegfeld's Queen of Beauty" appearing in "The Dressmaker from Paris," a Paramount Production

Courtesy Rewarded

Charles Eyton Gives Up Seat in Airplane and Saves His Life

Charles Eyton, general manager of the Paramount Hollywood studio, accompanied by Kathlyn Williams, his wife, returned last week from a tour of the world.

"Fourteen of us," he said, "left the Victoria Hotel, in London, to fly to Paris on planes of the Imperial Airways Co., Ltd. At Croydon field an Englishman managed to get my seat in the first plane and as it was only ten minutes before the next plane left, I yielded my place. The plane crashed and the seven occupants and the pilot were killed, within our sight. Nevertheless, the other seven, including myself, made the trip in the second plane."

Educationals Honored

Ten releases of the Educational Film Exchanges, Inc., are listed in the "Photoplay Guide to the Better Pictures," issued by the National Committee for Better Films which is affiliated with the National Board of Review of Motion Pictures. In the "Guide" covering pictures reviewed in February the following Educational pictures are listed: "Paris Creations in Color," "Have a Heart," Cameo Comedy, "His High Horse," a Mermaid Comedy, three releases of the Judge's Crossword Puzzle Series, the Lyman H. Howe Hodge-Podge, "Lots of Knots," "Our Six Legged Friends," one of the "Secrets of Life" series, "Two Cats and a Bird" from the Earl Hurd Comedy series and the Juvenile Comedy "Wildcat Willie."

Popular Music

According to officials of the Denton & Haskins Music Company, of 1595 Broadway, New York, exhibitors throughout the country are reporting favorably on several of their recent song hits. Among these are such popular numbers as "At the End of the Rainbow of Love," "Sweet Kalula Lou," "I Want You Back, Old Pal" and "Of All My Wife's Relations I Love Myself the Best."

WANDA WILEY

Century Comedy star who still believes, along with Napoleon and General Pershing, that Infantry is the Queen of Battle.

Three New Warners

"Rose of the World," "The Golden Cocoon" and "Below the Line" Go Into Work

Three pictures got under way this week at the Warner Bros. studio all of which are to hold important places in the Warner's 1925-26 program.

Harry Beaumont started work on "Rose of the World," the novel by Kathleen Norris. Patsy Ruth Miller, who has just signed a contract with the Warners, Rockliffe Fellowes and Allan Forest have the leading roles with a strong supporting company. This is a story of California and much of the action will be photographed on locations described in the novel.

"The Golden Cocoon," with Millard Webb directing, also went into work. This story, by Ruth Cross, tells of the Texas oil fields and of rural life before oil was discovered there, and has as its principals Helene Chadwick and Huntly Gordon. Supporting them are Richard Tucker, Frank Campeau, Margaret Seddon, Julia Swayne Gordon and Carrie Clark Ward. Hope Loring and Louis Lighton adapted the story for the screen.

Also facing the camera was Rin-Tin-Tin in "Below The Line," directed by Herman Raymaker, from the pen of Charles Logue, who also made the adaptation. Featured with the "wonder dog" are John Harron and June Marlow. The supporting cast includes Victor Potel, Edith Yorke, Charles Conklin, Taylor Duncan, Pat Hartigan and Gilbert Clayton.

"The Viennese Medley"

First National has arranged for Doris Kenyon, one of its featured players, to appear in its screen version of Edith O'Shaughnessy's story, "The Viennese Medley." Anna Q. Nilsson had previously been engaged for another leading role in the production. Active production of "The Viennese Medley" is expected to get under way, about the middle of April, following Miss Kenyon's completion of "The Half-Way Girl," work upon which was delayed for two or three weeks due to Miss Kenyon's illness.

Premiere of "Siegfried" Set For April 13 in Rochester, N.Y.

THE American premiere of "Siegfried," the UFA motion picture super-production based on the theme of Wagner's importal opera, from the Norse sagas, will take place Monday, April 13, in Rochester, N. Y., under the auspices of the University of Rochester, by arrangement with George Eastman.

"Siegfried," the second UFA production to reach this country ("The Last Laugh" preceded it), was widely acclaimed in Europe, and has been the subject of the most favorable comment by leading American motion picture producers and players who saw it abroad.

The Rochester showing will be in Kilbourn Hall, hitherto devoted exclusively to music. The Rochester Philharmonic Orchestra will play the accompanying score to "Siegfried." Musical Director Victor Wagner has synchronized the picture, drawing entirely from Richard Wagner's opera. As a result, for the first time in the history of motion pictures, a great composer's music will be used exclusively to interpret emotionally the plastic version of his opera.

In agreeing to the Rochester premiere of "Siegfried," Frederick Wynne-Jones, managing-director of UFA-USA, distributing arm in America of the Berlin organization, stated that he felt that he will thus reach into one of the most important centers of musical as well as motion picture activity in this country.

"We feel that in no city could 'Siegfried' be given a more adequate premiere than in Rochester, unless indeed, the Metropolitan Opera House in New York was available," said Mr. Wynne-Jones.

Fritz Lang, Germany's greatest director, produced "Siegfried." He drew from the opera and the Norse sagas. For the role of Siegfried, Paul Richter, a young, handsome blonde, was cast. Other important characters are Kriemhild, his bride; Brunhilde, "Queen of Iceland"; Hagen, the dark villain; King Gunther, the King of the Gnomes; Mme. the Armorer; trolls, imps, courtiers, soldiers—and thedragon.

These, living against a background of sheer beauty, whether in cave or castle, tell the story. Siegfried's ride through the Mistland; his thrilling battle with the dragon; the subjugation of Brunhilde; the scene on the castle drawbridge—these and many other marvelous "shots" will amaze the public.

The "Manchester Gurdian," reviewing the London showing of "Siegfried," said, in part:

"'Siegfried' is the first film to challenge, definitely, the supremacy of older arts. It demands a serious viewing and a rigid criticism, because, for a rare once, the cinema has shown itself strong enough to bear them. Other films have played with materials of literature and music. We have had picturized novels and poetry 'adapted to the screen.' But in 'Siegfried,' for the first time, the matter and manner, both, have brought the cinema face to face with the acknowledged arts, stirring up thoughts of the master musicians, and the master poets, and expressing, at the same time, a very definite creed for the new art, this art of pictorial movement of which 'Siegfried' is a pioneer.

"Wagner's 'Siegfried' is purely an operatic subject; only the layers and depths of music can satisfy it. Passion and Romance call out for musical expression. Lang's 'Siegfried' goes beyond Wagner to the mediaeval lay of 'The Nibelungs'—a stark and primitive story, never enriched or adorned, yet, for all that, rather of the eye than of the ear.

"It is a simple treatment of an epic subject in which the fact that it is a film epic has never been forgotten. Everything has been directed to speak to the eye, and it speaks all the more clearly, because it speaks so simply. The movement of the players is direct and beautiful, individuals and masses alike moving as part of the whole composition. There is no irrelevant detail to distract the eye. Colors are massed blacks and massed whites, each with their pictorial and their symbolic meaning. Emotions are dignified, and expressed in real beauty of line; the characters are vaster than human."

Anne Cornwall Signed

Anne Cornwall has been signed to appear opposite Monty Banks in his second production for Associated Exhibitors. The title of the new Monty Banks picture will be "Keep Smiling," and in addition to Miss Cornwall the cast will be headed by Robert Edeson.

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Marin Predicts New Production Policy for the Coming Season

NED MARIN, sales director for Universal, has just returned from a six weeks' tour of the West Coast and the picture production center at Universal City with a glowing report of the picture outlook for the coming season. He predicts that next year's output will have a far greater percentage of audience pictures than ever before.

This prediction is based by Marin on a careful survey made by him of the current production policies of the various companies working around Los Angeles, and especially of the production plan and aims now in vogue at Universal City.

"The producers realize," explained Marin in a recent interview, "that the day of the mediocre picture is past. They are fully aware of the fact that the public will stand for nothing but the best. This means infinitely more care in production. It means the acquisition of more virile stories and a much greater care in direction. Selection of casts also has taken a much more important place in the industry.

"The public has become more demanding in many ways. This I found out by heart-to-heart talks witih exhibitors from Chicago to Seattle and from Des Moines to Los Angeles. The public is shopping more for its pictures. A greater variety of pictures and a great improvement in photoplays is a necessity if the industry is to hold its public. New personalities also are needed for the screen. The older ones can't go on. The public is tired of the same faces in picture after picture. The producer who develops new faces is going to win out. In this connection Carl Laemmle, our president, is developing two sure winners in those delightful stars, Mary Philbin and Laura La Plante.

"It used to be that stars built pictures. The industry is swinging away from that status. Now, pictures build stars. Take Reginald Denny, for instance. By putting him in three first-class stories, Universal has seen him develop in the course of twelve months to a position among the leading light comedy stars of the screen.

"Mr. Laemmle is letting no grass grow under his feet in regards to the coming season. We have five big pictures completed, or in the final stages of production, already. They are: "The Phantom of the Opera," a super-picture; "California Straight Ahead," "Siege," a powerful picture, starring Virginia Valli; "The Teaser," a great box-office comedy, starring Laura La Plante, and "Lorraine of the Lions," an adventure feature, starring Norman Kerry and Patsy Ruth Miller.

"I would like to add that Universal is planning bigger things in the Western picture field. Hoot Gibson has developed into a Western star the equal of any.

"Much of Universal's progressiveness in keeping abreast and ahead of the time, is due to Mr. Laemmle's keenness in keeping in close touch with the public. He corresponds with individual picture fans and with movie critics and, what is more, he takes their suggestions."

"Keep Smiling" Bank's Latest

Word has been received from the Coast that the new Monty Banks' comedy, now in the course of production for Associated Exhibitors, has been given the working title of "Keep Smiling."

Arnold Daly and Clifton Webb in one of the comedy scenes that are a feature of "Heart of a Temptress," recently completed by Sawyer-Lubin for First National release.

ZaSu Pitts in "Greed," the Metro-Goldwyn feature, reaches tragic heights.

"The Thundering Herd"

Los Angeles Critics Shower Praise on Newest Paramount "Western"

A dispatch from Los Angeles describing the opening of Paramount's "The Thundering Herd" at Grauman's Million Dollar Theatre states that the production has taken the town by storm, and quotes from some of the reviewers, as follows:

L. B. Flower in The Daily News, "The Heralded Zane Grey film tale 'The Thundering Herd' was ushered into Los Angeles yesterday and presented to one of the largest motion picture matinee audiences that has ever crowded into Grauman's Million Dollar Theatre."

Florence Lawrence in the Examiner, "Laymen gasp and thrill as 'Thundering Herd' rolls on its cinematic way . . . on the silver-sheet this picture presents a hundred angles of interest. Action, hardihood, heroism and suffering are all depicted within a few hundred feet of celluloid; and the accomplishment of this tremendous climax is really a notable piece of technique."

Grace Kingsley in the Times: "'The Thundering Herd' is one of those pictures that after it has served its excellent purpose in the way of entertainment in this day, should be folded up and put away for colleges and high schools to look at fifty years from now. Perhaps never shall we again see another buffalo herd stampeding . . . never shall we again see a more interesting picture as regards an Indian pow-wow . . . certainly never shall we have so interesting an exhibition of universal Indian sign language as that in which these real braves of several tribes communicate with each other during their councils. These things are additionally interesting because they are vital part of absorbing story of 'The Thundering Herd.'"

Monroe Lathrop in Evening Express says, "Here is a feature that for furious nerve tingling realism rivals 'The Covered Wagon.' Its scope is almost as great and had it appeared before that memorable picture it would certainly have taken to itself much of the honor that went to the Cruze super film. It is not too much to say that in portions it excels in real punch the earlier work. It is made on the same big scale. There is the same sincerity in its record of actual pioneering. The same conspicuous ability of direction that marked the translation of the Emerson Hough tale."

Guy Price in the Evening Herald, "A production that will live long in the memory of everyone who sees it. For pure thrills based on actual fact, and not conceived in the mind of a writer of fiction, 'The Thundering Herd' has everything that this reviewer has seen for months far outclassed."

ALICE TERRY

Charming player scored a great success in Metro-Goldwyn's "The Great Divide."

Seventh Buffalo Bill Feature

"On The Go," A Western of Unusual Novelty, According to Weiss Brothers

"On The Go," the Seventh of the Buffalo Bill, Jr. series of action-stunt five reel features, released by Weiss Brothers' Artclass Pictures Corporation, which arrived from the coast last week, strikes an entirely new note in Western productions, according to Louis Weiss, the managing executive of the Artclass organization.

Besides having all the fast-moving situations and plot development, suspense and thrill, which are essential characteristics of this type of picture, "On The Go" also contains a big comedy element and a variety of trick photographic effects, double exposures and "phantom scenes, which take the picture entirely out of the ordinary "stunt" feature class and make it compare favorably with many of the most expensive feature attractions.

"On The Go," was directed by Richard Thorpe, under the supervision of Lester F. Scott, Jr., Western producer for Artclass.

Supporting Buffalo Bill, Jr. in "On The Go" is a cast of favorites in Western features, including: Charles Whitaker, Nelson McDowell, Helen Foster and H. Alfred Hewston, Lafe McKee, Rae Hampton, Louis Fitzroy, George Marion and Morgan Davis.

The story is from the pen of Frank L. Ingraham, a well known writer of Western dramas.

The Larry Evans Stories

Two Will Be Picturized by B. P. Schulberg Productions

Larry Evans, novelist, whose writings are known both to the reading and picture-going public, will contribute two stories to the output of B. P. Schulberg Productions next season.

These will be "The Aristocrat," originally published in Hearst's International, and "The Worst Woman," a story written directly for the screen.

Mr. Evans' former film successes include "Winner Take All," "Are You a Failure?" and "Money, Money, Money."

New York Reviewers Assert Screen "Sally" Is Splendid

FIRST NATIONAL'S new Colleen Moore picture, "Sally," from Guy Bolton's musical comedy which Florenz Ziegfeld produced, and which is still running after three years, had its premiere this week at the Strand Theatre, New York.

The metropolitan reviewers called it one of the most amusing film comedies ever screened and the little star came in for praise as gratifying as that she received for her work in "So Big."

First National's own estimate of "Sally," as one of its finest productions and biggest box-office attractions, is well on the way to fulfillment.

Harriette Underhill in the Herald Tribune wrote: "Colleen Moore's performance alone would make the picture a success."

Mildred Spain in the Daily News: "Sally has come back to us more irresistible than ever. The role of the little dishwasher with dancing feet fits Colleen as nothing has done before. And the musical comedy lends itself with surprising grace to the movies. Leon Errol's stuff is every bit as good in the movies as it was on the stage . . . The scenes are lavish and quite beautiful. Sprightly and enchanting—that's 'Sally.' "

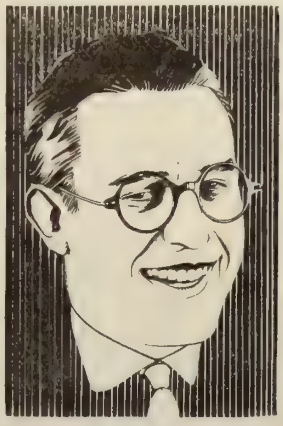
Dorothy Herzog, in the Daily Mirror: "Rare entertainment. A faithful and rollicking celluloid version of the musical comedy. Focus your eyes on Colleen Moore, who breezes through the role Marilyn Miller starred in on the stage. If you considered Leon Errol a riot on the stage in this comedy, you'll shriek at his antics in the picture. Simply a knock-out."

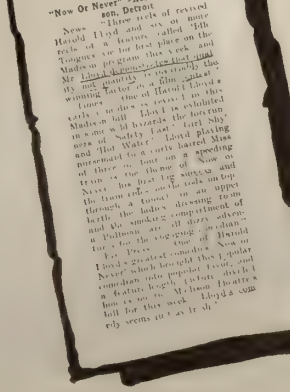
George Gerhard in the Evening World: "Fully as enjoyable as was the stage version, and that is saying something. The big treat is the portrayal of Miss Moore as 'Sally.' Everyone who has studied movies knows that this young lady is a witty comedienne, but she goes to lengths here that even she never equaled before. She displays a charm and simplicity that are most winning. Sally is doubtless one of the best things she has ever done."

Frank Vreeland, in the Telegram and Mail: "Miss Moore brings perhaps more sympathy to the role than Marilyn Miller did. Miss Moore's quiet but intelligent comedy takes full advantage of every wistfully humorous moment. Errol makes an emphatic success."

The Evening Post: "A real evening's entertainment from every angle. Colleen Moore, the young lady who has developed so rapidly as an actress these last few months, leaves the alley, now famous, for the footlights. Leon Errol makes a real role for himself . . ."

Quinn Martin, in the New York World: "'Sally' seems to me to be one of the most amusing film comedies of the season. They have captured the spirit of the original. By a free and pleasing interpretation in terms of moving pictures they have succeeded in retaining for it a light and buoyant pace. The figure of Sally, played by Colleen Moore, has much charm and simple beauty. Leon Errol comes out as a delightful screen comic."





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Earl Hudson on Production Plans for First National

WITH a record of four plays in as many months and the task of perfecting a new organization completed, Earl Hudson yesterday disclosed the new schedule for the First National units under his supervision.

The misfortune of Doris Kenyon, who was stricken with appendicitis the day she was to start work on "The Half-Way Girl," made neccessary a complete revision of the schedule, details of which were forwarded by Hudson to Richard A. Rowland, general manager of First National Pictures.

It was definitely decided that Hudson's dramatization of the steel industry, "United States Flavor," and "Atlantis," a sequel to "The Lost World," will be started in active production early in the summer. Research on the latter "special" is already under way.

Included in the schedule are vehicles for Milton Sills, Doris Kenyon and Ben Lyon. Sills is now at work on his first starring picture, "The Making of O'Malley." This is from a popular magazine story by Gerald Beaumont, dealing with the romance of a New York policeman. Lamber Hillyer is directing, while Dorothy Mackaill has the feminine lead.

Following the Beaumont story, Sills will immediately begin the filming of "The Come-Back," a stirring story centered around a prize fighter from the novel by W. D. C. Crawford. The enthusiasm of the public for the vigorous action stories in which Sills has appeared of late has been made the warrant for a continuation of vehicles in this spirit.

Doris Kenyon, it is expected, will begin on "The Half-Way Girl" within the next two weeks. She will then be given the featured role in "The Lady Who Played Fidele," adapted from a Gerald Beaumont magazine story laid in New Orleans at Madi Gras time.

As soon as Ben Lyon returns to First National's Studios in New York from the Coast, where he is playing in Frank Lloyd's production, "The Winds of Chance," he will be featured in an automobile racing story. It will be called "The Pace That Thrills," and is from an original script by Byron Morgan.

Two pictures are passing through the final stages of filming this week. One is "Chickie," adapted from the serial novel which is being published in newspapers throughout the country, which John Francis Dillon is directing. The "Chickie" company has just completed filming scenes in Florida.

The second is "The Necessary Evil" on which George Archainbaud has been wielding the directorial megaphone. Ben Lyon and Viola Dana have the featured roles.

JAMES CRUZE
Who will direct "The Pony Express," for Paramount

Cruze's Next for Paramount Will Be "The Pony Express"

"THE PONY EXPRESS," which is expected to be a fitting successor to "The Covered Wagon," is in course of preparation as James Cruze's next big Paramount picture, it is announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production. According to Mr. Lasky, this production will have the epic sweep and historic authenticity that the subject deserves, and every effort will be made to invest the picture with the atmosphere that surrounded Cruze's great success of last year.

Henry Miles Forman, co-author of the story with Walter Woods, conferred with Cruze and Woods on their recent trip east. Mr. Forman has since been doing research work on the subject at the Library of Congress in Washington, and left for Hollywood this week with the story to turn it over to Cruze for actual production.

"'The Pony Express,'" said Mr. Lasky, "is one of the group of pictures which we planned to make that would tell, in dramatic form, the absorbing story of this country's growth. 'The Covered Wagon' told the story of the pioneers' trek across the prairies. 'The Pony Express' will depict the hardships, the trials and the victories of the men who maintained communication with the outposts of civilization which those pioneers established in the Far West.

"James Cruze has been laying out arrangements for his production. Our agents have been going over the ground of some of the most historic pony express routes; we have arranged for the assembling of Indians and for the reconstruction of some of the old army posts.

"In the cast will be Betty Compson, Ernest Torrence, Wallace Beery, Ricardo Cortez and Raymond Hatton. These popular players already have been selected and we are making plans to supplement this list with other people whose names are box-office attractions."

Scene from "Daughters Who Pay," in which Banner production Marguerite de la Motte and John Bowers play featured roles.

Principal Picture Goes Big

Exchanges situated in all the key centers of the country are reporting splendid sales on "The Re-Creation of Brian Kent," according to Irving Lesser, vice-president of Principal Pictures Corporation, the company that produced this Harold Bell Wright novel

JOSEPH VON STERNBERG

Meteoric in his swift dash to fame, in his United Artists "Salvation Hunters": Metro-Goldwyn-Mayer has secured his services to direct "Escape"

"Von Sternberg Is Not an Accident," Says Harry Rapf

HARRY RAPF, associate executive of the Metro-Goldwyn-Mayer studios at Culver City, believes he has in Josef von Sternberg one of the greatest directorial geniuses of many years.

Rapf has what might be termed a double-barrelled reputation. He has made an eminent success of his own career and at the same time discovered and developd more genius than any other man in the motion picture industry. Among those who owe a large measure of their present success to the almost uncanny intuition of Rapf are Director Monta Bell and Edmund Goulding, successful scenarist who is handling the megaphone for the first time on Metro-Goldwyn-Mayer's production of "Sun-Up."

"While seeing Josef von Sternberg's 'The Salvation Hunters,'" says Rapf, "I recognized in his work not only technique but the imagination to create upon the screen scenes not only of animated figures but stories in themselves. In other words I saw in his method of progressive story-telling a visual painting.

"In his first selection of a story to be filmed for Metro-Goldwyn-Mayer we permitted Director von Sternberg to make his own choice from a large number of first-class vehicles. He chose 'Escape,' a French novel from the pen of Alden Brooks, which will be released as 'The Exquisite Sinner.' This story requires treatment entirely opposite to 'The Salvation Hunters.'

"It is a tale of a young Frenchman who seeks to escape the conventions of society, the conventions of commercial life and the conventions of family ties. In fact it is a story of the breaking of chains which bind all of us to the things we do not wish to tolerate. Contrary to the treatment of 'The Salvation Hunters' this story calls for a humorous vein.

"'The Exquisite Sinner' will prove to the most critical that Josepf von Sternberg is not an 'accident.' It will show that his touch has nothing of the sordid."

"The Exquisite Sinner" is being produced on an elaborate scale. Conrad Nagel, Renee Adoree, Paulette Duval, Helena D'Algy, George K. Arthur, Frank Currier and others have leading roles.

Work Started on DeMille's Culver City Studio Plans

WORK on the construction of the first of several concrete fireproof buildings at the Cecil B. De Mille studios, at Culver City, Cal., was started this week as the first step in the plans for the enlargement and improvement of the equipment with which De Mille will work in creating his first releases through Producers Distributing Corp.

This initial unit will be a wardrobe building, 50 by 90 feet, two stories high. Its cost will run well into five figures. It will be on the Ince boulevard frontage of the studio and eventually will be the center of a solid row of concrete buildings replacing the old frame structures of the former Ince studio.

"There was an excuse for frame structures in the days when motion pictures were an experiment," stated Mr. De Mille. "There is no such excuse today when the business is on a permanent, stable basis. It is imperative that important papers, expensive gowns and valuable machinery of various sorts be adequately protected.

Work will be rushed on the new De Mille wardrobe structure by orders of Studio Manager Fred Kley, as it must be ready for Cecil B. De Mille's first independent production, a Leatrice Joy starring feature, to start the middle of April under the direction of Frank Urson and Paul Iribe.

"Lilies of the Streets"

F. B. O. Special, Starring Virginia Lee Corbin and Johnnie Walker, Ready

Cutting on "Lilies of the Streets," the F. B. O. underworld melodrama, was concluded this week and will be screened privately for the F. B. O. executives some time this week.

"Lilies of the Streets," listed as one of F. B. O.'s specials for 1925, was sponsored by Mary E. Hamilton, New York's first policewoman, and centers around the experiences of a young girl alone in a big city and the dangers of bad associations.

Virginia Lee Corbin and Johnnie Walker are co-starred, with Mary E. Hamilton, the policewoman; Elizabeth J. Monroe, her assistant; Wheeler Oakman, Peggy Kelly and Irma Harrison prominent in support. The story comes from the pen of Elizabeth J. Monroe. Joseph Levering directed.

Hunter with Associated Exhibitors

Tom Terris will start to work next week on the first of a series of feature-length pictures he has contracted to produce for Associated Exhibitors. The first production to be made will be "My Buddy's Wife," in which Glenn Hunter has been signed for the leading role.

Edna Murphy has been signed to work opposite Hunter as his leading lady.

While making "The Sporting Venus" for Metro-Goldwyn-Mayer release, Director Marshall Neilan "plays" between working spells, his forte being the piano. Blanche Sweet is the soloist.

F. B. O. Production Activities at the West Coast Studios

MARCH came "in like a lion," speaking of the activity at the Film Booking Offices' Hollywood studios, with not the slightest indication of going "out like a lamb."

Four of F. B. O.'s own units are at work under the general supervision of B. P. Fineman. Others are making ready for immediate action. Bob Custer and Yakima Canutt, F. B. O.'s twin Western stars, also are busy on other lots.

Among the first of the F. B. O. stars to start work was Evelyn Brent, who this week launched the first production of her new series. It will be a crook melodrama, of the same general pattern as the highly successful "Silk Stocking Sal" and "Midnight Molly." The plot, of course, will be different. Miss Brent has established herself in the front rank of young stars and has become one of the outstanding attractions on the F. B. O. schedule. Her new production, the fifth for F. B. O., is "Alias Nora Flynn," by Edward J. Montague, F. B. O.'s west coast scenario editor, and Fred Kennedy Myton.

Fred Thomson this week completed "That Devil Quomado," in which he will portray a romantic character in the earlier days of Southern California. It will be full of the usual Thomson stunts and thrills. Del Andrews directed.

After completing interior scenes at the studio, Harry Garson took his big star, Lefty Flynn, and other members of the "Speed Wild" company, to Oceanside, Cal., where outdoor scenes are being filmed. "Speed Wild," by H. H. Van Loan, is the first of the new series of comedy dramas, starring the former Yale football star in the type of roles in which the late Wallie Reid won popularity. Mr. Garson is directing the Flynn productions.

Dick Talmadge, who recently signed a new contract with F. B. O., has begun work on "The American Eagle," a stunt melodrama of the type in which Dick excels. Art Rosson will direct.

Custer is filming "The Texas Bearcat" and Yakima Canutt is busy on "White Thunder."

"The Peacemakers" are progressing nicely under the direction of Wesley Ruggles. George O'Hara and Alberta Vaughn are being co-starred in these H. C. Witwer two-reel featurettes with Al Cooke and Kit Guard, the comics, featured in the cast.

Other stars and producers expect to start work shortly at F. B. O., including Emory Johnson and Director Leo Meehan, who will film Gene Stratton-Porter's "Her Father's Daughter" for F. B. O.

PEGGY KELLY
Who will be seen in F. B. O.'s "Lilies of the Street."

Eschmann Wires N. Y. Office Following Visit to Coast

FIRST NATIONAL has several unusually impressive pictures now in work on the Pacific Coast. Two or three of them have recently been completed, others are nearing the conclusion of photography. E. A. Eschmann, general manager of distribution for First National, who was recently in Hollywood and is now visiting the company's branches on the Coast preparatory to his return via the southern route, has wired the distribution department his impressions of some of the new product. His telegram reads:

"Saw the first material of 'The Talker' here yesterday and I consider it by far the best of Sam Rork's productions, not excluding 'Ponjola.' Mike Levee's 'Just a Woman' has all the earmarks of being his best box-office construction.

"That part of 'The Desert Flower' which we viewed here is undoubtedly one of Colleen Moore's most pleasing, humorous and characteristic vehicles. Her 'Sally' is deserving of the highest exhibition value ever placed on any picture distributed by our organization, and this as a minimum.

"Frank Lloyd returned from location yesterday and I have never seen him so enthusiastic over anything as he is over 'Winds of Chance.' He feels that it will be bigger than 'The Sea Hawk.'

"Quite obviously our product is continuing to show consistent improvement in box-office value, due to the remarkable selection of stories, with selling value casts and direction. This fact stands out to a greater extent because of the tremendously high standard set by our releases of last year and the pictures released by us so far this year.

"Our product already released, and forthcoming product, is sure to justify every favorable claim made by us for it—and then some."

Mr. Eschmann's judgment of the exhibition value of "Sally" has been borne out by that of home office executives for whom the new Colleen Moore picture was recently screened. Enthusiasm over this picture is running high at the First National offices. Its reception by the New York critics and the public, which is seeing it at the Mark Strand Theatre this week, has but served to increase that enthusiasm.

Colleen Moore and Leon Errol in "Sally," a First National picture

MacDonald in "Lightnin'"

J. Farrell MacDonald, whose work as Corporal Casey in "The Iron Horse," has won him universal praise, has been selected to play the role of Judge Lemuel Townsend in the Fox Film Corporation version of "Lightnin'." Production work probably will be commenced within the next week.

Clara Bow, B. P. Schulberg star, congratulates Donald Keith on his five-year contract with Schulberg Productions

"After Six Days" on Schine Chain

The Schine Theatrical Company, Inc., with headquarters in Gloversville, New York, which owns or controls a score of the leading motion picture houses in Northern New York and is interested in twice as many more, has booked "After Six Days," the Artclass ten reel Biblical spectacle, for all their theatres, according to an announcement made by Weiss Brothers' Artclass Pictures Corporation early this week.

The deal was closed by Jules Burnstein, traveling representative of Artclass, who has made many independent bookings of "After Six Days" in other up State cities, which have made notable records since the first of the year. The agreement made between Weiss Brothers and the Schine circuit calls for the exhibition of the attraction at all the Schine houses within a specified period and involves both rental and percentage bookings, with definite mutual guarantees from both parties.

Special exploitation campaigns will be conducted for each booking under the supervision and direction of Jules Burnstein, who will also arrange the play date schedules in co-operation with the Schine officials.

Three additional prints have been ordered from Weiss Brothers by Mr. Burnstein, as many of the Schine houses will play "After Six Days" day and date making six prints of this feature which will be kept working during the period of the intensive showings planned.

Among the theatres in the northern tier which will present "After Six Days" are the Rivoli, Fairport; Capitol, Oswego; Princess, Corning; Opera House, Newark; Winter Garden, Jamestown; Clinton Strand, Buffalo; Strand, Salamanca; and the Hippodrome, Gloversville.

"Give New Players a Chance," Schulberg Urges Producers

THE need of new featured players is emphasized by B. P. Schulberg, prominent independent producer, as one of the most pressing problems looming before picture makers today.

Mr. Schulberg, who is to make eighteen releases for next season, states that a threefold urgency is being voiced today by exhibitors, fans and producers which makes the development of new talent something not to be talked about but to be acted upon.

"The most casual survey of casting conditions on the Coast," the producer says, "is sufficient proof that it is incumbent upon the motion picture industry this year to bring forward fresh personalities. With about seven hundred and fifty features the prospective total of next season's releases, there are not more than fifty featured players, excluding stars, who are entitled to big billing or whose names mean anything at the box office.

"In the past it has been the rule of a producer seeking publicity to say something about the need of new screen faces when he could think of nothing else. Consequently, little or no attention has been paid to such statements. But now the dearth of players with any commercial value has become acute.

"In the course of a year, the same featured players are seen again and again. Many of the most popular sometimes work in three pictures at once. The result is that the fans are surfeited with one set of personalities and often the illusion of the story suffers. The quality of performances is also marred because no player can do justice to three characterizations at once. Our most successful stars have recognized the value of occasional appearances and have limited the number of their pictures.

"There are about thirty-five important producers on the Coast. If, during the coming year, each of them would supply the industry with one new worthwhile player the situation would be greatly relieved.

"At our own studio we are doing our utmost to discover and develop players of promise. Last year we brought Clara Bow forward, and today her name is an undoubted asset to a theatre. This year we have signed two others, namely Donald Keith and Alyce Mills. They are now practically unknown, but we are giving them real chances with real parts. Keith has one of the biggest roles in 'The Boomerang,' while Ayce Mills will be given a great opportunity with Gasnier in his production 'Faint Perfume.'

"We must have new acting talent. None but the producers can supply it."

Hal Roach presents

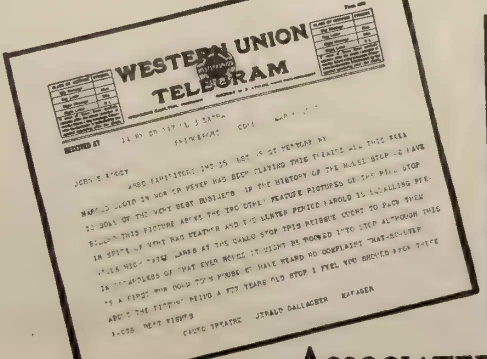
HAROLD LLOYD

in

"NOW OR NEVER"

The first of the Popular Demand Series

(Re-issued)


WESTERN UNION TELEGRAM

ASSOCIATED EXHIBITORS

Physical Distributors Pathe Exchange Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett

Western Branches Capture All Five Vitagraph Prizes

Vitagraph Sales Drive Winners

BRANCH	MANAGER
1—San Francisco	W. C. Wheeler
2—Denver	Charles R. Gilmour
3—Seattle	H. A. Black
4—Salt Lake City	R. S. Stackhouse
5—Winnipeg	A. S. Clatworthy

LISTED above are the winners in Vitagraph's Anniversary Month Drive, held in February, with all the twenty-nine branch offices in the United States and Canada participating.

This competition, marking the twenty-eighth anniversary of the organization of Vitagraph, and the completion of John B. Rock's first year as general manager, was, for volume of contract writeups, collections and billings, figured with respect to the percentage expectancy of each branch.

The West, it will be seen, made a clean-up, capturing every one of the five prizes. The detailed reports to the home offices show, though, that the race was anything but a runaway affair. Not only did the San Francisco branch office just nose out the Denver office but the margin separating the winner from the office finishing in twenty-ninth place was extremely narrow.

At no time did any one entry have even a comfortable lead over the entire remaining field. Never was there any combination of contestants whose positions could be indicated by use of the descriptive term, "scattering."

A study of the reports reveals, indeed, the extraordinary fact that at the close of one or another of the four weeks in February, each of no fewer than eighteen of the twenty-nine branch offices was numbered among the first five in the standing.

In other words, only two offices in the entire list occupied places "within the money" as often as twice. From February 1 to February 28 the whole field was closely bunched, making this drive perhaps the most remarkable ever made by a motion picture distributing staff.

Besides the five offices which finally nosed out in advance of the twenty-four others, these thirteen were at one time or another in the charmed circle of five leaders: Detroit, Boston, Minneapolis, New Orleans, Chicago, Buffalo, Los Angeles, Kansas City, New York, Cleveland, Montreal, Philadelphia and Cincinnati.

With eleven of these thirteen situated east of the Mississippi river, and five of them on the sunrise side of the Adirondacks, additional confirmation is given the statement that there was anything even distantly approaching paralysis of competition, despite the final result, which showed all five prize awards going to the Rocky Mountain region, or "points West."

The inspiration for the drive came from the field workers and branch managers, who wished to celebrate Vitagraph's anniversary and to compliment Albert E. Smith, one of the founders of Vitagraph, and long its president, and Mr. Rock. The suggestion was accorded an enthusiastic reception at the home offices, and the offer of five prizes was made as a further spur to the enthusiasm of the branch managers and their staffs of salesmen.

Bookings, collections and billings were on all Vitagraph product now available to exhibitors, but the release of "Pampered Youth" and "The Redeeming Sin" while the drive was in progress, furnished an additional stimulus.

Charts in Mr. Rock's office in Brooklyn indicated the position of each of the twenty-nine contestants at every stage of the drive. Each of the branch managers was advised by wire of his standing, with relation to the positions of his competitors, at the close of each week, and the constant bunching, showing that at all times it was "anybody's race," caused repeated renewals of energy and effort everywhere.

Evelyn Brent's Next

"Alias Nora Flynn" will be Evelyn Brent's next vehicle for Film Booking Offices. It is a crook melodrama by Fred Kenneth Myton, the radio melodrama which Miss Brent was to have filmed, having been sidetracked for a few months. Miss Brent has made such an impression in her recent crook dramas, "Silk-Stocking Sal" and "Midnight Molly," that her producers determined to film still another story of this popular pattern.

BILLY SULLIVAN

Who has been signed by Rayart Pictures in a series of eight comedy dramas to be known as "Billy the Kid" series, all of which have a prizefight locale.

Five for Reginald Denny

"The Whole Town's Talking" Bought for Universal Player

Reginald Denny's popularity has been so greatly enhanced by his unusual success in "Oh, Doctor," that Universal has decided to make five Denny pictures for the next season's schedule instead of three as planned. Four pictures have been definitely decided upon with the purchase this week of "The Whole Town's Talking," by John Emerson and Anita Loos. One is to be selected.

"The Whole Town's Talking" was a very successful comedy-drama in which Grant Mitchell starred for a long run at the Bijou Theatre in New York.

The first Denny picture for release next year is "California Straight Ahead," an automobile comedy-drama by Byron Morgan, whose "Sporting Youth" virtually started the big vogue in this country for Reginald Denny. In "California Straight Ahead" the services of a $25,000 trailer and bungalow are utilized, said bungalow being constructed entirely in Universal City shops. The star is supported by Gertrude Olmstead, winner of a Universal beauty contest some years ago.

Two other productions are "Where Was I?" by Edgar Franklin, and "This Way Out," by Frederick F. Isham. These two productions are now being put into moving picture form at Universal City.

Begin on Golden Play

Actual Production on "Lightnin'" Started at Fox Hollywood Studios

Actual production work on Fox's screen version of the John Golden stage success "Lightnin'" has been started under the direction of John Ford.

Jay Hunt will have the title role made live by the late Frank Bacon; Madge Bellamy will portray the part of the daughter, Millie; J. Farrell MacDonald will be Judge Lemuel Townsend; Wallace MacDonald is the young lawyer, John Marvin; Ethel Clayton will enact the role of Margaret Davis, the widow; James Marcus is cast in the role of the sheriff, and Richard Travis will portray Raymond Thomas.

He who increases his wealth increases only his holdings,
but he who increases his knowledge increases his all.
Old Chinese Proverb.

The Screen Book of Knowledge

Entertainment plus Education

The most novel short feature on the market.

1925-1926 Release

Independent Pictures Corporation

JESSE J. GOLDBURG, President

1540 BROADWAY NEW YORK CITY

BEAUTIFYING FARINA!

"Our Gang" in "The Love Bug"—a spring idyl—are at their best. This is a Pathe release

Serials Are Popular

So Says Thomas A. Curran, Rayart's Special Contract Man

Thomas A. Curran, Special Representative for Rayart Pictures Corporation, who returned this week from a six months trip throughout Southern and Western territories, reports that he was particularly impressed with the revival of the serial.

"I believe that the serial is again just as popular a form of picture entertainment as it ever was," said Mr. Curran. "Certainly it is, if the enthusiasm of the exchangeman is any criterion. Rayart's first serial, 'Battling Brewster,' has gone over the top with a bank. Exchangemen in all parts of the territory I visited, have booked 'Battling Brewster' and are enthusiastic over the support it is receiving from exhibitors. Everywhere I went I encountered inquiries as to when 'Secret Service Sanders,' Rayart's second serial, will be ready for release.

"Conditions among the Independent Exchanges are showing considerable improvement in every way, firstly, the class of product they are handling, which in turn has encouraged the exhibitor to book a greater number of State Right Productions, knowing that he can depend upon a class of service equal to that of the national organizations. This is particularly true of the Middle West and South Western territories, where the producer-exhibitor chain system of theatres and the circuit booking evil is not so great as in some other parts of the country.

"It is now possible in a great many cities in the Southwest to secure first run consideration for a picture of merit. This is, of course, very encouraging to the State Righter. We have found that the most popular type of picture is one with fast action, but it must also be well dressed, carefully staged and a story that remains within the bounds of reason.

"Summing up the situation, in my opinion business was never better in the State Right field."

"Our Gang" in "The Love Bug" on Pathe List for April 5th

PATHE'S releasing program for the week of April 5th contains a Mack Sennett comedy featuring Ralph Graves, entitled "Breaking the Ice" and a Hal Roach "Our Gang" comedy, "The Love Bug." In addition to these are a chapter of the Patheserial "Idaho," and a Grantland Rice "Sportlight," titled "Action."

The "Our Gang" comedy, titled "The Love Bug," is based on the well-known line: "In the Spring a young man's fancy lightly turns to thoughts of love." Farina, Mickey, Joe and Jack succumb to the seasonal attack and almost wreck a beauty parlor trying to fix up their appearances.

The Mack Sennett comedy, "Breaking the Ice," featuring Ralph Graves was declared by New York newspaper critics at a recent preview showing at the Piccadilly theatre to be one of the best productions this star has been featured in to date. The story based on a football star spending his training period working on an ice wagon was written by Frank Capra and Jefferson Moffitt.

In the sixth chapter of the Patheserial "Idaho," released this week, the natives of Carter's Creek take concerted action against the lawless element that are running the territory.

The Grantland Rice "Sportlight" release, "Action," covers such games as polo, "roller" polo and water boxing.

The principal subject in Pathe Review No. 14 is a chapter on the "Secret of Nature" series in which deep-sea crabs play the starring role.

Priscilla Dean Pleases N. Y. In Person and in Picture

THE New York premiere of the Hunt Stromberg production "A Cafe in Cairo" with Priscilla Dean and her company of players appearing with the picture, was staged at B. S. Moss' new Colony Theatre last week. Crowded houses all week testified to the public's approval of the offering and the critics gave general praise to the star's work on both stage and screen.

The following excerpts from the reviews evidence the opinion of the New York critics:

"Miss Dean may still de described as 'dynamic.' She has lost none of her personality, and her performance as Naida, the dancing girl, is excellent."—Telegraph.

"'A Cafe in Cairo' is a sure enough thriller. Quite enough and diversified are those chills to provide an hour of bloodcurdling delight, if you crave that sort of thing, and enough to insure the success of the picture. The fair Priscilla gives an excellent account of Naida."—Post.

"Let it be said right here—and we defy anyone to deny it—that 'A Cafe in Cairo' is the best picture, pictorially, the demon Miss Dean has done in a long while. The desert scenes are plentifully laden with sand, camels and Arabs, and the buildings along the Nile are more than picturesque. They're most inviting to a tired movie reviewer."—Daily News.

"GO!—GET OUT!—BEAT IT—AND DON'T COME BACK!"

The gang ("Our Gang," in "The Love Bug," a Pathe release) invades a beauty parlor, receiving a tumultuous reception

"Secret Service Sanders," a Rayart Pictures Serial

RAYART PICTURES CORPORATION last week announced the closing of a contract with Independent Exhibitor Pictures, Inc., headed by Thomas D. Van Osten, publisher of the Independent Exhibitor, a West Coast motion picture regional, for a new fifteen episode serial to be made on the coast and called "Secret Service Sanders." George Blaisdell, West Coast representative of Rayart Pictures, closed the negotiations.

W. Ray Johnston, president of Rayart, stated at the New York office that the serial will be made in fifteen episodes and will star Richard Holt, recently featured by Gerson Pictures in a series of speed pictures, and Ann Little, well-known serial favorite. The direction has been placed in the hands of Duke Worne, who has directed numerous serials for Ben Wilson and for Universal Pictures. The story is by Robert Dillon, author of many serial successes.

"Secret Service Sanders" revolves around the adventures of one Jack Sanders, a secret service operative. The action is laid along the Pacific Coast. The Pacific Ocean figures conspicuously with submarine chasers, hydroplanes, etc., in the opening episodes. Afterward, the company will go to the heights of the Sierra Mountains, 9,000 feet above sea level, where they are to work amidst heretofore unphotographed scenery.

The first episode is to be released May 1 and Mr. Johnston says that immediately after the announcement of the signing of the contracts the New York territory had been sold to Merit Film Corporation, Upper New York to First Graphic Exchanges, the New England States to Independent Films of Boston and Latin America and the Far East had been sold by Richmount Pictures, the Rayart, foreign distributors, to the foreign department of Universal Pictures.

Contracts are also pending for a half dozen other territories. The release of the picture will be simultaneous with the releasing of the final episodes of the Rayart serial, "Battling Brewster," which, according to Mr. Johnston, has proved very successful.

"The Denial" Registers Hit At Capitol, New York City

HOBART HENLEY'S production, "The Denial," for Metro-Goldwyn-Mayer, from the famous Lewis Beach play, "The Square Peg," has been acclaimed with enthusiasm at the Capitol Theatre in New York by the Manhattan critics. Claire Windsor, Bert Roach and William Haines are the featured players.

"A wholly interesting and at times an absorbing film is 'The Denial,'" comments the New York Evening Sun. "'The Denial' is none other than Lewis Beach's magnificent tragedy, 'The Square Peg.' You probably don't recall that 'The Square Peg' was a 'mother' play in which the mamma was the villain—indeed, she was a domineering, ruthless and efficient taskmaster for her husband and children, and was so good at the job that she broke the spirits of her offspring. Not a sweet, helpful mother was she, although she always said that she 'did everything for the best.' And she is superbly embodied in this photoplay at the Capitol by Emily Fitzroy. Besides Miss Fitzroy, Claire Windsor, as the daughter, and Edward Connelly, as the husband, distinguish themselves. 'The Denial,' it seems to this reviewer, represents a strikingly brilliant photographic adaptation and one that should prove popular with movie audiences everywhere. We heartily recommend 'The Denial' both as an entertainment and as a worthy film."

"Truly quite a charming picture," says Mildred Spain in the New York Daily News. "The scenes from the days when our mothers and fathers swanked about as the younger set are especially well done. Somehow Claire Windsor manages to look lovely in the horrible costumes they called stylish in those days. Emily Fitzroy and Vivian Ogden are fine in their roles of mother and auntie."

"Claire Windsor gives an exceptionally good performance," states the New York American, "first as the unhappy daughter of Rena Hucking and later as the middle aged mother of Dorothy. Her makeup was not exaggerated, as is the case many times when a young woman attempts to hide under a wrinkled make-up. Lucille Ricksen is very attractive as the determined daughter. The cast is good."

Norma Shearer and Malcolm McGregor, in Metro-Goldwyn-Mayer's splendid production, "Lady of the Night."

Acquires "White Monkey"

Production Plans Moving Fast in Connection With New Barbara La Marr Pictures

Arthur H. Sawyer, of Associated Pictures Corporation, producers of Barbara La Marr starring vehicles, has announced the acquisition of "The White Monkey," by John Galsworthy, for Miss La Marr's next picture.

This novel, by the eminent English author, is now in its tenth printing in this country, and more than a hundred thousand copies have been issued, exclusive of its wide vogue on the other side of the water.

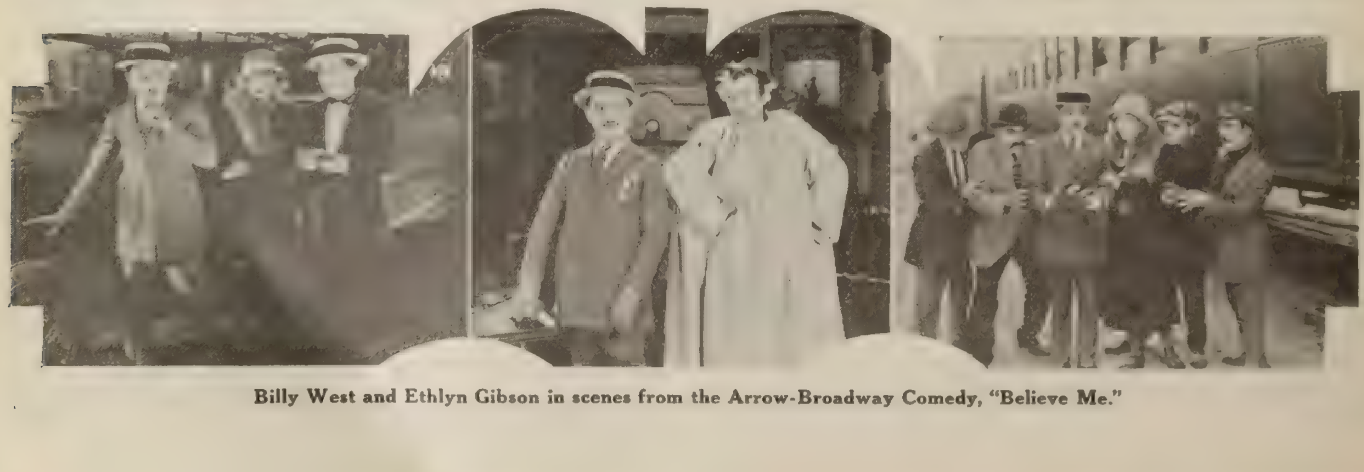
Arthur Hoerl, well-known scenarioist, has been engaged to adapt and write the continuity of "The White Monkey" for the screen, and Phil Rosen, director of "Abraham Lincoln" and responsible for "Heart of a Temptress," Miss La Marr's latest starring vehicle, will direct this production.

It will be made at Universal Studios, Fort Lee, N. J.

Rudolph Bergquist will photograph this production, Barney Lubin will act as studio manager, and the picture will be made under the supervision of Arthur H. Sawyer.

Beery Signs with Paramount

Noah Beery has been signed to appear exclusively in Paramount pictures for another year. Mr. Beery's original contract expires next month, but there was an option for another year which Mr. Lasky has renewed.



Billy West and Ethlyn Gibson in scenes from the Arrow-Broadway Comedy, "Believe Me."

HUBBY GREETS LITTLE WIFEY!

Kenneth Harlan last week dashed from the train in Los Angeles to the Warner Bros. studio to greet Mrs. Harlan (Marie Prevost) thus.

Lew Kennerly Engaged

Famous Artist Will Design "Paper" for Artclass Western Features

Louis Weiss, managing executive of Artclass Pictures, announces that Lew Kennerly, one of the ablest portrayers of Western life since the late Frederic Remington, has been engaged to design all the lithographs for the new series planned for Buffalo Bill, Jr. and Buddy Roosevelt, the popular young Artclass stars, and for the third series of high-powered action dramas, which Weiss Brothers will release in the independent market during the coming season featuring a new stunt-rider.

This will make a total of twenty-four five-reel features in all, for each of which Mr. Kennerly will design the 1, 3 and 6 sheets, together with a number of stock 24 sheet stands of novel and distinctive character.

Mr. Kennerly is known for the superiority of his technique in all matters pertaining to the equipment of horse and man, which vary considerably in different sections of the West, as well as his vivid sense of action. It was to make certain that these seemingly trifling, but important, details were absolutely correct, as well as to insure the maximum amount of pulling power in their lithographs, that Weiss Brothers determined to have him make the designs for all their Western series.

"Man on the Box" Stars Syd Chaplin, for Warners

A PLAY taken from a novel that has made almost the whole world laugh was bought by Warner Bros. this week as the first starring vehicle for "Syd" Chaplin, whose engagement under a contract for a period of years was announced by the Warners last week.

It is "The Man On The Box," adapted for the stage by Grace Livingston Furnis from Harold MacGrath's famous novel of more than two decades ago, of which more than 1,000,000 copies were sold, and which was translated into almost every language in Europe.

Written about 1903, it was first produced on the stage by Walter Lawrence at the old Madison Square Theatre, New York City, in 1905 with Henry ("Adonis") Dixey in the leading role. From the first it proved so successful that seevral additional companies were sent on the road with prominent players in Mr. Dixey's role, among them Max Figman.

Its fame having spread to Europe, it was produced by several companies there, and for years, both in this country and abroad, was a successful stage attraction. It is being played today by stock companies throughout the United States.

The deal by which the screen rights were obtained was made directly with Mr. MacGrath, and the Warners will give it an up-to-date adaptation.

The Bobbs-Merrill Company, who brought out the novel, plan to put out a new popular price edition of the book, illustrated with scenes from the picture.

At the time it was published, "The Man On the Box" was, perhaps, the best advertised book of its day, and the fact that it is still being read and played after more than twenty years is proof of its popularity.

Warner Bros. consider it an ideal vehicle with which to start off Mr. Chaplin in the big comedies they intend to make with him as the star.

Banner's Unique Position In Independent Market

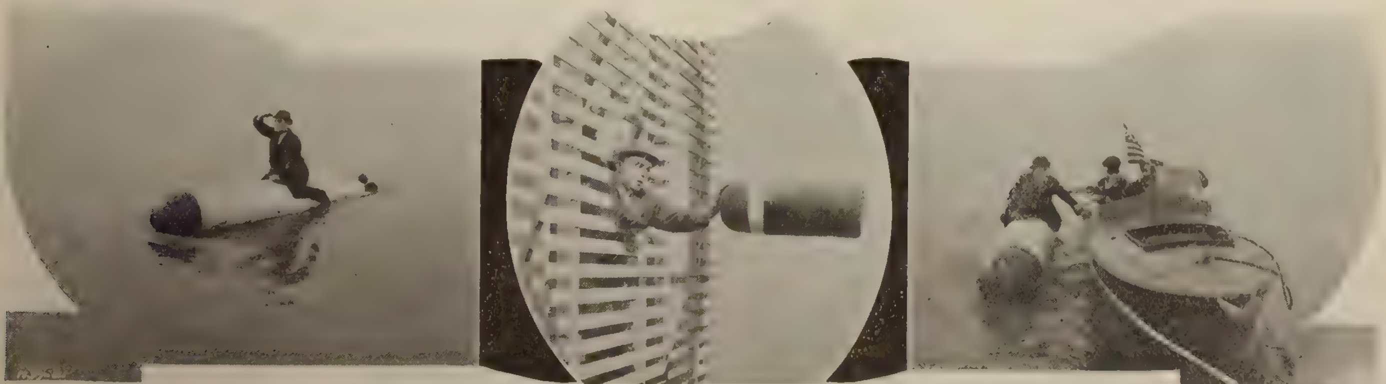
THROUGH their new plans, whereby they entirely divorce their producing activities from their distribution department, making separate units of these factors in their business, Banner Productions, Inc., has forced itself into a distinguished position in the independent field. That their distribution will be handled, not by an offshoot of their own company under another name, but by a company entirely independent of Banner, such as is Henry Ginsberg's Distributing Corporation, is the thing that makes this move on the part of Messrs. Samuel J. Briskin and George H. Davis unique in this field.

Banner Productions, Inc., will release twelve productions instead of seven. This is a pretentious move in itself and will call for tremendous studio efforts. It was because of this decision, to make twelve productions, that Messrs. Davis and Briskin decided that they must turn over this large distribution to a company that will specialize in this department of the business alone.

"Competition and specialization in the Independent field have become so intense," says Mr. Briskin, "that the producer who honestly intends to give his best to his productions cannot afford to have his attention diverted by the worries incident to production. It is a great big he-man's problem to finance a series of productions, to say nothing of the hundreds of details in securing stories, proper stars and actors to fit the parts, directors and what not, and men thus engaged cannot have time to give to the distribution of the same product, because this latter also entails its own peculiar conditions and incidental worries."

It is because of this new and added list of activities in adding to their annual output of production that George H. Davis, president of Banner Productions, is now on the Coast conferring with directors, stars, etc.

Of the twelve pictures to be made the coming season, six will be put out as Banner Productions and six as Royal.



Bobby Vernon in scenes from his Educational comedy, "Great Guns."

Prominent Educators Praise Fox's "As No Man Has Loved"

"AS NO MAN HAS LOVED," the new William Fox epic, originally titled "The Man Without a Country," is winning praise from prominent educators throughout the country, who have seen the picture.

Dr. Ernest L. Crandall, Director of Lectures and Visual Instruction of the Board of Education, New York City, has written to William Fox, complimenting the producer on his latest achievement. Dr. Crandall writes:

"This magnificent picture, based on the Edward Everett Hale classic 'The Man Without a Country,' constitutes one of the most sincere attempts I have ever witnessed to preserve both the spirit and the letter of a literary production upon the screen.

"It is an open secret that producers attempt to utilize the title of well-known literary production for screen purposes often do violence to the theme. In this instance, however, the genius of the immortal tale evolved by Dr. Hale has been religiously preserved.

"Throughout the piece the dramatic suspense is skillfully maintained, the heart interest is intense, the acting is superb, and the photography beautiful. The conclusion of the picture is an exquisite touch and extremely moving. Above all, the patriotic fervor aroused throughout without recourse to cheap tricks or artificial stimulation is sufficiently intense to make this as a great picture and especially as one which every young person in the land should see."

E. U. Graff, Superintendent of Public Schools at Indianapolis, Ind., who saw the picture at a preview sponsored by the National Indorsers of Photoplays, has written to Mr. Fox as follows:

"I consider the film highly commendable from a patriotic standpoint. It teaches the lesson of loyalty to country in an impressive way. The film follows closely the story as told in the book and helps to make real and vivid the theme so eloquently portrayed there."

Henry Ginsberg Announces Baby Peggy in New Series

NEGOTIATIONS pending for some time were brought to a successful conclusion this week when Henry Ginsberg became business manager and representative for Baby Peggy Montgomery.

An insistent demand on the part of prominent national distributors and exhibitors calling for a new series of two-reelers has been noted in letters received by Jack Montgomery father of Baby Peggy, who heretofore has looked after his talented daughter's interests. Owing to the personal appearance of Baby Peggy in the Keith vaudeville houses and leading motion picture theatres of the country, he has been unable to devote his time to other than her theatre appearances. With the new contract, all business matters have been turned over to Mr. Ginsberg.

Baby Peggy, it will be remembered, was "made" in a two-reel series released under the trade name of Century Comedies, and the new series will be specially written.

At the vaudeville premiere of Baby Peggy at the New York Hippodrome recently, receptions in her honor were held on the mammoth stage, and thousands of new fans were added to her legion of friends, who met the young star in person.

The same procedure of public receptions has been carried out in all theatres, with Baby Peggy occupying headline honors, and those "in the know" in vaudeville claim her to be one of the best cards of the season.

Under the theatre arrangement, four weeks of vaudeville in and around New York remain to be played, after which work will be immediately started on the new two-reelers, which will be a feature of the 1925-26 market.

Judy King Signs With Fox

As a result of her work in "She Wolves," a current Fox special production and numerous other recent pictures, Judy King, former vaudeville star, was signed to a long term contract by William Fox to appear exclusively in Fox photoplay. It is probable she will be given featured parts in a number of Fox attractions to be produced during the coming season.

HARRY CAREY
Starring in "Beyond the Border," released through Producers Distributing Corporation.

Rex in "Black Cyclone"

Equine Star of "King of Wild Horses" in New Pathe Release

While F. Richard Jones and Director Fred Jackman were still busily at work editing the latest Hal Roach feature-length production, which stars Rex, King of Wild Horses, members of both the Pathe and the Hal Roach producing staffs were discussing the showmanship merits of a large number of suggested titles. The final title selected, as announced this week by Pathe, is "Black Cyclone."

The production was made on the Nevada desert where Director Jackman and his company spent twelve weeks on the production. The principal role in the picture is enacted by Rex, the equine star, who proved such a big box-office success in the recent Hal Roach production, "The King of Wild Horses."

In "Black Cyclone" an entire herd of wild horses is used with a dramatic story woven around the lives of the animals. The principal members of the human cast of the picture are Guinn (Big Boy) Williams and Kathleen Collins. No release date for the production has been set as yet by the Pathe organization.

Laemmle Signs Alice Joyce

Alice Joyce has been signed by Carl Laemmle, president of Universal, to play the leading role in "The Home Maker," Universal's forthcoming production of Dorothy Canfield Fischer's popular story. Miss Joyce left New York for Universal City late last week and will begin work as soon as she arrives on the West Coast. Her departure for California was delayed several days by the illness of her small daughter.

Scenes from Mack Sennett's Pathecomedy, "Bashful Jim" which stars Ralph Graves

GEORGE K. ARTHUR
who appears in "Salvation Hunters" released by United Artists

Pick Prominent Players

Robert Edeson and Anne Cornwall Signed For Principal Supporting Roles in "Keep Smiling"

An announcement has reached the trade, through the office of Associated Exhibitors to the effect that Robert Edeson, one of the foremost members of the new Cecil B. De Mille organization has been loaned to the Monty Banks' company, to portray an important role in "Keep Smiling," the initial Banks' production for Associated Exhibitors release.

"Keep Smiling," which is to be the first of a series of comedy-dramas to be made by Monty Banks for Associated Exhibitors, has just been put into production at the Cecil B. De Mille Studios, in Hollywood, where the Banks' unit is at present headquartered. In addition to Robert Edeson, petite Anne Cornwall has been engaged for a prominent supporting part.

Signs Harry O. Hoyt

A further enlargement and strengthening of the producing forces behind the coming releases of Producers Distributing Corporation is disclosed in a statement from A. H. Sebastian, general manager of Belasco Productions announcing an increase in their producing activities and the signing of Harry O. Hoyt to supervise and direct all of the Belasco Productions which will follow Weber and Fields in "Friendly Enemies," just completed at the Hollywood Studio.

United Artists Begins Selling Chaplin's Comedy "Gold Rush"

HIRAM ABRAMS, president of United Artists Corporation, announced that his organization would immediately begin to sell the forthcoming Charlie Chaplin comedy, "The Gold Rush," and that contracts for the first runs for this big production were being arranged for in all key centers.

From the advice received from the Chaplin Studio by Mr. Abrams, this production is the greatest that has ever been produced by Chaplin and that words beggar description of the screamingly funny scenes that have been filmed. The comedian will again be seen in his famous character of old, the character that he alone made so marvelously famous the world over. It will be the Chaplin of the cane, the derby and the baggy pants.

The story of "The Gold Rush" is based on the stirring days of the Klondike and gold rush to Alaska—the hardships endured by the pioneers who journeyed to that icebound country—all of which he depicts with realism. The drama of the soul sufferings of the sourdough who braved mountains, ice and snow, starvation and death, in their mad rush for gold, is so dramatically pictured that the story besides being filled with thousands of laughs, will in many respects be revolutionary.

"Chilkoot Pass," the famous gateway to the great Klondike; the tortuous path, cut through the snows over a precipitous mountain side, the pass which struck terror in the hearts of the bravest, and where many faltered; all this, and more has been duplicated by the inimitable Chaplin, and the hardships endured have been re-enacted before the camera with terrific realism.

DeMille Signs Paul Sloan to Direct Rod LaRocque

AN example of the calibre and cleverness of the new talent being drafted into the new Cecil B. De Mille organization is contained in an official announcement from Mr. De Mille of the signing of Paul Sloan to direct the first Rod La Rocque starring picture to be released through Producers Distributing Corporation.

While Paul Sloan has directed only two pictures, "A Man Must Live" and "Too Many Kisses," both starring Richard Dix, the clever directorial technique in these productions attracted De Mille's especial attention with the result that Sloan is the first new director to be signed for one of the first and most important pictures that will come from the De Mille studio.

Although a new figure in directorial ranks, Sloan has been prominently identified with picture production for a number of years. He achieved success as a scenario writer with such scripts as "If Winter Comes," "The Town That Forgot God," "My Friend, the Devil," "The Confidence Man" and many other stories.

The story in which Sloan will direct Rod La Rocque has not yet been definitely decided upon, but according to present plans production will start early in May.

New Phil Goldstone Picture

In the filming of "The Verdict" Phil Goldstone has produced a picture for Truart that is said to be one of the best box-office attractions that has been made for the independent market for sometime. The cast includes Lou Tellegen, Elliott Dexter, Taylor Holmes, George Fawcett, Maude George, Louise Lorraine, William Collier, Jr., Gertrude Astor, Gaston Glass and Joseph Swickard. The story is a vital story of society life.

New Names on De Mille Roster

Announcement is made by Cecil B. DeMille of the engagement of Eve Unsell, Grant Carpenter and Charles Whittaker as members of the big scenario department being formed at the Cecil B. DeMille studios. All three of the new writers have been assigned stories by Production Editor Bertram Millhauser.

Scenes from the Schulberg-Preferred picture, "The Mansion of Aching Hearts."

Lila Lee in "The Midnight Girl," a Chadwick picture, in which Gareth Hughes looms large in the supporting cast.

Seventeen Productions for New Season Doubles Chadwick's Last Year's Output

WITH the signing of Charles Ray for four productions, two weeks ago, I. E. Chadwick, president of Chadwick Pictures Corporation, completed arrangements for 1925-26 program, which provides for 100 per cent increase over last season's product. The tentative plans for the new season provide for seventeen productions, and it is expected that several additional special pictures will be added to this list at a later date.

The first production of the new series, "The Wizard of Oz," which recently broke all records at its world premier at the Forum Theatre in Los Angeles, is the most pretentious picture that this independent organization has yet offered. It is expected that this fanastic spectacle, a screen version of the L. Frank Baum play and book, will be among the big productions of the year. Larry Semon is featured in a cast, which includes Bryant Washburn, Dorothy Dwan, Charles Murray, Joseph Swickard, Virginia Pearson, Mary Carr and Oliver Hardy. Another Semon special comedy, tentatively entitled "The Perfect Clown," will be included in the latter part of the season's program. Production on this picture will be started shortly.

Lionel Barrymore will continue with Chadwick for another year, making two special dramatic productions during that period. The first of these will be "The Bells," made famous the world over by Sir Henry Irving. This picture and the second, typical of other Barrymore productions for Chadwick, will be lavish in production and will be interpreted by supporting casts of well-known screen stars. The second Barrymore vehicle will be selected from a group of distinguished Broadway successes which are now under consideration. These two Barrymores will be made in the East.

The Chadwick 1925-26 program marks the return of George Walsh to the type of thrilling action stories that first won him recognition on the screen. Although Mr. Walsh has enjoyed unusual success in the type of production he has made recently, Mr. Chadwick has sensed the big demand for the kind of modern romances that gives Walsh an opportunity to display his extraordinary athletic ability. The first of the six Walsh pictures, "American Pluck," is an indication of the type of stories that will follow. Richard Stanton is directing, and the cast includes Wanda Hawley, Dan Mason, Frank Leigh and Wilfred North. Ralph Spence will write the titles for and edit all of the George Walsh productions.

What is expected to be one of the most sensational pictures on the new Chadwick schedule is "The Unchastened Woman," a film version of Louis K. Anspacher's great American drama, which will mark the return to the screen of Theda Bara. Preparations are now under way for this picture, which will be one of the most elaborate productions on the program. "The Unchastened Woman" will be released early in the Fall.

The success of "The Fire Patrol," a Hunt Stromberg production for Chadwick, has been so marked that two new Stromberg specials are included in the 1925-26 program. Both are based on well-known plays. The first of these, "Winning the Futurity," is, as its name implies, a racetrack story that will lend itself particularly to a typical Stromberg spectacular treatment. Another stage melodrama that Stromberg will produce for Chadwick is a railroad story, "The Transcontinental Limited," which is expected to be one of the outstanding productions of the last half of the Chadwick program.

Charles Ray will make his bow under the Chadwick banner with four new rural comedies in next year's program. The first of these will be "Some Pumpkins," an original story written especially for the star. It is the intention of Chadwick to have these Ray pictures follow closely the trend of the rural comedies in which Ray attained his greatest success. With this idea in view, they have arranged to have these productions directed by Jerome Storm, who has been responsible for most of the past Ray successes. Joseph De Grasse, another of Ray's former associates, will supervise the productions. The cast of "Some Pumpkins," which is now in production, includes Duane Thompson, one of the 1925 Wampas Baby stars; George Fawcett, Bert Woodruff, William Courtright and Mary Carr.

Barbara LaMarr, Conway Tearle and Harry Morey in scenes from "Heart of a Siren," a Sawyer-Lubin picture for First National release.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,600
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2.000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2.000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1.000
Echoes of Youth	"Sing Them Again"	May 31	1.000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1.000
His First Car	Tuxedo comedy	July 5	2.000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1.000
Pigskin	Mermaid comedy	July 12	2.000
Heads On	Cliff Bowes	July 12	1.000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	2,000
Savage Love	Jimmie Adams	Aug. 9	1,000
Good News	Cliff Bowes	Aug. 23	2,000
Oh, Teacher	Juvenile comedy	Aug. 23	1,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 30	2,000
Wild Game	Mermaid comedy	Aug. 30	1,000
Don't Fail	Cameo comedy	Sep. 6	2,000
Jonah Jones	Lloyd Hamilton	Sep. 6	1,000
Hazardous Hunting	Hodge-Podge	Sep. 13	2,000
Rough and Ready	Lige Conley	Sep. 13	1,000
Cheer Up	Cliff Bowes	Sep. 20	2,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 27	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Oct. 4	2,000
Court Plaster	Neal Burns	Oct. 4	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11	2,000
Fast and Furious (Conley)	Comedy	Oct. 11	1,000
No Foolin' (Bowes)	Comedy	Oct. 18	1,000
Sawmill Four	Hurd cartoon	Oct. 18	2,000
Why Hurry? (Adams)	Comedy	Oct. 25	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	1,000
Empty Heads (Bowes)	Comedy	Nov. 1	2,000
High Gear (Vernon)	Comedy	Nov. 1	1,000
The Mosquito	Instructive	Nov. 15	1,000
Artist's Model	Hurd cartoon	Nov. 15	2,000
Poor Butterfly	Mermaid comedy	Nov. 15	1,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22	2,000
Easy Pickin's	Christie com.	Nov. 22	1,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 29	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6	2,000
Low Tide (J. White prod.)	Comedy	Dec. 6	1,000
Little People of the Garden	Instructive	Dec. 13	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	2,000
Goat Getters	Juvenile com.	Dec. 20	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	1,000
Broadcasting	Hurd cartoon	Dec. 27	2,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	1,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3	2,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	1,000
Hi-Fliers	Hodge-Podge	Jan. 17	2,000
Hooked (Hamilton)	Comedy	Jan. 17	1,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24	2,000
Good Spirits	Christie com.	Jan. 24	1,000
Motor Mad	Mermaid com.	Jan. 31	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	1,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1.000
Paris Creations	Fashions	Feb. 7	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	2,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	1.000
He Who Gets Soaked	Hurd cartoon	Feb. 14	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	2,000
Wild Cat Willie	Juvenile com.	Feb. 21	1,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	2,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	1,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28	1,000
Paris Creations in Color	Fashions	Feb. 28	2,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7	1,000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1,000
Little People of the Sea	Instructive	Aug. 9	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

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(Continued from preceding page)

	Kind of Picture	Review.	Feet
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14	2.000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28	2,000

FILM BOOKING OFFICES OF AMERICA

Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,7[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4.930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	6,000
Captain Kidd	Bray cartoon	Mar. 21	1.000
Scar Hanan (Yakima Canutt)	Western	Mar. 28	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28	2,000

FIRST NATIONAL

Painted People (C. Moore)	Comedy	Feb. 9	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,807
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,258
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28	8,636

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6,400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8	4,993
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 23	2,000
Finger Lakes	Instructive	Nov. 23	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10.000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,080
Mysterious Stranger	Comedy	Mar. 14	2.000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5,578
House of Flickers	Imperial com.	Mar. 21	2 000
Gold and the Girl (Jones)	Western	Mar. 28	4,512
Amateur Detective	Van Bibber	Mar. 28	2,000

METRO-GOLDWYN

Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,[illegible]
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,[illegible]
Janice Meredith (Davies)	Romantic dr.	Aug. [illegible]	10,[illegible]
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,[illegible]
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,[illegible]
Fool's Awakening (Ford)	Drama	Feb. 14	5,[illegible]
Man Life Passed By (Marmont)	Drama	Mar. 1	6,[illegible]
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,[illegible]
Uninvited Guest (Tolley)	Drama	Mar. 8	6,146
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,[illegible]

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Women Who Give (all-star)	Sea drama	Mar. 22	[illegible]
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	[illegible]
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	[illegible]
Sherlock, Jr. (Keaton)	Comedy	May 17	[illegible]
Arab (Novarro-Terry)	Drama	July 13	6,710
Bread (all-star)	Drama	Aug. 2	[illegible]
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,998
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9,741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6.116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6.293
Goose Hangs High (Cruze production)	Typical	Mar. 21	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28	[illegible]
Air Mail (feature cast)	Melodrama	Mar. 28	[illegible]

PATHE

	Kind of Picture	Review.	Feet
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	"Dippy Doo Dads"	May 10	1,000
The Fortieth Door	Allene Ray—serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2.000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000

	Kind of Picture	Review.	Feet
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000
At the Zoo	Terry cartoon	Mar. 28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28	2,000

PRINCIPAL PICTURES

	Kind of Picture	Review	Feet
Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review	Feet
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,600
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

	Kind of Picture	Review	Feet
Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147

UNITED ARTISTS

	Kind of Picture	Review	Feet
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	5,900

UNIVERSAL

	Kind of Picture	Review	Feet
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com.	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,300
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,847
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct. —	—
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,381
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Love Cargo (House Peters)	Drama		
Let 'Er Buck (Gibson)	Western	Jan. 3	5,500

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28	6,759
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western	Feb. 28	5,304
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Bridge of Sighs (all star)	Society drama		6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

	Kind of Picture	Oct. 25	5,600
Truth **About Women (Hampton)**	Society **drama**	**Review.**	**Feet**
Man Without a **Heart (Harlan)**	Society **drama**		6,000
Those **Who Judge (P. R. Miller)**	Society **melo.**		5,700
Daughters **Who Pay (all-star)**	Society **drama**		5,800
Empty **Hearts (all-star)**	Society **drama**		5,860

C. B. C.

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,988
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227

RED SEAL PICTURES CORP.

Peeps Into Puzzle-land (Gem of Screen)	Novelty	Nov. 1	780
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 18	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,000
Do You Remember	Scenic novelty	Mar. 21	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28	300
Film Facts (Issue D)	Magazine	Mar. 28	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	**Stunt dr.**	Sep. 13	5,600
Turned Up (Hutchison)	**Stunt dr.**	Sep. 27	4,900
Riding Double (Maloney)	**Western dr.**		5,000
Tucker's Top Hand (N. Hart)	**Western dr.**		4,618
Rainbow Rangers (Morrison)	**Western dr.**		4,982
Perfect Alibi (Maloney)	**Western dr.**		5,108
Left Hand Brand (N. Hart)	**Western dr.**		4,884
Pot Luck Pards (Morrison)	**Western dr.**		4,907
Virtue's Revolt (Thornton)	**Stage melodrama**	Oct. 11	5,175
On Probation (Edith Thornton)	**Drama**	Dec. 13	5,000
Across the Dead Line	**Western**		5,000
Always Ridin' to Win	**Western**		5,000
Hidden Menace	**Stunt dr.**		5,000
Branded a Thief	**Western**		5,060
Verdict of the Desert	**Western**		4,746
Valley of Vanishing Men	**Western**		4,400
Trouble Buster (Leo Maloney)	**Western**	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Why?

Recently, through the courtesy of First National Pictures, the editor and his friend daughter saw that very wonderful production "The Lost World." Of the production I have nothing but words of praise. It is a truly marvelous thing. Also of the work of projectionists Bert Frank and A. B. Myer I can only speak words of commendation. Except for the terrific projection angle, with its art-murdering distortion, the rendition of the production before the audience left little to be desired.

On the inside of the front cover of the "program" distributed to each individual of the audience I found the following:

Musical settings by Carl Edouarde; Orchestration and composition by Cecil Copping; Musical Director, Frederick Stahlberg; Settings designed by Henry Dreyfuss; Settings executed by Gates and Morange; Mechanical effects by J. H. Welch; Lighting effects by Display Lighting Company; Produced under the supervision of Earl Hudson; Director of Photography, Arthur Edeson; Director of settings and architecture, Milton Menasco; Film editor George McGuire; Chief technician Fred W. Jackson; Scenario and Editorial direction, Marion Fairfax; Dramatic direction, Harry O. Hoyt; Studio Janitor——No, I'm wrong there. That is not given.

This list of folk in whom I as one of the audience had, except possibly excepting the name of Hudson, absolutely NO interest of any sort whatsoever, and which I doubt if any one in the audience had any more interest in them than had I, was followed by the names of the players, which the audience really wants.

BUT THE NAMES OF THOSE DIRECTLY RESPONSIBLE FOR THE RENDITION OF THAT PHOTOPLAY BEFORE THE AUDIENCE, UPON WHOSE KNOWLEDGE, CARE AND SKILL WILL IN VERY LARGE DEGREE DEPEND THE EXCELLENCE OF WHAT THE AUDIENCE WILL SEE, WERE CONSPICUOUS BY THEIR TOTAL ABSENCE.

Yet that audience would, IN THE VERY NATURE OF THINGS, be far more interested in knowing who it was upon whose care, knowledge and skill it must perforce depend so largely for their enjoyment, than in knowing who did a lot of things they don't know anything about, and care less, and which was done and finished anyhow.

And this matter has a serious side, or a side which should be serious to the exhibitor. It never seems to occur to the average exhibitor that if the name of the projectionist be placed before the public, in the program certainly, but particularly upon the screen preceding projection, THE PROJECTIONIST IS GOING TO BE MIGHTY DARNED CAREFUL TO PLACE BEFORE THAT AUDIENCE THE VERY BEST GRADE OF WORK POSSIBLE, and certainly no one would be foolish enough to question the value of that sort of thing.

Not Carping Criticism

Now, mind you, all of this is NOT meant as a mere carping criticism. It is not intended as a criticism of either First National or the Astor Theatre management, because they have merely followed established practise, though just why so obviously unfair and foolish a proceeding should be "established practice" it is difficult to understand.

So far as I know, the B. S. Moss Colony Theatre, of which Mr. DeRosa is Managing Director, is the only one of all the Broadway theatres which gives even the name of the Chief Projectionist program recognition. I believe the Capitol Theatre did place the name of Mr. Smith, its Chief Projectionist, on its program, but unless I am in error it is no longer there.

Of course the theatres which employ two shifts of projectionists may object that it is impractical to place the names on the screen, but that does not prevent the placing of the names on the program, or the appointment of a Chief Projectionist, whose name, as the man responsible for projection in the theatre, may go on the screen.

Looked at from any viewpoint it spells neither rhyme, reason nor common sense to smear a great string of names of people the audience neither knows nor cares anything about out on the screen, and leave off the names of those the excellence of whose work the audience is most vitally interested in.

Bluebook School

Question No. 251—By a sketch show how you would connect wet or dry batteries to raise the voltage. By sketch show connection for raising the amperage. By sketch show how you would connect to raise both.

Question No. 252—Tell us what the term ampere means—what is represents. Explain what is meant by an "ampere hour." By a kilowatt hour.

Question No. 253—If a 50-watt lamp burns for ten hours, current 11 cts. per K. W. hour, how much current has that lamp consumed, as measured in money.

Question No. 254—What is an ammeter? A voltmeter? Show how each is connected.

Question No. 255—What is an arc? Explain to us exactly what it is, so far as you know, and how it operates. Room for the use of considerable language here.

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A *Waxing Process*

Out in Columbus, Ohio, a company is proposing to coat the emulsion side of the entire film with a very thin coating of liquefied wax. The process seems simple enough and practical enough, so far as I am able to judge from examination of samples of film thus coated, and listening to the description of how it is done.

The representative of the company with whom I talked doesn't leave much to imagination. His claims are plenty broad enough, in all conscience. However, after making due allowance for the enthusiasm of the salesman, it seems reasonable that the process has real merit; also I examined several original letter from those who claimed to have given it a thorough try-out, and they all spoke well or even highly of it. Also I like one paragraph of the circular they send to producers whom they solicit to apply the process to their new films. It reads:

> Give our process the acid test. Let us prove our claims. If you, the distributor, find the machine (They supply this on trial, as I understand it.—Ed.) and process is an expense, instead of an investment, the machine and balance of unused supplies may be returned without further obligation.

Surely they must have confidence in their own process, for that is as fair an offer as could possibly be made by any one. We shall see what we shall see.

Notice! Important

SOME YEARS AGO SOME ONE SENT ME PHOTOGRAPHS OF AN EDISON SPOOL BANK PROJECTOR. WILL WHOEVER IT WAS PLEASE COMMUNICATE WITH THE EDITOR OF THIS DEPARTMENT AT ONCE. ALSO I WOULD LIKE, AND MR. EDISON WOULD APPRECIATE ANY EXISTENT PHOTOGRAPHS OF EDISON PROJECTORS, ESPECIALLY THE OLDER ONES, WHICH MAY BE EXISTENT. SEND THEM TO ME. IF DESIRED I WILL RETURN THEM WHEN COPIES HAVE BEEN MADE.

Change-Over Signal?

Fred Allard, Salina, Kansas, says:

A few words concerning the change-over signal by Brother Allie Barron, Lodi, Calif., illustrated and described in January 31 issue of the department. I trust he will not feel hurt or offended when he sees this. Giving offense is furtherest from my thoughts, and the device is really very clever.

I, however, fail to see the necessity for any such device. Although I have been projecting motion pictures since 1915, I have yet to see a projection room in which the mind of the projectionist was so thoroughly and completely occupied that he had to have a buzzer alarm clock to notify him that change-over time had come.

To my way of thinking all such devices breed carelessness and help keep the man who should be a motion picture projectionist in the rut represented by the machine attendant, or operator.

A Projectionist's Place

With up-to-date equipment it is found that, in the projection room of today, a man has quite sufficient to do if he pays strict attention to his projection and projectors, and HIS PLACE IS BESIDE THE PROJECTOR and not off in some other part of the room doing something else. My contention is that if he IS beside his projector, WHERE HE BELONGS, he will have no need for a change-over signaling device.

Shake!

Shake, brother Allard. I'm both "wid ye an' agin' ye," if you know what I mean. Probably you don't, so I'll explain. What you have said represents even and exact truth all the way through. For years I have insisted that the projectionists' place is BESIDE HIS PROJECTOR, and nowhere else, when projection is in progress. I've insisted on that very thing until I finally got tired of 'harping' on it all the time, and of late have said little on that point. One reason is that since motors came into use I found that the average man just simply would NOT 'stay put' beside his projector, even though he had nothing else to do. I have even found them at a bench ten feet away, making radio sets. I even objected to the projector motor, because I forsaw the effect it would have. I have sympathized with the efforts of the Massachusetts officials to COMPEL the projectionist to stay where he belongs by obliging him to hold the projector table switch shut.

The Human Element

However, brother Allard, we must deal with conditions, and the condition is that whereas many men will stay beside their projectors and keep their mind on projection, and nothing else, many other men just simply WON'T do anything of the sort. They are too shiftless to make a cue sheet, and too utterly lazy even to watch for just one punch mark hole. They therefore, to relieve themselves of the frightful task of keeping their eyes on the screen constantly for even a half minute, punch long strings of holes in the film, on the theory that if they miss one they will see another. Or they grab their saw-tooth blade jack-knife and scratch holes in the emulsion, or affix a lot of "stickers."

Of course such men ought to be kicked out of projection rooms, BUT they are not, and they are there. They are a condition—not a theory, and for them a change-over signal is good.

Now don't get excited. I didn't at all mean that all men who use change-over signals are of the shiftless type. Barron, for instance, is not. He is an energetic, up-to-date projectionist, or so I believe. Personally I see nothing as against the change-over signal in the hands of a real projectionist. In the hands of the wants-to-shirk-all-he can, it of course offers the chance for additional philandering around the room, while the projector and its motor run the show.

Discouraging

Recently I visited the offices of a certain local union, had a pleasant talk with certain of its officials and went back down to the street. As I passed through the hall at the head of the stairway I saw two men, both of whom greeted me with apparent cordiality. Evidently they both knew me.

At the foot of the stair, three flights down, I found I had overlooked something, and started back up. At the bottom of the upper flight I heard the two men talking. Hearing my name, I paused a moment, as one naturally would under those conditions.

A "Richardson Guy"

One of the men, evidently replying to something the other man had said, made this remark: "Yah, you're one of dem Richardson guys, ain't yuh? I'll betcha got one of dem books o' his'n too; 'n that y' call yourself perjectunish, 'stead of an op-rater."

Said the second man: "Sure I've got a handbook. You ought t' have one too! Sure I call myself a Projectionist, 'n try t' be one too. I'd like t' see this local call itself the ——— Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., instead of that fool "Moving Picture Machine Operators."

First Man: "Yah! Stuck on yerself, ain't y'? Perjectionist! Say, who in H—ll d' y' think y' are anyhow? Op'ratin' 's good enough fer me!"

Probably the conversation would have continued, but I had heard plenty, so mounted the stair, whereupon one of the men—I'll let you guess which one—promptly, in fact I might even say hastily ducked through a convenient door.

I have repeated the conversation practically word for word, and have made it read as nearly as possible exactly as it sounded.

What's the Answer?

What, I ask you, are we to do with such men? I venture the flat assertion that this dissenter had nothing whatsoever against me, except that I stand for progress—a thing he is opposed to because he does not understand it, and has little or no conception ot what it means.

Doubtless he would, in his proper sphere, be a well meaning, very decent man, BUT the trouble is that his true sphere is NOT motion picture projection. He belongs in a field where muscles and what we may call roughneck ability is "the" thing. He has never been accustomed to using his brains for anything more strenuous than figuring out just how much he will be able to do with THAT week's wages, plus how much more the union will be able to get for him next year, WITHOUT ANY DEMAND FOR IMPROVEMENT IN HIS ABILITY.

To him Richardson is merely an infernal nuisance—a "guy" who actually has the crust to interfere, and try to force him to improve himself—as though that were possible.

"The Bunk"

Handbooks! Huh! Wot th' 'Ell! That's th' bunk! Perjection Departments? Say, jah tink I'm goin' to waste time wit dad kind o' dope w'en I cud be shootin' craps 'n maybe winnin' a lotta kale?

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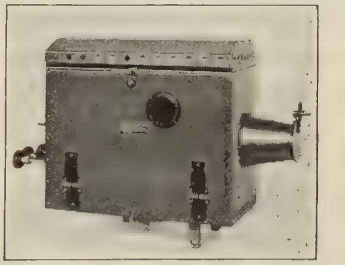

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Sometimes I get really discouraged, and become inclined to stop trying to help such men—to chuck the whole dad blamed business. But I never do, for really, after all, such men are not to be blamed too much. They are a condition and not a theory. We may deplore the type, but the type is with us and must be dealt with. It does no good to blame the type because it really thinks it is quite all right and that all this education and improvement is utter nonsense. Also thousands of worth-while men do value my work and look to it for help, and them I will never desert.

Our task is to keep plugging along trying, with what patience we can muster, to show the other men that they, and not education and improvement, are wrong. And each year we make progress, too, which will be more rapid as the years go by, because of many reasons, one of which is that very many unions are waking up to the fact that Richardson has been right in his contention, and thus education and improvement is given a tremendous impulse. Mr. That's-Good-Enough is year by year dropping back, and Mr. Up-to-Date is taking his place. Yes, I get a bit discouraged, then I look about me, buck up, forget it and get busy again!

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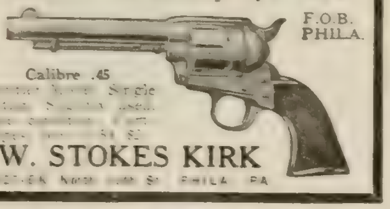

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"Stick to Your Last"

If I were to attempt to run a department devoted to and supposed to teach the details of running a supply business it is naturally to be presumed that I would make one awful ass of myself, and pull some stem-winding boners.

When supply dealers undertake to conduct a projection department, and to teach projection—well I won't say what will happen, but leave it to your own judgment.

The supply dealers started a publication not so long ago, to which act no one could offer any legitimate objection, and so far as I know no one offered any objection at all. But they incorporated in its pages what purports to be a "projection department," since which time several indignant projectionists have sent clippings therefrom, usually with caustic criticisms, though once in a while one merely emits a haw! haw! haw!

A Sample

Just recently a clipping from this "projection department" was sent me by G. W. Bennewitz, Projectionist Strand Theatre, Sioux Falls, So. Dakota, accompanied by the following remarks:

Am inclosing the prize winning article from the ———— Directory for January. If it is worth $25.00 The paper, presumably in order to get correspondents for its wonderful "department" was offering a twenty-five dollar prize for the best article. —Note then some of the answers to the Bluebook School questions are worth at least a million dollars. THIS GIVES YOU A GOOD IDEA AS TO THE VALUE OF INFORMATION ON PROJECTION MATTERS GIVEN BY THE AVERAGE EQUIPMENT SALESMAN.

The clipping is sufficiently excellent, as comedy, to justify its reprinting here. It reads:

Mt. Vernon, Iowa. Technical Editor ———— ———— Directory. Dear Sir:—Last night I happened to pick up the latest issue of the ———— Directory and saw that you have started a section devoted to projectionists. I am surely going to enjoy this section of your magazine very much, for if the projectionists will take the right view of your good offer to carry a section for us and send in their ideas efficiency of projection will be an easy matter.

I note that Mr ———— tells of the blame we get for the mistakes of others such as torn sprocket holes, caused by bad spools, but that is human nature to pass the buck. I think that every operator tries to return the film in as good condition as possible.

A Suggestion

I am sending you my suggestion to the users of Arc lights that will eradicate ghosts, colored lights on the screen at the start of a new reel and assist them to keep a good true spot on the hole in the aperture plate.

Here it is: First, condense arc to desired size just a little larger than the hole in the aperture plate and be sure that the spot is directly on the hole. (Um, yes. I would think that must would be a bit important myself—F. H. R.) Make a very small hole in the side door of the lamphouse closest to the wall and at the same height as the point of the carbon when the points are together. The shadow on the wall caused by the small hole in the door will give you the exact location of your spot forward and back, or condensed or expanded.

Third

Third, start your light and trim spot to the desired size (Whoops, my dear.—F. H. R.) Take a piece of paper and paste on the wall just where the light shows. You will be surprised at the brightness of the shadow. (Close harmony, Fireman Save Me Child. —F. H. R.) and it will be very easy to trim your Arc before you start a new reel, and help keep points of your carbon while light is in use. If the wall is too far away, put the hole in the lamphouse door on the inside. This will bring the shadow on the other lamphouse instead of the wall. Try it boys. It is worth while.

I wish to thank the editor for printing a section for OPERATORS, it is a fine thing to do.

Out of charity I won't print the name of this chap, who (observe the "operator" just above) signs himself Projectionist Strand Theatre ————Iowa. And such drivel as this is solemnly printed as instructive to motion picture projectionists! Can you beat it?

Of course what he is trying to tell about is all right. It was published in this department something like ten or twelve years ago and many times since, BUT the man's hazy and exceedingly nebulous ideas as to names and terms is truly amusing. That the letter was printed as written, thus subjecting the poor chap to ridicule, is a bit shameful if the editor knew any better himself. If he did not, then he certainly is a hot sketch as editor of a projection department, even in a supply dealers' paper.

Not Jealous

By the way, don't be foolish enough to think I'm roasting this publication because I'm "jealous." This department and its editor will extend the welcoming hand of good fellowship to ANY paper or publication, such as the American Projectionist, for instance, which gives promise of being of some real benefit to the projectionist or to projection.

I have nothing against equipment dealers or salesmen AS dealers or salesmen. They of course fill a perfectly legitimate field. The trouble is that some of them refuse to confine themselves to their legitimate function, and insist upon their right to give what purports to be "expert" advice on motion picture projection and installation planning, and in so doing they have DONE A VERY GREAT DEAL OF HARM.

"Expert" Advice

One need not leave Broadway to find the evil results of "expert advice" proffered by, or secured from sellers of projection equipment. An amusing experience was had by myself in this connection not so long ago. A big Broadway picture palace was being erected. The man who was to be Managing Director asked me to look over the plans and offer such criticism and suggestion as I might think pertinent. I did this, purely as an accommodation to the man. The projection room was, OF COURSE, of the way-up, way-back type of location. I showed this Managing Director that there would be a certain amount of distortion. I marked it on the plans so he could see it with his own eyes. He asked me to see the architect, which I was very willing to do, not that I hoped for improvement at that late day, but in the hope that I might influence him for good on future installations, and to advise him how best to minimize the evil effect which will always be present as the thing was planned and then was being constructed.

What Happened

Before I had the time to interview the architect, THAT MANAGING DIRECTOR WENT TO A WELL KNOWN SUPPLY DEALER AND ASKED HIM IF WHAT

I HAD TOLD HIM WAS RIGHT, and if there would really be any bad effect. Of course the supply dealer, neither knowing or caring anything about such trifling projection problems, promptly advised him that I was merely a crank, and that everything was "jake," all of which promptly came to my ears, and I immediately dropped the whole thing.

In effect this Mis-Managing Director consulted a projection engineer, who has at least some reputation, and then CONSULTED A SUPPLY DEALER TO LEARN WHETHER OR NOT THE ENGINEER KNEW HIS BUSINESS! Can you beat it? I was good and mad at first, but when I cooled off the ridiculous side of it struck me, and I had a good laugh for myself.

Army Publication

I am in receipt of complimentary copies of The Theatre News, published at Kansas City, Mo., by and in the interests of the U. S. Army Motion Picture Service.

This little publication is edited by F. Bund, Jr., and ably edited too. It is unique in that its text is all typewritten, in neat columns, from which cuts are made for publication, just as was done by Moving Picture World some years ago for a short while when a strike tied up all typesetting, but the pressmen were on the job. It makes a neat, very legible page.

The Theatre News carries a "Projection Department," which was filled, in its second issue, with "operator" and "booth." I wrote Editor Bund a friendly letter, calling his attention to the fact that this is not up-to-date practice, and is at variance with the nomenclature of the Society of Motion Picture Engineers. His reply was prompt. Here is one paragraph of it:

"I fully appreciate the stand you have taken, and you may rest assured that in future the Theatre News will not be guilty of using the words "operator" and "booth."

I accept this as evidence that the Theatre News is in the hands of a man who is progressive—a man who doesn't act like a little kid when he is criticized, but looks matters in the face fairly, frankly admitting error, if error there has been.

This department welcomes publications handled along those lines. It welcomes Theatre News, sincerely trusting that it may be of great and lasting benefit to the field it serves. Any aid this department or its editor can give Editor Bund or Theatre News will be in the nature of a pleasure. I am today writing Roger M. Hill, Army Motion Picture Service, Washington, D. C., suggesting that he get busy furthering the success of Theatre News, incidentally contributing to its pages himself.

Another Moses

Another Moses hath arisen, blown a two-page blare from his trumpet, and announced that he will forthwith proceed to take the poor, misguided, down-trodden, over-worked, under-paid and generally abused chap who projects motion pictures by the hand, and guide his faltering footsteps onward and upward to bigger and better things.

It is really amusing how often this particular stunt has been pulled—and how often the announced-with-a-blare-of-its-own-horn guide has utterly failed to find the path to those bigger and better things, sooner or later (usually sooner) relinquishing (WITHOUT any blaring of trumpets) his self-imposed guiding job.

This time it is a "cinematographers" journal which hath, according to its announcement, made the virgin discovery that the projection of motion pictures really is of importance, and ought to receive some attention from somebody, and, by right of this original discovery, it itself proposes to be that "somebody."

This paper with a French name is in its fifth year. From its announcement it is very evident that it has absolutely no knowledge that any other agency has ever did one single thing for projection. Certainly in all its five years of life IT has done nothing, but in future—oh bhoy! It is published regularly once each month. Oh well, in the language of the poet: "Wot th' 'Ell!"

A. P. S. Dines

At twelve midnight, St. Patrick's day, two hundred or more members of the American Projection Society and their friends disembarked from taxis, puddle jumpers, subways and Shanks Mares at the Hotel Astor, Broadway at 46th Street, in the City of New York, then and there to (A) Celebrate the Tenth Anniversary of the corporate life of the Society; (B) Dine, sup, breakfast, or whatever you may choose to call it; (C) Dance—for the brave men were accompanied by their ladyes fayre, even unto Your Scribe, whose friend

(Continued on page 505)

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Bluebook School—Answers 221 to 225

Errata—W. C. Budge, Garden City, Long Island, made acceptable replies to Questions 216—220, but they were mislaid accidentally, hence not credited.

Question No. 221—What faulty adjustment of the projector will increase the tendency of emulsion to deposit on the tension shoes?

A. L. Fell, Collingswood, New Jersey; Charles Armentrout, Mason City, Iowa; W. C. Whitt, Red Bluff, California; R. H. Romans, Cuyohoga Falls, Ohio; C. H. Hanover, Burlington, Iowa; Allie Baron, Lodi, California, (?) Castle Rock, Washington, no name appended; Harold E. Hurlbutt, Oshkosh, Wis.; F. H. Moore, Taunton, Mass.; W. C. Budge, Garden City, Long Island; William A. Burnett, Newton, Iowa; Carlisle A. Anglemire, Nazareth, Pa., and L. C. Robinson, Jacksonville, Florida all made acceptable replies to this one.

NOTE: Always put your name and name of city on every sheet of your reply.

Hanover says:

An unnecessarily heavy aperture tension will, of course, have a direct tendency to cause such deposit, provided the emulsion be soft, as with new film. I might add that excess film cement smeared on the surface of the film also has a decided tendency to deposit on the tension shoes, especially if the aperture tension be heavy.

Fell says:

Too much tension at the projector gate increases the tendency of soft emulsion to deposit on the tension shoes. One of the chief factors in the composition of the emulsion used on film is genaline, a substance which absorbs and gives off moisture readily. In new film the emulsion contains a much greater percentage of moisture than does the emulsion of old film, in which condition heat has a tendency to make it soft and "tacky." The first point at which the film comes into contact with unusual temperature is at the projector aperture, hence with heavy tension there will be increased tendency of the soft emulsion to stick to the tension shoes, where it almost instantly hardens and remains, with results we all know very well, until it is removed by the projectionist.

Question No. 222—Explain, in detail, why it is impracticable to make a good film splice with the fingers alone—without register pins and pressure clamps?

All the above-named did fair to good on this one. Romans says:

Some projectionists claim they are able to make as good a splice with their unaided fingers as they can with register pins and a pressure clamp. With this I will agree, provided they take plenty of time and do their level best. It is possible to match the sprocket holes and apply even pressure while the cement is drying, but not one film splice in a hundred receives that amount of careful attention. The net result is mis-matched sprocket holes, which probably make the film crooked, and certainly make sprocket holes which will not fit the sprocket teeth and will stick to them more or less; splices which have uneven strength in their width, or quite possibly no strength at all in spots, or splices which cause the audience to think the picture will jump entirely off the screen, due to wide, stiff splices.

Romans says:

One cannot possibly make as good a splice with the fingers as one can with a good film splicing device, for the following reasons: It is impossible to be certain of getting the sprocket holes matched perfectly with the unaided eye. The holes are very small and it just can't be done, especially under artificial light. With rapid drying cement, NOT applied too lavishly (and too much cement is very bad) using the eye and hand method of matching sprocket holes, the cement is partially dry before one gets to the point of applying the pressure, and it is entirely impracticable to apply pressure evenly throughout the entire width of a splice using the thumbs and fingers. Another thing: while it is not impossible to use a straight edge and do the scraping correctly when making a hand made splice, still it is more often done wrongly than rightly. Who will attempt to dispute that statement. With the splicer I use there is an arrangement with which one may scrape the emulsion off evenly and exactly to the frame line. A POORLY MADE "FINGER MADE" SPLICE IS AN ABOMINATION TO YOUR BROTHER PROJECTIONIST, WHO MUST EITHER CUT IT OUT OR STAND FOR THE JUMP IN THE PICTURE WHICH YOU HAVE CAUSED.

Which same is an excellent answer, brother Romans. You may wipe your nose and toddle up to the head of the class.

Question No. 223—What, in your opinion, is the correct width of a splice? Give reasons for your conclusions.

Romans says:

The width of a splice should be the width of a sprocket hole, plus sufficient film on the side of the end sprocket hole in each film end to give the hole strength. When finished such a splice will be 1/8 of an inch wide, or a trifle less. If properly made it will pass through the projector without noise, and without disturbing the perfect register of the picture upon the screen.

Armentrout says:

From my study and experience with film I am of the opinion that a splice should be .114 of an inch wide, or from the edge of one sprocket hole to the edge of the next. Such a splice will lay between the sprocket teeth nicely, and will be wide enough to insure plenty of strength, if rightly made, of course. I do NOT believe in the "one-hole" splice, as it is necessary to leave a considerable amount of film stock on the "end" side of each sprocket hole to insure sufficient width, which gives the splice too great a width. Although I consider this as correct for a machine-made splice, I would not recommend any attempt to make such a splice with the unaided fingers, or even with the fingers aided by register pins and clamp, unless the frame line is on the sprocket hole.

As I understand brother Armentrout, he only suggests such a splice as a factory splice. He continues by saying: "My reason for recommending the one-hole splice, if it is to be made by hand, is that it can be done more accurately, and even if the emulsion on the line should be scraped into a wee bit it will not show on the screen. In making the one-hole splice it is understood that it is to be cut and scraped on the frame lines, of course, the lines being between the holes. Were the frame lines on the holes, as is very uncommon these days, I would then recommend the narrow splice, cutting and scraping the film on the line and trimming off the projecting ends at the sprocket hole on the end that is cut on the line.

Hanover says:

I would recomend that width of splice which reaches from the center of the film stock between two sprocket holes to the center of the film stock between the next two holes.

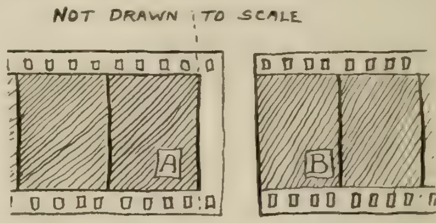
My reason for this is that such width provides for a whole sprocket hole on either side of each film end, which makes for perfect registry, with reinforced thickness of the sprocket hole sides at the splice. It also provides a width of splice which, while providing for ample strength, still if properly made, does not make for sufficient stiffness to cause any tendency to movement of the screen image as the splice passes under the tension shoes and over the intermittent sprocket.

Question No. 224—Explain how you would proceed to make a splice in film.

All those who made good on question No. 221 came through on this one also, though some much better than others. Also John C. Aldershot, St. Paul, Minnesota, and G. R. Burrows, San Antonio, Texas, made good replies.

Romans says:

To offer explanation to a motion picture projectionist as to how to made a splice in film would be little short of an insult to his intelligence. (Not correct, brother Romans, because while the projectionist may and will know how to make a good splice, else he would not be a real projectionist, still he may be advised of a still better way, or a change in his procedure which will make for improvement.—Ed.) To "Oscar, the Machine Attendant," or "Operator," such advice would be neither heeded or needed, because it is pretty well impossible to tell that bird anything. However, in the hope that the man who gets blamed for all the poor splices —poor little Jimmie-the-Usher—may see this and learning the correct way, decide to sin no more, I will describe the process of making a splice by hand.



In making a splice the film should be cut as illustrated in the accompanying drawing, which is not made to scale. End B should be cut on the frame line between two pictures, while the other end, end A, should be cut half way between two sprocket holes, as shown, so that one full sprocket hole will be left beyond the frame line, plus half the film stock between two sprocket holes. This "stub" will extend about 1/8 (.125) of an inch beyond the frame line. If it be a trifle less than this, the splice still will have ample strength, and less tendency to objectionable stiffness, BUT if the film stock be trimmed too close to the sprocket holes the splice will be weakened.

Next Step

The next step is to scrape the emulsion from stub end A, back as far as the frame line. A sharp knife or safety razor blade is best for scraping, and a straight edge must be employed so that the line of scraping will be sharp, straight and true. Every particle of emulsion must be removed, not overlooking that immediately around the sprocket holes, where the greatest strain will come. The back part of end B should be very lightly scraped, in order to roughen for celluloid and remove all dirt and grease.

Stub end A is now ready for the cement, which must be applied rapidly, thinly and evenly. End B should now be matched over stub end A, in such manner that the sprocket holes are in perfect register, whereupon pressure must be applied for a few seconds.

Hanover makes essentially the same reply, up to the point where the cement is applied. He then offers VERY important advice, as follows:

We are now ready to apply cement. Having placed the ends of the film on the splicer register pins, if one be used, as it ought to be, and clamped them into place, with the meulsion side of both film ends up and the scraped stub end underneath, we lift up the end on top, exposing the scraped surface of the stub end, to which we apply cement with one stroke of the brush, and if possible, ONE STROKE ONLY. Rubbing the brush back and forth will dissolve fragments or particles of the film into the cement, and these particles will operate to prevent a perfect welding of the splice. We must thoroughly moisten the scraped surface of the stub end with cement, but not apply anything in the nature of a surplus, because if there is too much it is squeezed out from under the splice onto the surface of the film, where it makes a nasty mess and may adhere to the projector tension shoes.

As soon as the cement is applied, pressure of ample amount, evenly distributed, must be applied INSTANTLY, and left applied for several seconds, or until the welding of the film ends is completed.

That is important advice. NEVER BRUSH THE FILM CEMENT BRUSH BACK AND FORTH. If you do you will do exactly what brother Hanover says you will, and weaken your splice; also don't apply more cement than is necessary to thoroughly moisten the scraped surface.

Question No. 225—What effect has the use of too much cement?

Every one seems to agree pretty well on this one. Romans says:

> Cement welds rather than glues the film ends together. Too much cement softens the celluloid, causing it to stretch in spots, thus warping the splice, so that it causes a jump in the picture when it goes through the projector. Also the surplus cement makes a stiff splice, which is bad; also it smears out over the film, and has a decided tendency to adhere to the tension shoes.

In closing his answers Anglemire says:

> I am only twenty three years of age, Mr. Richardson, and am young at the profession, but am trying to do my best in answering the Bluebook questions.

At twenty-three, son, you should be just entering the full vigor of your mentality and falling into your stride in the work of the world. The thing you lack is experience, and your weakness, as judged by the average young man, is believing firmly that you know about ten times as much as you really do.

Not until many more years have passed over your head will you realize how very little you, or any of the rest of us really do know, as compared with what there is to know.

The young man who realizes that he IS young in the work of the world; that experience IS a great teacher; that Dad really is a pretty wise old bird; that he still has VERY much to learn, and who is EAGER AND WILLING TO LEARN, has or ought to have a future before him in his chosen calling in life.

Back in 1883

I well remember when I was firing a locomotive, way back in 1883, how the men sneered and laughed at me when I bought books and studied boiler construction and fuel consumption. The sport they had with and about me was considerable, BUT when the job of "Traveling Fireman" came along, and I was selected to fill it, with authority over them all, easy work and twice the pay they got, somehow THEY STOPPED SNEERING and did not even laugh.

I well remember, too, when I went projecting pictures in Chicago. I had exactly as much knowledge of projection as the rest of them—which was just about none at all. Make a more-or-less punk splice, thread the dinky little projector, trim carbons and strike an arc—that was the sum and substance of it. There was nothing more to it, so far any of us knew. Lenses were a dense, dank, dark mystery to us, and the optical sharks seemed to lose no opportunity to make the mystery more dense—mostly, I now think, because we were totally unable to understand their highly optical language, and they were utterly unable to talk any other.

Got Busy

But as soon as I discovered how very little there was available for study, I got me busy dug in, worked like a galley slave, literally prying information and knowledge loose here and there through a long, slow and ofttimes painful process. Well, the result was that I got ahead, and—here I am. Nothing wonderful or very lofty about my position, true, but anyhow it's some satisfaction to know that I have not been a total failure, anyhow.

You just stick around, brother Anglemire. Don't let the jibes of the foolish—I almost said the silly—cause you to lessen your efforts in the accumulation of knowledge, and some day it will return you a thousand fold, provided you STICK, and have a definite purpose in view, with energy and fighting ability to carry it through.

A. P. S. Dines

(Continued from page 503)

daughter came along too, as it is suspected, to keep her Dad out of mischief.

There were the usual paper hats of weird design, noise-making instruments and rubber balloons of bright hues galore; also there was a very musical and industrious jazz band, of ebon hue, which by its melody quickly inoculated the assemblage with a strange malady called "danceitis," from which many did not fully recover until the light of morning gilded the tops of the tall buildings of Times Square.

Washington Visitors

Lester B. Isaac, President; Frank J. Storty, Financial Secretary of the Washington Chapter of the Society, and two members thereof, A. Dresden and N. Glasser, were present, having bubbled up from the National Capitol to be present.

No sooner was the dinner well under way than the aforesaid jazz noise makers got busily busy, and light feet were presently tapping the excellent dancing floor right merrily.

After dinner was finished, and after-dinner coffee—beg pawdon, it's *not* anything so plebianly common as that at the Astor, it's "Moka," by heck—was consumed, Toastmaster F. H. Richardson briefly outlined the growth of the Society from a small gathering of five men in the back room of a cafe on Forty-fourth Street in 1913, to its present high standing, with the legally incorporated parent body and a rapidly growing list of subordinate chapters in other cities, of which Washington Chapter, Lester B. Isaac, President; Pittsburgh Chapter, Chauncy F. Thomas, President, and Norfolk, Va., Chapter, Frank W. Sutton, President, forms the nucleus. Incidentally, there are four or five applications for chapter charters under consideration now, two of which are, as I remember, from New Orleans and Minneapolis.

Speakers Introduced

The Toastmaster then introduced the following, who spoke very briefly, being warned to "cut it short," lest the ladies—whose eyes, it was observed, were fixed on the silent band and the dance floor—wreak vengeance upon them.

Otto Kafka, President American Projection Society; Lester Isaac, President, and the other members of the Washington Chapter; Joseph Basson, President, and Alex Polin, Business Agent, Local Union No. 306, New York City Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O. William Rabel, President Independent Movie Supply Company; Herbert Griffin and P. A. MacGuire, of the Nicholas Power Company; J. A. Scheick, of the Bausch & Lomb Company; George Edwards, Editor, and Thomas McDermott, Associate Editor, American Projectionist.

Barney Burman gave an exhibition and expose of stage mind reading, which was enlightening and most amusing. He was roundly applauded, though had one of the regular stage "mind readers" been there—I dunno. I'm afraid he would not have split his gloves clapping his hands.

The affair was a distinct success. The committee in charge was composed of Jessie Hopkins, Chairman; John S. Buchardt, Anthony De Mott and Hector McKinnon, all and sundry of whom deserve the thanks of the Society.

Haw! Haw! Haw!

Our old friend, Harry Dobson, Toronto, writes a good laugh, as follows:

> Well, here I am again—this time I hope to stay. (That remark refers to the Bluebook School.—Ed.) Had to go 'n get me a nice dose of Flu. In the feathers a week. On the job again! Here's the low-down on it all.
>
> Went to see those famous (?????) Boston Bruins play Pro Hockey against OUR Pats, and they were so slow (which ones?—Ed.) that I just know I caught cold there. Anyhow that's what I'm going to tell Gray, who wrote me a very insulting letter about how good HIS team was, and all because Red Stewart, a friend of mine, plays on the Boston team. Mention his name to Gray and see what he says!
>
> **Gosh, What a Slam!**
>
> That was some picture in February 21 issue—you 'n the gang down at Powers. I'm s'prised, though, to see Griffith, Gray and Bowen in a projection room with cigars draped on 'em. And you! No wonder you've a sore arm, draping it round a Powers that way. If it had been a Simplex—well, I might have found it in my heart to forgive you.

"Cuppla Nuts"

Anyhow I've me opinion of a cuppla nuts who waste time over hockey when there are good poker or baseball games to be found! As to the lame arm, I'm only glad there was only a Powers there. Had there been a Simplex to drape the other arm around I'd a had two sore ones, and, believe me, one Neuritis arm is ample, abundant and sufficient grief at one time. So that's that! As to the cigars, why, darn your near-sighted lookers, we were NOT in the projection room. It was behind us. Look again, old topper!

Why waste space on this nonsense, do some of you ask? Let me remind you of the true saying that: "A little nonsense now and then is relished by the wisest men!"

Hot Stuff

Richard Kuester, Brooklyn, N. Y., answered Bluebook School questions 206-210, but owing to the same being misplaced in a mass of mail, he was not given credit for some excellent answers. In replying to question 210 he said:

> The worst effect of glare spots is, I believe, eyestrain to the audience. Eyestrain is bound to make the individual tired and nervous, which in turn makes him or her leave the theatre in a dissatisfied frame of mind. Glare spots also have a tendency to reduce the brilliancy of the picture, and to make its apparent depth less. I have seen musicians' lights cut the apparent screen brilliancy in half, and that in a house charging 85 cents admission.
>
> Last, but not least, LET THE PROJECTIONIST SEE THAT HE HAS NO GLARE SPOTS IN HIS OWN PROJECTION ROOM. If he has, let him remove them and see how much more clearly he can see the results of his work—the picture on the screen.

Considerable Answer

I'll say that is some considerable answer—especially the last part of it. Last night I entered the projection room of a theatre in New York City to find a 16 c. p. globe about six inches from the front wall, maybe three inches to the right of the observation port of the projector then working, and about even with its rather low top. This globe was equipped with one of the metal shades like the half of a globe cut in two, white inside, with its open end turned squarely back toward the projectionist—the light burning. CAN PURE FOOLISHNESS GO FURTHER??? I said nothing! Of what use to talk to a man who knows no better than that?

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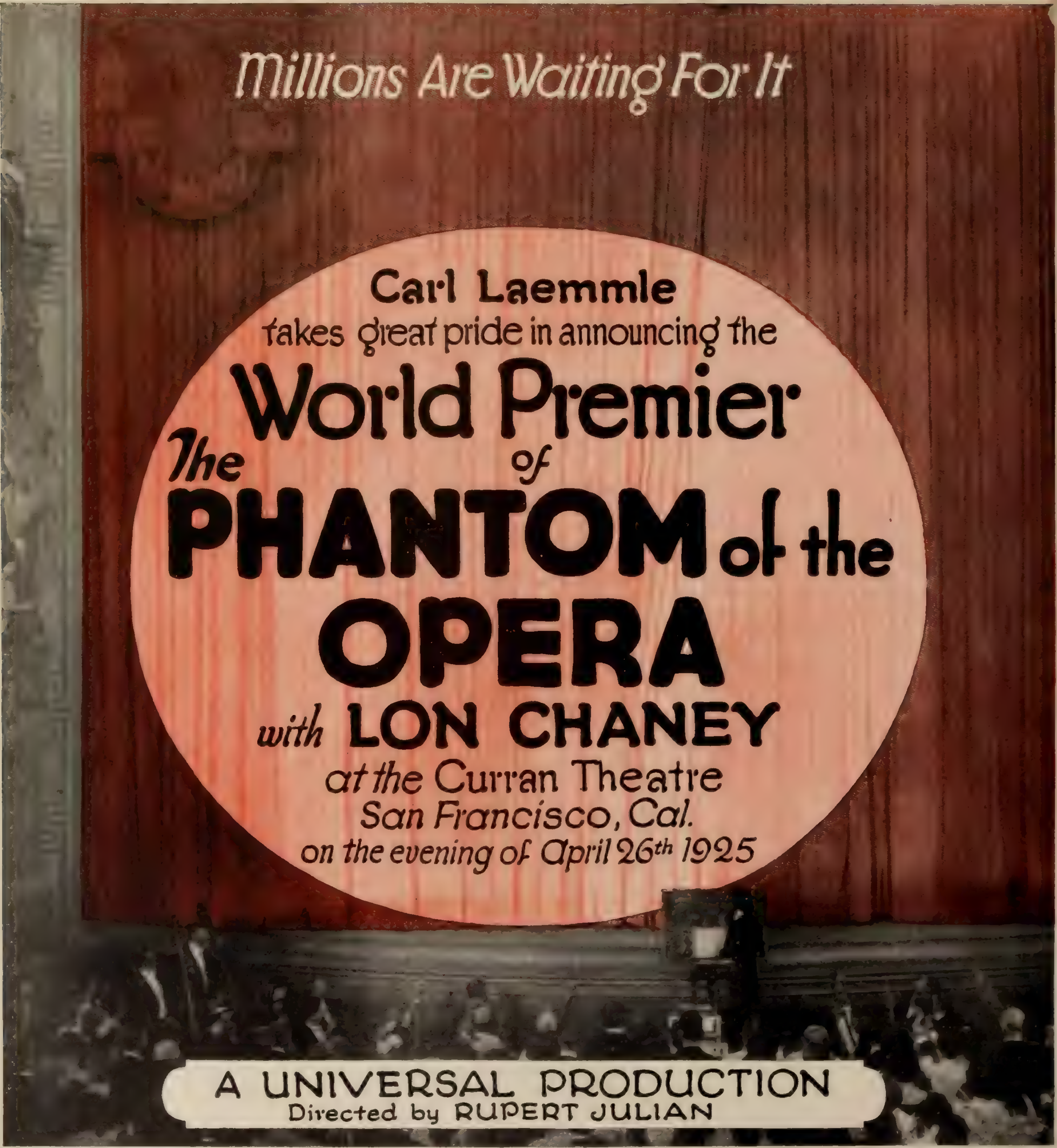

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"It is the earnest recommendation of this department that you see 'The Miracle.'"—Martin B. Dickstein, *Brooklyn Daily Eagle.*

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"France's bid for cinema consideration is brilliant, generously conceived and shrewdly executed. It challenges certainly the California championship." — George Gerhard, *N. Y. World.*

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"It contains some of the most gorgeously beautiful and thrilling scenes that were ever caught by the roving eye of a motion picture camera."— *The Sun.*

"Urgently thrilling. Charles Dullin as Louis stands out splendidly."—Frank Vreeland, *N. Y. Telegram.*

"It's a remarkable production, superbly handled by the director, Raymond Bernard, against a background of history."—*N. Y. Evening Journal.*

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CRITERION THEATRE

NEW YORK CITY

Director Raymond Bernard *Produced by* Guy De Vilmorin *Managing Director* Rene Batigne

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There are Reasons!

During the first MOVING PICTURE WORLD *paper showing a of advertising pages last year.*

The Figures

(For the first Quarter: January, February and March)

Moving Picture World - - - -	45½ Pages GAIN
Motion Picture News - - - -	173¼ Pages LOSS
Exhibitors Herald - - - - - - - -	65½ Pages LOSS
Exhibitors Trade Review - - -	59¼ Pages LOSS

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is the only trade
GAIN *in the number*
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Are
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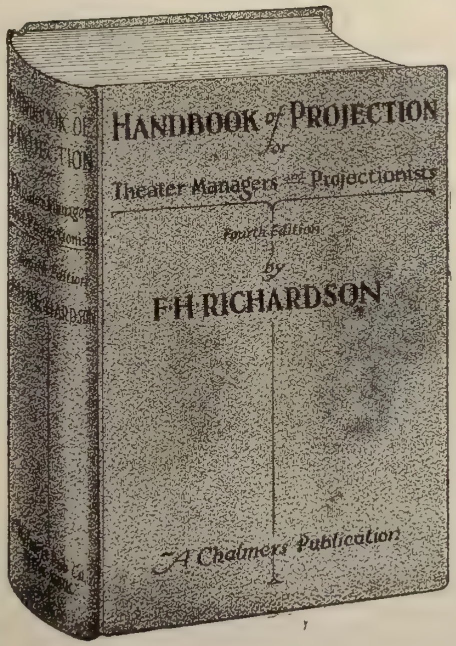
By F. H. Richardson



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516 Fifth Avenue, New York

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TIVOLI, Jersey City, N. J.
GRAND, Pittsburg, Pa.
LIBERTY, Pittsburg, Pa.
PALACE, Muscatine, Ia.
CAPITOL, Davenport, Ia.
STRAND, Emporia, Kans.
VARSITY, Florence, Kans.
TROY, Troy, N. Y.
MARSHALL, Manhattan, Kans.
MAIN ST., Kansas City
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OLYMPIA, New Bedford, Mass.
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GARRICK, Duluth, Minn.
LOEW'S STATE, Los Angeles
ARSENAL, St. Louis
BROADWAY, Muskogee, Okla.
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MURRAY, Ponca City, Okla.
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CAPITOL, Des Moines, Ia.
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WILDEY, Edwardsville, Ill.
SIGMA, Lima, O.
STRAND, St. Charles, Mo.
EMPRESS, Oklahoma City
STATE, Dayton, O.
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JEWEL, Helena, Ark.
STRAND, Robinson, Ill.
PALACE, Kenneth, Mo.
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GARDEN, Charleston, S. C.
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with **LLOYD HUGHES** and **LEON ERROL**
Editorial Direction and Continuity by **JUNE MATHIS**
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Art Director . . . . E. J. SHULTER
Photographer . . . . T. D. McCORD
Assistant Director . . . . JACK BOLAND

A First National Picture

Picture for all exhibitors

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

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Produced by UNIONE CINEMATOGRAFICA ITALIANA

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Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"Bread and Butter"

THE Man Who Has to Write the Editorials met an exhibitor who a few months ago purchased a house in what can be termed "a representative American community." The exhibitor was full to the bubbling point with a certain subject. He wrote the editorial—in conversation, and saved The Man Who Has to Write 'Em more or less effort.

We would like to give this exhibitor's name. Perhaps we will, after he has signed his Fall contracts. But if we do so now we know the story he has to tell will just cost him a straight increase in film rental.

He came to us a bit puzzled.

"See if you can figure this out for me," he said. "I am up against a situation that has me fretting and worrying, when I really ought to be tickled to death, I suppose.

"In the town where I recently bought this house my opposition had all the supposedly 'blue ribbon' service tied up solid. When he heard I was coming into the town he went out and bought, hook, line and sinker. If there is a picture playing the Broadway palaces that he hasn't got, I'd like to know it. He is shelving one for every one he plays.

"After I bought the house and looked over the situation I sure did acquire a case of the blues. I thought I was up against it—locked out."

* * *

"I HAVE been brought up in the exhibiting school that says 'buy the cream and let the other fellow have the milk.' You can imagine how I felt with all the supposedly choice service unavailable.

"Well, I did the best I could. I can't take any credit for brains in the matter—there was no other choice. I just selected the best of what was left.

"And the answer? I am outdrawing him four to one. The night he has one of the big ten stars in a picture that the New York critics have declared a masterpiece I probably have Fred Thompson in a rip-roaring Western. I turn them away—and he starves.

"I was going to say that all I was selling them is entertainment. But I must have more—there must be drawing power that I never did count on. How else can you explain my pulling them in against any of the supposedly sure-fire stars? We don't get transients in this town. They make up their minds at home from the newspaper ads. They pick the show they want and go direct to it—and they are dodging the supposed big ones and coming to me for entertainment.

"Universal's White List, Fred Thompson, Richard Talmadge—they are my bread and butter."

* * *

"HERE is where my worry comes in: I have the other fellow run so ragged that the situation is all mine now. I can get any service I want for next fall. I can have my pick.

"What will I do? All my training in the picture business has led me to follow big names and 'look for the Sterling mark.' I can't forget that training in a few months. I am itching to grab the service that the other fellow has monopolized.

"But I can't get away from the figures—from the box office. I may just turn around and give the other fellow the plums that I have been getting.

"There's the problem. Have we got to strike a new reckoning and figure that audiences are once more swinging back to the search for plain, old-fashioned entertainment—and passing up the pictures that are merely offering names?

"What would you do in my case? Stick to the type of show that is making money for you, or yield to the temptation to buy the services that you THINK should be the best bets? What's the answer?"

Can you beat that for a problem? The Man Who Has to Write the Editorials will give the page up any week to a showman with a problem as interesting as that.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Speaking Freely

Gol ding it! Wot a week! If we start calling around the offices next week we don't expect to find any of the faces we know in the places we always have known them to be. Jimmie Grainger with Fox. Felix Feist holding the Metro-Goldwyn sales reins. Howard Dietz adding the word and the duties of publicity to his advertising title. Colvin Brown joining F. B. O. Jack Meador stepping into production. Harry Reichenbach leaving Famous Players. What next?

James R. Grainger, to be official about it, in joining Fox again gives another bit of concrete evidence bearing out the hints we have been giving you on these pages for many weeks—that William Fox and Winnie Sheehan have their sleeves rolled up and are ready for action this coming season.

Jimmie Grainger is shrewd, canny, hard-boiled. No one ever accused Jimmie of stepping around wildly. So back of his move to Fox you can see your own picture of the long consideration he must have given the act and of the EVIDENCE that was presented to him to sway the decision.

We'll wager that Jimmie had seen every picture of next year's line-up that was ready for showing before he moved up to Fifty-Fifth Street. For Jimmie, with all the confidence in the world in himself, is one of the sales managers who knows that while any good man can make a fine "once-over" sales record, it takes real PRODUCT to go back again. We'll also bet that Jimmie was given an inside slant on the future plans of Bill Fox.

After that he consented to move—from a spot where he was sitting very, very pretty. So write your own story.

We can tell you this: Bill Fox is determined that he isn't going to play second fiddle to anybody, or any organization in this game. When a fighter like Fox—with real cash, and proven ability to go the limit in any man's game—feels that way, it means something.

Wait—and watch!

Charlie Pettijohn writes: "In your very splendid statement on Arbitration in a recent issue your interviewer had me say, 'Exchange men make the best arbitrators.' I did say that 'Exhibitors make the best arbitrators, because they serve longer, are much more interested, and are not shifted and rotated as are the distributors.'" Charlie says we can correct the misstatement if we think it worth while. We'll say we do. Don't want any exhibitor arising to smite Charlie a year from now for something he did not say. Nosiree!

The celebration of a fifteenth anniversary on the part of any organization in this business is something worth more than passing thought. In the instance of Watterson Rothacker and his Rothacker Film Company it is the occasion to say a more than usually hearty word of congratulations.

That's going back some—to May, 1910. Fifteen years doesn't sound like much in connection with matters of history—but try to figure what your connection with the picture industry was in 1910. Huh? And then total up the number of other organizations that have had an uninterrupted existence since that date. Vitagraph, Universal, who else?

We'll say it is some celebration too, when a man can have a birthday cake studded with box-office reports on "The Lost World." Oh, boy! If they'll promise us one like that we'll be willing to wait till our fiftieth anniversary.

Ray Lewis, who has been putting up an admirable single-handed fight in Canada, comes to New York to start "The Spotlight." Free and untrammeled reviews and opinions. Arthur James is nearing his first press day. A welcome to all! Looks as though there is going to be room for everybody this coming year—provided he has something to say. Because there are going to be plenty of things to say it about.

We are cynics in this business. If a man announced the death of his first and favorite wife we'd probably hold the story from print until we had found what publicity man was behind the statement. And so it is that most of the industry is giving their first glance to the announcement of the Paramount School for Acting.

"Where's the catch?" is the feeling.

Well, if you go at the job the way we did, and read the prospectus slowly and carefully you'll be sold despite all the cynicism in the world.

There's a note of sincerity about every page and every detail of the plans. Adolph Zukor and Jesse Lasky are looking a long way ahead—and acting now.

Jesse Lasky has had unusual success in meeting the cry for new faces on the screen—witness Betty Bronson. Now he is going a step further. Instead of sitting back at ease and awaiting the stray prospects that come aknocking at the studio gates he is out looking for them. And helping to develop them.

It is a good move. Part of an organization policy of permanence and foresight that is daily getting further and further away from the helter-skelter that we are accustomed to consider established motion picture practice.

Just came across a C. B. C. broadside listing the coming year's line-up of the Brandt-Cohen organization. Paramount couldn't have done it better, or more effectively. If the pictures back up the advertising—and the manager of the Strand, Providence, is one of the many who tell us they did last year—just one more reason for certainty that this is going to be a great independent year.

Speaking of broadsides: Every time we have picked up a newspaper for the past few months we have seen "The White Monkey." Just one extra edition after another apparently on that novel. And now the letter carrier delivers a broadside from Bert Ennis reminding us that Sawyer-Lubin have the novel for Barbara La Marr. Haven't read the story, but if best seller records mean anything it sounds like a capture.

Ralph Pugh, First National's British representative, is responsible for a move that sounds interesting. He has just concluded contracts with Graham Wilcox by which the British unit of the organization will distribute that producer's next picture in England.

Reciprocity of the sort that will mean much to the First National in England and perhaps show a new road to American distributors abroad.

Graham Wilcox has sent pictures enough to these shores to show that he has the knack of making them. "The Only Way," the vehicle chosen for First National's British distributing experiment, is a well-known attraction. Who knows but that, by use of this entering wedge, we may find Graham Wilcox earning a place on First National's list for this country?

Elmer Pearson doesn't break into print often, and when he does it is usually for a definite business reason. Elsewhere in this issue he has an announcement of Pathe's line-up for the coming year—a line-up that will be given close consideration by exhibitors. Especially by those who are always wondering where they are to get their good comedies from. Comedy dominates the Pathe list—comedy stamped with the hallmark of Hal Roach and Mack Sennett.

"Smith, Rock and Blackton." Thus does history repeat itself. The mortgage on the homestead burned and forgotten. Starting out with a clean slate. A better start, in fact, than the original one by "Smith, Rock and Blackton" of the nineties. Watch 'em!—R. E. W.

Strategist Stimulates Unity Among Film Men Abroad

By
W. Stephen Bush

A WELL-KNOWN and well-seasoned American film strategist, for many years prominently connected with Pathe and now holding a responsible position in a great British producing company, has of late spent not a little of his valuable time on the Continent, visiting the centres and sources of production in the Scandinavian countries, in Germany, in France, in Austria and in Italy. His mission is a most interesting one. No faithful chronicler of the developments in the European motion picture field can afford to ignore this mission. The gentleman I have endeavored to describe proposes to accomplish in the world of motion pictures what all the idealists of Europe have vainly tried to achieve in the world of politics. He wants to establish the United States of Europe as a definite entity in motion pictures.

"The United States of Europe"

I discovered Mr. Hoagland in Rome while he was on his way from Vienna to Paris. He did not speak of his mission freely, certainly not with any "abandon" or desire to be quoted, but he had no objection to letting things be inferred. As the plan reveals a new direction in the efforts of European producers and as it seems practical enough, it may interest the readers of Moving Picture World to learn of some of its more essential features.

The fundamental idea of the project is an existing community of interest between all European motion picture producers. To some extent this common interest has been recognized and attested in a practical way by certain alliances of film producers representing different countries, such, for instance, as the Westi-Pathe combination. Mr. Hoagland's plan, however, goes very much further. His idea contemplates a more intimate and more widely extended combination of the leading producers. Each producer is to be an independent unit, subject, however, to the government of a central organization which is to control both production and distribution.

No Central Clearing House

Hence the appositeness of the description "United States of Europe." However much the Czecho-Slovak may dislike the Austrian and however much the Frenchman may detest the German, etc. (many etceteras are required by present conditions in Europe), as far as motion picture production and distribution are concerned there are to be no national animosities or sectional prejudices. At present there is no such thing as a central clearing house for distribution in any country of Europe. Marseilles, for example, has no idea of what is doing in Strasbourg even where the product of the same company is concerned.

Mr. Hoagland wants to change all this completely. He wants to create a highly centralized and sensitive system such as existed, say, in the days of the late General Film Company. Europe is to be divided into zones for distributing all the productions of all the existing companies with any claim to quality. As far as possible national boundaries will be respected in the creation of the zones, but that is by no means considered essential to the success of the plan. Facilities are the determining factor. Under a system such as this the returns on each picture would naturally be increased, which of course would mean a corresponding encouragement in the quantity and quality of production.

The scheme has not matured far enough to allow of a discussion of details, but it seems a rather reasonable assumption that the British interests would have a good deal to say about the arrangements. It seems to be the British plan to encourage even with financial aid any promising producing unit on the Continent. Thus, one Vienna concern, which in the past has turned out an occasional film of merit, has received substantial support from a large British firm. This firm and companies in similar positions will of course welcome this kind of support, and if the central bureau of distribution ever gets to working it is natural to believe that they will favor the British views and plans whatever they may be.

Europe for Europeans

The plan here hastily sketched is of course open to objections, some of which are obvious enough. The principal platform of such an organization will in all probability be: "Europe for Europeans." There cannot be any immediate sharp hostility to American pictures, but if with the undoubted upward swing of motion picture interests in Europe this or some similar combination succeeds in making more and better pictures, the dangers to the continued supremacy of the American film are easily seen.

There is a very great difference between the European and the American taste in motion pictures. An intelligent and strong appeal to the European taste is bound to create patronage and attract new classes of the population, which today more than ever before seem on the point of looking upon the motion picture entertainment with more interest. I am speaking of the so-called "better classes" which heretofore have pretty unanimously viewed the motion picture show as an inferior sort of amusement.

As to the difficulties in the way of a successful carrying out of the new combination, the principal one will be the unbridgeable difference in national sentiment. The German film, it is true, exports itself easily into Austria, now and then into Switzerland or Italy, or even into the Balkan states. The distribution of French films in Germany needs heroic efforts and remains a rather precarious affair in spite of these efforts. The British film has a very tough time of it outside of the British Isles. In the Latin countries one sees a British film very rarely indeed. If there is a demand or even a place for British films anywhere else in Europe it has escaped my attention. Where, then, one might be tempted to ask, will we find the film supply to make "The United States of Europe" a triumphant reality?

Even if the project is beset with difficulties, the very idea of Europe concentrating primarily on the needs of its own markets is a good sign. The conviction is growing among European producers that the American market still wears an extremely forbidding look as far as European pictures are concerned. The idea that European and American pictures can be exchanged on a basis of reciprocity, like other articles of merchandise, is beginning to

(*Continued on page* 542)

Independence!

That's the F. B. O. Platform as Told by Joseph Schnitzer to

Robert E. Welsh

"WE have our feet on the ground—or, rather, on a solid, unwavering platform. That platform is absolute INDEPENDENCE. We own no theatres—we have no desire to own theatres; we have no agreements, written or unwritten, with groups or combines of any sort—we have no desire to work out such agreements.

"In a nutshell, we have no desire to compete, directly or indirectly, with individual, independent exhibitors—with the men who must, in the end, make up the bulk of any film company's customers.

"We are in the business of making picture entertainment and selling it—and we ask nothing but a free and open market to present the merits of our wares, and the clean-cut lines of our selling methods.

"We know we must provide entertainment that not only satisfies, but must back it with exploitation that draws people to box offices. But, most important, we aim to provide it at a price that will leave a legitimate profit for all concerned.

J. I. SCHNITZER

"There you have the F. B. O. policy. Our feet are on the ground. No panic—no running around in circles. No wondering 'what it is all about.' We know our job—we are out to fill it. That's all.

"If that policy doesn't win out then it can only be because the day will have arrived when there is no room in this business for square-shooting, straight-thinking INDEPENDENCE, nor for sound and legitimate merchandising."

Joseph I. Schnitzer, vice-president of F. B. O., is doing the talking. "Joe" Schnitzer it is to the thousands in the picture industry who have had contact with the F. B. O. executive on his upward climb to the important post he now holds.

But despite the tone of his words, don't think that Joe Schnitzer is declaiming, or ranting. There is a certain calm deliberation and cool self-possession about this fellow Joe Schnitzer that puts the stamp of sincerity behind the things he says to you.

Picture interviews are too often a monotonous affair. Too often there is the feeling that the other chap is posing, that he is going through with the talk as a matter of unfortunate routine duty—as you are also—and that he is merely rolling off pat phrases because he knows they are the catchwords you expect him to use.

There is none of that about a talk with Joe Schnitzer. On the contrary, before many minutes, you feel that he is letting you in on a confidential view of his own mental processes, and the aims of his organization. And even before he has put it into words you have told yourself that Major Thomson, Joe Schnitzer, Harry Berman, Nat Rothstein, and their fellow workers have their feet on the ground. They haven't even heard the chap who is running around yelling "Fire!"—or, if they have, they are perfectly willing to let him do the frantic shouting while they proceed along more practical lines.

"Where is all this theatre buying and theatre grouping going to end?" you ask him, and to your surprise you don't get an hour of theoretical analysis that leaves the question just where it started.

"I don't know," Joe Schnitzer replies, bluntly. "And while I can't go on to say 'I don't care'—I *can* say that we are not allowing any panicky worries or vain speculations to keep our thoughts away from the main job—that of making and selling good pictures.

"Of course the situation is serious. There are first run conditions that are intolerable, places where the matter of quality plays no part in the question of bookings. There are entire sections where single control is working a hardship on the independent distributor. Each day you hear of another new theatre purchase or link-up on the part of one of the leading distributors.

"How it is going to end—I don't know. But this thought I have firmly fixed in my mind—you can never absolutely control or dominate this business. So long as genius, personality, and money cannot be completely monopolized—just so long will it be impossible for any group to corner this industry. They may not believe that now—but experience is going to teach it to them. Over-ambition in an industry such as this is going to defeat its own ends.

"Don't forget this—there are large numbers of independent theatre owners who are finally arousing to the fact that the independent distributor's battles are also their battles. When all free theatre owners—the ones who make this business because they live of, by, and for it—realize this fact, the issues will be joined. Then you'll see the first step in the working out of the solution.

"Wait until all the independent exhibitors thought realizes the strength of the battle cry, 'Don't buy from the man who will use your money to build a theatre across the street or to buy you out.'

"Meanwhile F. B. O. isn't worrying. We may have to work a lot harder—on product, advertising, and selling—then the fellow who can fall back on his own theatres for a life-saver, but hard work never hurt any organization. And it does produce results."

Joe Schnitzer climbed the rungs of the picture ladder in the sales end. His thoughts are those of the sales executive. But this past year has found Joseph Schnitzer, vice-president of F. B. O. spending six months or more at the Los Angeles studio of the company. He brings the viewpoint of exhibitor and distributor to the studio. The results are already being felt.

"For the first time in our history," he says, "we are now able to announce and sell a year's output in advance. In a few weeks when our official announcement is made exhibitors will be able to give consideration to some fifty pictures, and twelve specials of the F. B. O. box-office type with which exhibitors are so familiar. And exhibitors

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Coming and Going

Marcus Jacobowsky, president of Associated Pictures Corporation, has returned to New York after visiting California and Chicago.

Arthur A. Lee, president of the Lee-Bradford Corporation, sails on the White Star liner S.S. Baltic on April 4. He will remain abroad for about six weeks and will visit London, Paris, Berlin and the other important European capitals.

Watterson R. Rothacker is in New York for a week.

E. W. Hammons, president of Educational Film Exchanges, Inc., sailed last week on the Olympic for a six weeks' business trip to Europe. He was accompanied by Jack White, producer of Educational-Mermaid Comedies.

Ike Blumenthal, special representative of the Famous Players-Lasky Corporation in Europe, has arrived in New York to spend several weeks conferring with E. E. Shauer, director of the foreign department.

E. A. Eschmann is expected back at First National's home office next week after his trip to the West Coast.

Jerry Wilson, well known to Eastern exhibitors, is back with Renown's New York exchange.

Julius Bernheim is in New York from the Coast and expects to sail shortly for Europe.

N. L. Nathanson of the Famous Players Canadian Corporation, is in New York.

Abe Stern arrived in New York this week from Hollywood.

April Conventions to Bring Prosperity to Dallas Showmen

Dallas motion picture exhibitors believe they see a glimpse of real prosperity ahead. The convention season will be on in full swing by Thursday, April 9, and visitors and delegates galore will be attracted to the city. One convention alone, that of the Confederate Veterans and Sons of Confederate veterans, is expected to draw 20,000 new faces into Dallas.

Moving Picture World's correspondent, in co-operation with the Dallas Chamber of Commerce, has prepared the following list of conventions, all of which will be held within the period of from April 9 to May 29:

State cotton ginners, April 9-10, estimated attendance, 1,500; Texas surgeons, April 13-14, 100; Scottish Rite Reunion, 20th-24th, 250; plumbers, 20th-22d, 500; Rexall druggists, 21st-22d, 300; national hardware retailers and Southern hardware jobbers, 21st-24th, 600; clothiers and furnishers and apparel men, 27th-30th, 450; Overland dealers, date not set, 300; architects, 25th-26th, 100; jewelers, 20th-21st, 300; optometrists, 22d-24th, 150; Motion Picture Theatre Owners of Texas, May 5-6, 100; furniture dealers, 12th-14th, 100; United Confederate Veterans, Sons Confederate Veterans, 20,000, 19th-22d; state manufacturers, 25th-26th, 200; accountants, 300; Vacuum Oil Company's salesmen, date not set, 50; National Oil Mill Superintendents, 27th-29th, 300.

FELIX FEIST

Chicago Is Building Two More Theatres

During the past week more new theatres for Chicago were announced. The first is to go up at the northwest corner of Kedzie Avenue and 59th Street to seat 2,500 and to be built by a syndicate headed by C. M. Wasson, Frank Jamison and Edward Qualkinbush. The new house will cost in excess of $800,000. A Spanish type of architecture will be followed and several stores and apartments will be included in the structure, work upon which will start at once.

The other house is planned for Cicero Avenue near Belmont by Louis Golson, owner of the Plaza Theatre on West North Avenue. He has purchased a lot 125 by 180 feet on the east side of Cicero Avenue, 175 feet north of the corner, for a reported cost of $50,000, and the work will start at an early date.

In addition to these houses there are several other theatre projects that are brewing and will be announced at an early date according to the promoters.

Kill Freiberg Bill; Mrs. Colbert Gets Job

The big feature of the closing hours of the Legislature in so far as motion picture circles in New York State were concerned was in the final confirmation by the Senate of Governor Smith's appointment of Mrs. Elizabeth V. Colbert, of Albany, to a place on the New York State Motion Picture Commission, at a salary of $7,500 a year. Mrs. Colbert had been named by Governor Smith nearly two months before to succeed Mrs. Helen M. Hosmer, of Buffalo, a Republican leader, who has been with the commission since its organization in 1921, and whose term of office expired last January.

The Freiberg bill, relating to the admission of unaccompanied children to motion picture theatres, could not muster sufficient strength to even pass the Assembly.

HEARST CUTS DEEP INTO SUPER

Recently pre-viewing one of his Cosmopolitan productions, "Never the Twain Shall Meet," made by Maurice Tourneur, William Randolph Hearst, according to newspaper advices from Los Angeles, ordered that 140,000 feet of this feature be scrapped.

Feist Is Now General Sales Manager of Metro

Nicholas M. Schenck announces the appointment of Felix Feist as general sales manager of the Metro-Goldwyn Distributing Corporation.

E. M. Saunders, who has been joint sales manager with J. R. Grainger, who has this week resigned, will continue in his present capacity, with Mr. Feist now in complete charge of the Metro-Goldwyn sales force.

Mr. Feist is one of the most prominent executives in the sales branch of the motion picture industry, with a long experience that especially adapts him to the difficult post as head of this department of Metro-Goldwyn.

For three years Mr. Feist was general manager of distribution for the Goldwyn company, and for four years was in charge of the Joseph M. Schenck Enterprises, handling the Norma Talmadge and Constance Talmadge productions and the Buster Keaton pictures.

Mr. Feist also handles Inspiration Pictures, which include the productions of Lillian Gish and Dorothy Gish and Richard Barthelmess. "The White Sister" and "Romola" are among the former.

Well acquainted with every branch of the motion picture business, Mr. Feist was felt by Metro-Goldwyn executives to be an ideal choice for the position created with his appointment.

Paramount Begins Big National Advertising Drive

Beginning this week, Paramount will supplement its national advertising program, now conducted mainly through the media of The Saturday Evening Post, Pictorial Review, Ladies' Home Journal, Liberty Magazine, and all of the "fan" magazines with national circulation, by the addition of twenty-four farm papers with a combined weekly circulation of 5,250,456, bringing the total weekly circulation of Paramount advertising to approximately 60,000,000 people in America.

Cleveland Audience Unaware of Tragedy

Concurrently with the final fadeout of the feature film at Loew's Park Theatre, Cleveland, Ohio, recently, Homer Waters, former orchestra leader at Loew's, whipped out a revolver and fired four shots at his companion, Miss Lillian Tyler, relief organist, who was seated beside him in the first row, killing her instantly. Waters then turned the weapon on himself and died a few minutes later.

Scores of persons were filing out of the theatre at the time, and this commotion considerably deadened the noise of the shooting, so that many in the audience were not aware of the tragedy for some few minutes later, and this, it is believed, prevented a panic.

Paramount Incorporates School to Train Eligible Youth for Screen

All Persons Between 18-30 May Apply—Testing Stations Throughout U. S.; 20 Students Comprise Yearly Class

ESTABLISHMENT of the Paramount Pictures School, Inc., designed to train young men and women for screen acting, was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. To solve one of the most acute problems facing the picture business, that of finding new faces for the screen, the entire country will be combed, it was stated by Lasky.

The school will be housed in the Paramount Long Island Studio at Astoria. Long Island. The school term will be six months, and twenty students, ten young men and ten young women, will compose the class for each term. These students will be drawn from all sections of the United States.

The board of directors of the Paramount School, Inc., has as its chairman Adolph Zukor, president of the Famous Players-Lasky Corporation, and includes Jesse L. Lasky; Joseph Hergesheimer, author; Daniel Frohman, president of the Actors' Fund of America; Gilbert Miller, general manager for Charles Frohman, Inc.; John Emerson, president of the Actors' Equity Association; Thomas Meighan and D. W. Griffith. The actual operation of the school will be in the hands of an executive council of which Mr. Lasky is chairman. The other members are Walter Wanger, Claud H. Mitchell, John W. Butler, Edwin C. King, Tom Terriss, Bijou Fernandez and Charles E. McCarthy.

The general plan of admission has been carefully prepared. Thirty representatives have been appointed in different parts of the United States. They are as follows:

Bijou Fernandez, Famous Players-Lesky Studio, Sixth and Pierce avenues, Astoria, L. I.; John F. McConville, 8 Shawmut street, Boston, Mass.; John A. Callahan, 134 Meadow street, New Haven, Conn.; George E. Williams, 254 Franklin street, Buffalo, N. Y.; Leslie F. Whelan, 1219 Vine street, Philadelphia, Pa.; Irwin Zeltner, 62 North State street, Wilkes-Barre, Pa.; Edward J. Wall, 1101 North Capitol avenue, Washington, D. C.; Ernest Geyer, 51 Luckie street, Atlanta, Ga.; George Eshenfelder, 110 North Lee street, Jacksonville, Fla.; William Danziger, Pioneer and Broadway, Cincinnati, O.; William H. Wright, 251 North Fifth street, Columbus, O.; William N. Robson, 1018 Forbes street, Pittsburgh, Pa.; William Mendelssohn, 1563 East 21st street, Cleveland, O.; Kenneth O. Renaud, 2949 Cass avenue, Detroit, Mich.; Irvin A. Waterstreet, 38 South Capitol avenue, Indianapolis, Ind.; Puzant K. Thomajan, 118 South Monroe street, Peoria, Ill.; Russell S. Moon, 1327 South Wabash avenue, Chicago, Ill.; Edward F. Corcoran, 119 Seventh street, Milwaukee, Wis.; Jack Hellman, 1100 First avenue north, Minneapolis, Minn.; James M. Wiest, 1610 Davenport street, Omaha, Neb.; Earl Cunningham, 110 West 18th street, Kansas City, Mo.; George Gambrill, 3721 Washington boulevard, St. Louis, Mo.; H. F. Wilkes, 944 Perdido street, New Orleans, La.; William A. Taylor, 514 W. Grand Avenue, Oklahoma City, Oklahoma; Curtis Dunham, 300 South Jefferson street, Dallas, Texas; Al. G. Birch, 1625 Court place, Denver, Col.; Harold W. Pickering, 133 East Second street, Salt Lake City, Utah; Harry C. Eagles, 2017 Third avenue, Seattle, Wash.; Jay A. Haas, 444 Glisan street, Portland, Ore.; Oscar Kantner, 201 Golden Gate avenue, San Francisco, Cal.; Casting Director, Paramount Studio, Vine street, Hollywood, Cal.

Any young man from eighteen to thirty years old or any girl from sixteen to twenty-five may send an application to the representative nearest his or her home, sending also three photographs—front view, side view and full length figure. These applications will be weeded out until five from each district, or 150 in all, are left. The 150 applications and the accompanying photographs will be sent to the Paramount School where the weeding out process will continue until 75 remain.

Each of these 75 will be notified by telegraph to report at one of the branch offices of the Famous Players-Lasky Corporation. At these offices will be stationed cameramen who will make film tests of the candidates. The cost of making these tests will be borne by the Paramount Pictures School, but the candidates will be expected to defray their own expenses from and to their homes. These film tests will be submitted to the school authorities, who will select fifty as being worthy of personal interviews by Mr. Lasky or his representatives. Fifteen candidates from the East will report at the Paramount Long Island studio. Fifteen from the West will go to the Famous Players-Lasky Hollywood studio and twenty from the middle section of the country will report in Chicago.

Technical instruction will be given by the director of the school, assisted by the school photographer, a number of special instructors and the usual executive staff. The chief subdivisions of this group will be loss of self-consciousness; graceful carriage and poise; etiquette and polite deportment; the selection and correct wearing of modern clothes and period costumes; the complete art of motion picture make-up; pantomime and the playing of parts; proper use of the hands; emotional control and character study.

After the elements of acting have been taught, the students will be given parts to play in simple, easy scenes improvised to suit various standing sets about the studio or at nearby exterior locations. Later, short sequences from former Paramount productions will be produced to enable the students to compare their own efforts with those of noted players. The routine work of the class will be varied and will be supplemented by

(Continued on next page)

HOWARD DIETZ

Dietz Heads Metro's Advertising and Publicity

Howard Dietz, who since the merger of Metro and Goldwyn has been advertising manager of the combined companies, now assumes the position of director of publicity and advertising. The publicity duties supervised by J. E. D. Meador, until his resignation last week, will be taken over by Mr. Dietz following a complete reorganization of the two departments affected and made official by Major Edward Bowes, vice-president of the Metro-Goldwyn Distributing Corporation.

Howard Dietz has been in the motion picture business for seven years and prior to that was in the newspaper and advertising business for six years. He was on many newspapers before coming to the New York American, where he served in reportorial and other capacities for a period of five years.

In the advertising agency business Mr. Dietz enjoyed a reputation as one of the keenest promotion brains in his field, handling important national accounts such as Renault Cars, Scribner's Magazine, Runkel's Chocolate and many others. His merchandizing campaign for Bloomingdale's Department Store was accredited in the trade as one of the most ingenious and effective advertising drives ever undertaken in New York City.

Mr. Dietz has been responsible for many important developments in motion picture advertising. He was a pioneer in the move to bring well-known illustrators into the industry, with a resultant increase in the selling power of posters and other advertising accessories.

In addition to his advertising activities, Mr. Dietz has been a contributor for many years to important national publications.

Eddie Bonns will remain in charge of exploitation as heretofore.

Northwest Convention Hits Free Shows; Steffes Picked

EXACTLY 150 Northwest exhibitors in convention here this week re-elected W. A. Steffes as president of the organization and voted to fight the free show evil by staging free shows themselves. The free show situation was the main topic of discussion and exhibitors from Minnesota, North and South Dakota and Wisconsin told of the growth of the movement there.

G. Ralph Branton, Educational, speaking on behalf of the exchange men, said that the Film Board of Trade is "100 per cent. opposed" to the free show movement. He explained that a "free show committee" has been organized by the board and is at present functioning in co-operation with the Exhibitors' organization. "In fact, we have refused to serve persons with films who have sought to stage shows in opposition to the legitimate exhibitors. We are for the exhibitors to a man."

Joe Nelson, pioneer Milbank, S. D., exhibitor, told the convention of the free show movement in little towns near there. He also spoke of the town of Milbank staging shows in a community auditorium. Others who discussed the free show movement included Joseph Friedman, owner of Tower Theatre, St. Paul, and C. J. Nichols, Fairmont, Minn., exhibitor.

During the course of the free show discussion, Steffes estimated that at least 600 Northwest Theatre men will be forced to close down this summer because of the free shows staged in the streets.

The exhibitors also voted in favor of the uniform contract and also that the three exhibitor members of the board of arbitration be instructed to arbitrate on nothing else but uniform contracts. At a meeting of the arbitration board on the first night of the convention a tie vote of 3—3 was recorded in three cases which came before the board for arbitration.

The Allied Theatres, Inc., plan was not discussed on the convention floor, but a meeting was held outside the convention at which steps were taken by W. A. Steffes and Thomas Burke, his assistant, to line up the exhibitors for the new plan. Under terms of the contract, according to reports, the Allied Theatres, Inc., is entitled to 15 per cent. of rental prices on films and 10 per cent. if the films are paid for with cash. The organization, through the contract, gets control of the house for two years and makes all its film contracts.

Steffes forecasts success of the plan despite the fact that some skeptical exhibitors declined to join the organization. Steffes believes that ultimately 200 exhibitors will join the chain of theatres. This is a sequel to the original booking combine plan.

Paramount School

(Continued from preceding page)

allowing students, who show marked proficiency, to appear as extras in current Paramount productions.

As the term draws to its end, the abilities of each student will be well understood by the school authorities and the students will be graded accordingly. To conclude the term a motion picture production will be made by the class as a whole. Physical training will be given throughout the term in dancing, gymnastics, fencing, swimming, riding and driving automobiles.

Every student in the class will have a chance to earn a Famous Players-Lasky Corporation contract, if in the opinion of the executive council sufficient merit is shown. These contracts will be for one year at a reasonable salary and will give options on the players' services for four additional years, with adequate advance in salary for each of the four years that the options may be exercised. In addition all pupils who complete the course of instruction to the satisfaction of the board of directors will receive a personal letter of endorsement from Mr. Lasky, together with selected film cuttings and still pictures which will serve as a recommendation for employment by other companies.

The fee for tuition will be $500 for the term. In addition, however, students must be prepared to pay their living expenses at the rate of $25 a week. Since the school term will be approximately 23 weeks, $575 will be necessary for living expenses, making a total requirement for each student of $1,075. The board of directors of the Paramount School, Inc., realize, however that some young men and women, possessing unusually fine qualifications, might be unable to meet these expenses. Limited financial circumstances, however, need not be considered as prohibiting admission. This information should be frankly given in filling out the questionnaire which will be forwarded to the applicants, because the Paramount School might find ways and means to overcome temporary difficulties.

G. B. Seitz to Direct Features; Resigns from Pathe

George B. Seitz has resigned from Pathe Pictures, where he built up one of the most successful serial organizations in the industr, to engage in the direction of feature pictures. Seitz will announce his decision on several offers of important producing companies following the completion of "Sunken Silver," his latest serial for Pathe in Florida.

Seitz's record for turning out consistently successful chapter plays gained him the attention of leading feature producers many times during the ten years in which he made the Pathe serial trade mark significant in this field.

Seitz brings to his work in features an understanding of audience values in portraying action, and a skill in story-telling on the screen that are the result of years of intensive production of nation-wide box-office successes.

BANDITS KILL DETROIT OWNER

J. J. Myers, proprietor and operator of the Fleur De Lys Theatre, situated in River Rouge, along the Detroit River, was shot and killed by bandits who attempted to rob him of the house receipts one night last week.

Strategist Stimulates Unity Among Film Men Abroad

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lose its hold on the optimism of the European producer. He has become a convert to the belief that he ought to face the foreign competition in his own country before he tries to invade the foreign market.

An increase in good European pictures, as a result of concentration on the European market, may in the end be the best way of attaining high quality. There is but one password to the American market and that is "high quality." One hears a good deal now in European capitals of how the public here is getting tired of the American picture for this reason and that reason. This kind of talk is generally heard from the lips of European producers and distributors or their employes.

May Get Tired of American Films

Europe may eventually get tired of the American picture but at present there is no sign of it. American pictures are more than holding their own.

Let me cite a concrete example. Last week the population of Rome was startled by the sight of a blaze of huge American flags on all the billboards of the city. Beneath the flag were but two words "America" and "D. W. Griffith." At first blush one would not imagine that the story of the American struggle for independence could be of great interest to Romans. The posters naturally showed a good deal of war and fighting, and Italy, like the rest of Europe, is morbidly tired of war scenes. In spite of weather conditions which rarely occur in Rome except when they are least wanted, in spite of rain and miserable streets, in spite of powerful opposition, the picture "went over big." It grew from day to day and here and there it was applauded just as if the audience had been American.

TAYLOR JOINS WARNER BROTHERS

In preparation for the big advertising campaign planned in connection with their 1925-26 product, Warner Brothers have made an addition to their advertising department. Matt A. Taylor, formerly of First National Pictures, Inc., has joined Watt Parker's staff at Warner's and hereafter will be engaged in assisting in the preparation of trade and exhibitors' "ads."

GEORGE B. SEITZ

Kansas Law Kills Non-Theatricals

As a crowning issue to one of the most beneficial sessions of the Kansas Legislature to Kansas exhibitors, Governor Ben S. Paulen last week, with the closing of the Legislature, signed House Bill No. 306, which sounded the death knell to non-theatrical competition.

The law, which establishes strict provisions for the exhibition of motion picture films, prohibits make-shift exhibitions, such as are staged by schools and other non-theatrical enterprises, in that the expense of meeting the requirements of the law make it impractical for anything other than a theatre to exhibit pictures.

Same Evidence That Acquitted One Convicts Another in N. J.

By TOM WALLER

IF operating a theatre on Sunday in Elizabeth, N. J., is to be classified as a "disorderly house" then the deposition of trolley cars, barber shops, bootblack stands and the miscellaneous, etc., and etc., will probably be taken before very long.

This movement, Moving Picture World learns from a most authentic source, may be projected by a citizens' committee since, it is vouchsafed, public sentiment in Elizabeth is for Sunday "movies."

Just a few weeks ago this publication told of five Elizabeth exhibitors being indicted under a very antiquated law and under very surprising and sudden circumstances. William Stein, the first of these showmen to go to trial, was acquitted. It then seemed like easy sailing for the others in that many took it for granted that this verdict affirmed the law, in such respect, as decidedly obsolete. But the Judge was careful to make known quite emphatically that the statute will remain on the books until revised or erased by the legislature.

This week the state law makers adjourned for the term without leaving any record of any action referring to or touching upon the alleged peculiarities of this indigo law. The legislature does not convene again until next January and thus the theatrical, mercantile and industrial citizenry of New Jersey may be prosecuted for violation of any of its many rigid details pertaining to what may not be done on Sunday in the Mosquito State.

This week the second of the five exhibitors under indictment went to trial in the Union County Court. He is Raymond Connor of the Fox-Liberty. He was convicted and sentence is scheduled to be imposed upon him by Judge Stern on April 3.

The same evidence, the same charge and the same prosecution which resulted in the exoneration of Stein terminated for Connor in conviction. The only thing which differed in the trials of the two defendants, we are advised, were the panels of jurors.

Now things in Elizabeth have assumed another complexion. We are further advised that for several Sundays at least not a single Elizabeth motion picture theatre will be in operation. As long as there is a question at issue they promise to be persistent. They are for living up to the law as long as that is the attitude of the law but they want it carried out to the letter—not to have the quietude of their place disrupted by a whistling newsboy or gossiping barber next door.

Colvin W. Brown Joins F. B. O.; Assists Thomson and Schnitzer

COLVIN W. BROWN, for many years prominently identified with the motion picture industry, and for the last several years vice-president and manager of distribution of the Thomas H. Ince Corporation, has joined Film Booking Offices of America, Inc., as a member of the Executive Committee, and will assist in the work that is now being handled by Major H. C. S. Thomson, president of the company, and J. I. Schnitzer, vice-president, according to an official announcement by Major Thomson. Mr. Brown assumes his position this week. He will make his headquarters in the home office of the company.

Mr. Brown's connection with the Ince corporation and his association with the late Thomas H. Ince, together with his long previous experience in the motion picture business, have given him a broad background for the general administrative responsibilities which he will assume with F. B. O.

As manager of distribution for the Ince Corporation and Mr. Ince's New York representative he handled the multitude of important problems connected with the distribution of the wide variety of product produced by the Ince company and its subsidiaries, including the negotiation of distribution contracts and the general supervision of their execution.

COLVIN W. BROWN

Mr. Brown's experience before his affiliation with Thomas H. Ince dated back to the days of the old Mutual Film Corporation with which he entered the motion picture business in 1916 as a member of the publicity department after a long and severe training as a newspaper reporter and editor. He left the newspaper business to join the New York Evening Mail Syndicate as sales manager, and from that connection went with Mutual. He was advertising manager and later director of publicity and advertising of that company for several years, leaving to become affiliated with David P. Howells in the export field.

He was a member of the executive staff of the Associated Producers, Inc., of which Thomas H. Ince was chairman and principal producer up to the time of the discontinuance of that company's operations and the consummation of independent distribution contracts by the individual producers.

He transferred from Associated Producers to the Thomas H. Ince Corporation, becoming personal representative of that producer. He was later appointed general representative in the East and subsequently appointed manager of distribution and elected vice-president of the corporation.

Mr. Brown has just returned from Los Angeles where he conferred with Mrs. Ince and the other executors of the Ince estate, and, in addition to his duties with F. B. O. will generally supervise the Ince interests in New York during the period of liquidation.

In view of the fact that rumors have been circulating in the industry to the effect that both Major Thomson and Mr. Schnitzer are resigning, F. B. O. wishes to emphatically emphasize that these rumors are untrue and that Mr. Brown is an addition to the administrative staff and not a substitution.

"The tremendous growth of F. B. O. in the last three years, both at home and abroad, the increased activity in production and the fact that our program is assuming such enlarged proportions, both as to quality and quantity of output, makes it necessary for us to increase our executive staff, for man power is the greatest asset in the film trade," said Major Thomson. "In Colvin Brown we feel we have one of the keenest showmen in the industry, a man who has been in the motion picture business for years and knows every angle of it. We feel that Mr. Brown will make his energy and vast experience and ideas felt in F. B. O. His contact with the exhibitors and the public and his knowledge of box-office values will make him a great asset to the company."

M. P. T. O. A. DIRECTORS' SESSION

A meeting of the National Officers and Board of Directors of the Motion Picture Theatre Owners of America has been called for 11 A. M., Tuesday, April 7th, at national headquarters, 25 West 43rd Street, New York, to discuss the final convention arrangements and program.

$400,000 HOUSE FOR MALDEN

Advices from Malden, Mass., are that a new 3,000-seat vaudeville and picture theatre costing about $400,000 will be erected in that town shortly. It is said to represent the combined interests of Ramsdell Brothers, proprietors of the Orpheum, and Harris Eilenberg and Fred Green, owners of the Mystic.

Missouri Exhibitor Describes Climax When Last Reel Burns

THE strangest "picture" in the annals of the industry in Missouri or Kansas was presented by H. A. Jones, manager of the Sedalia Theatre, Sedalia, Mo., on the night of March 28. Jones, in addition to being a popular exhibitor, is president of the Kiwanis Club of Sedalia and active in other civic affairs of his city.

At the conclusion of the matinee performance the last reel of the feature picture burned. It was too late to get in touch by telephone with any Kansas City exchange. Sedalia is about 150 miles from Kansas City and no automobile could hope to travel fast enough to obtain film for the night's performance. What could any ordinary good showman have done?

Jones, with the music which accompanied the last reel, recited the happenings of the last reel in their regular order, putting equally as much sentiment and human interest into it as the reel could have done. When he had finished the audience roared and applauded its approval.

MONTREAL POSTER CENSORS CHARGED WITH DISCRIMINATING

The exhibitors of Montreal, Quebec, have found that the civic system of poster censorship is an added trouble for the operation of moving picture theatres in Montreal. The poster censor bureau was established only a few months ago but already complaints and protests have been placed with Jules Crepeau, director of public service, regarding poster matters.

The exhibitors charge that they are the subject of discrimination in that poster and window card advertising by other trades or business is not passed upon by the Montreal censor. They ask that the censor use his "Accepted" or "Rejected" stamp on all poster advertising used in Montreal, theatrical or otherwise.

GLENS FALLS THEATRE FIRE

The Rialto Theatre in Glens Falls, N. Y., was badly damaged in a $200,000 fire in that city on Sunday, March 22, which for a time threatened the entire business district. In addition to the Glens Falls department, firemen were also present from Hudson Falls, Fort Edward and South Glens Falls. Four persons were overcome, but none seriously.

ALBANY'S FILM ROW TO MOVE

A building costing $250,000 and of fireproof construction throughout is to be erected in Albany, N. Y., this summer to house film exchanges located there. The building will be erected in Broadway, the site having been purchased last week by the Elder Realty Company, with Arthur S. Abeles of New York representing the purchasers. A structure now occupying the site will be torn down at once for the new Film Building, which will have a frontage of 100 feet and a depth of 125 feet. It is said that ten exchanges have already signified their intentions of locating in the building. At the present time there are thirteen exchanges in Albany, twelve of the number being grouped in one section, generally known to the trade as Film Row.

WESTERN PA. PLANS PROGRAM

Fred Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania, was in Washington, Pa., recently, making some preliminary arrangements for the convention to be held by the organization in that city in April. So far the following social events have been arranged: Tuesday afternoon, an automobile drive to Wheeling over the National Pike; this will be for the ladies and guests at the convention. Tuesday evening there will be a theatre party at the State Theatre, Keith vaudeville and motion pictures to provide the entertainment. This will be for delegates and guests. Wednesday afternoon the guests will be entertained at a card party at the Washington Country Club.

Incorporations

Ten companies incorporated in the motion picture business in New York State during the past week, this number being somewhat above the average of such companies receiving the necessary charters. All will maintain their principal office in the metropolis. The companies, with the names of the directors and the amount of capitalization, when stated in the papers filed, were: Mayfair Copyrights, Incorporated, $50,000, with Richard T. Lingley, John T. Williams, George F. Sampson, of New York City. Allforbest Corporation, $2,000, William Meltzer, Samuel Davis, New York; Benjamin Sidransky, Brooklyn, the same persons forming the Ganzlatow Corporation, $2,000. F. and J. Holding Company, Inc., $10,000, Frank and Bertha Silverman, Ruth Klunk, New York City. Woodrich Amusement Corporation, $5,000, Eugene Newman, Brooklyn; Albert Levine, Fannie Schwertiner, New York City. 981 Eighth Avenue, Inc., $10,000, Charles Segal, H. A. Shapiro, Nancy Lesser, New York. Edmund Goulding, Inc., with F. E. Holtzmann, R. H. Reed, New York; E. Goulding, Hollywood, Cal. Arksaben Theatre Enterprises, Inc., with A. Radeloff, L. Mehl, Brooklyn; E. M. Barnes, New York. Picture House Corporation, Susan E. Mecca, Walter McDuffy, Solomon Goodman, New York.

Six More Picture Theatres for Los Angeles and Environs

FRED MILLER, former owner and operator of the California, the Miller and other downtown houses, has just signed a long-term lease for a new 2,000-seat theatre to be erected immediately by the Hellman bank interests in Carthay centre in the west Welshire district of Los Angeles. The theatre will be known as the Carthway Center Circle Theatre because of its location and also because it is to be unique in that it is to be constructed in a complete circle.

Miller has just left for an extended tour of the East for the purpose of consulting with producers and also to secure talent for the staging of prologues and musical comedies, for it is the intention to make it a show spot for Southern California. While in the East, Miller expects to purchase the finest pipe organs on the market as well as other equipment.

In addition to the above-mentioned theatre, Miller has also let contracts for the erection of another building which will embrace a 2,000-seat theatre, seven stores and a score of offices at the corner of Figueroa and Santa Barbara Streets.

Charles Hubbard, a San Francisco capitalist, is building a new house at South Gate in the center of the city on Victoria Avenue. The structure is being built by the capitalist's son, L. R. Hubbard. When completed the house will occupy a frontage of 100 feet and a depth of 150 feet. It will be directly opposite the new city hall and have a seating capacity of 1,400.

A general contract to construct the new Lyric Theatre in Monrovia for the "National Theatres, Inc." has just been awarded to J. P. Daniel, of Monrovia. The architects are Wilson, Merril and Wilson.

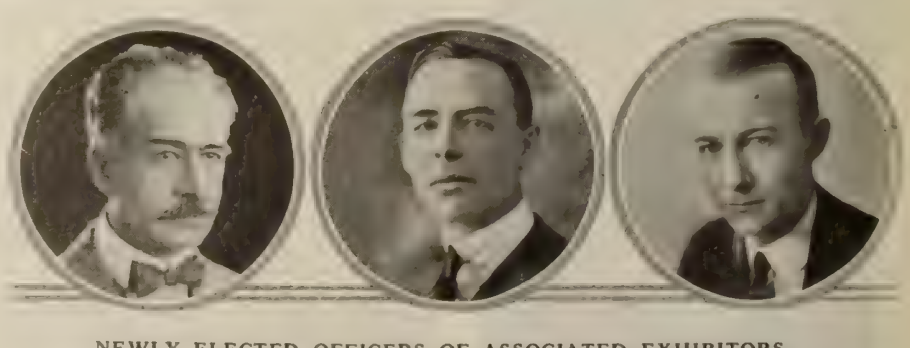
The theatre structure will have 100 feet frontage on White Oak Avenue and 160 feet on Ivy Avenue. It will include nine new storerooms. The theatre structure is to cost $175,000 and will be completed by July 1.

In Pasadena announcements will soon be made of a new half-million-dollar theatre that will go up on Colorado Avenue and Mission.

A new house will also be built at Lomita to cost $100,000.

NEW MASSACHUSETTS FIRM

The Waldorf Theatre Company of Lynn, Mass., of which Allen B. Newhall is president has been formed to operate the Waldorf Theatre in that city. The new house has a seating capacity of 1500. Mr. Newhall is a director of the Mark Strand Theatre Company of Lynn and has been associated with the firm for the past twenty years. Maurice A. Silver is treasurer of the Waldorf company.



NEWLY ELECTED OFFICERS OF ASSOCIATED EXHIBITORS

Left to right: G. Bardet, Assistant Treasurer; Jay A. Gove, Secretary and Sales Manager; Arthur Hoerl, who will act in an editorial capacity to President Woody in story selection and continuity writing.

EDWARD SILTON

Here's New Angle in Casting; Company, Not Star, Represented

By SUMNER SMITH

HERE'S a different angle to this business of casting players for motion pictures. Where most casting agencies represent the players' interests in their dealings with Will Hays' charges, the firm of Rebecca & Silton, Inc., New York, espouses the cause of the producers. Quoting "Eddie" Silton, "We know that the producer represents a more permanent commodity than the player, and we know that we can supply him with high class players at salaries advantageous to himself in these days of costly pay checks." This policy makes Rebecca & Silton unique in its field.

The logic is self-evident: That no one can represent two business factions to the complete satisfaction of each, no more than a man can be on both banks of a river at the same time. And paddling a middle course becomes fatiguing, if not disastrous, in the long run. The water's bound to get rough some day.

When an enterprising fellow markets a new patent—something simple like a window fastener or jigging doll on a phonograph—the world rises to wonder, "Why, I could have done that." Eddie Silton's idea is simple in the extreme, yet he is the first to put it to practical purposes, because he has enterprise and imagination as well as sober common sense.

Representing producers rather than players in casting work. The producer is the permanent commodity. That's sense.

Think it over.

Where are the stars of yesteryear? Like Mira they shine brightly for a time, then pass out of sight. Terry Ramseye, George Kleine, Percy L. Waters and many others can reminisce until that point is clearly made. Our own Epes Winthrop Sargent is another historian who would agree.

Where is Florence Turner, "the Vitagraph girl?" And where are R. Henderson Bland and Mabel Trunnelle? But Vitagraph still prospers, and the officials of other producing companies now defunct may be found running the affairs of existing companies. The executives have a far longer term of service than the stars.

Rebecca & Silton has been consistently rejecting offers to represent outstanding star personalities. The firm doesn't stand sponsor for a single one. It does represent several big directors, however. Its main, avowed purpose in supplying valuable players for pictures is to save the producer money. Thus far it has succeeded in its purpose while itself prospering materially. "Eddie" Silton tells a few friends the sum total of the last year's business, and while it isn't for publication, it can be characterized with the superlative, "great."

Another reason for the existence of Rebecca & Silton also is in keeping with its desire to serve producers. It has established powerful financial connections and stands prepared to obtain loans for producers. This feature of its activities should commend it to independents who have the stories, the casts, the director and cameraman, but require funds before starting actual production.

Miss Rebecca and Mr. Silton are topnotchers in their work. Both have the happy faculty of making and keeping friends. Until about a year ago they were associated with Edward Small's casting office. According to "Eddie" Silton, "Miss Rebecca is a wonder and I'm lucky to be associated with her." Ben Rothwell is the firm's representative on the West Coast.

Silton started in the theatrical business ten years ago as a stage director for Morris Gest. He served in this capacity with the road show, "Experience." About five years ago, in Chicago, he began representing players, including such stars as George Beban. The association with Small followed, and then, about a year ago, the firm of Rebecca & Silton, at 723 Seventh avenue.

"Jimmy" Grainger Joins Fox as General Manager of Sales

JAMES R. GRAINGER has joined Fox Film Corporation in the capacity of general sales manager and is now actively in charge of the company's business in the United States and Canada with office headquarters in New York City.

To Mr. Grainger falls the enviable task of taking to the exhibitors the fine product the Fox Company has in the making for next season, headed by the already completed successes, "The Iron Horse," "As No Man Has Lived" and "The Fool."

The move in acquiring Mr. Grainger to head its sales force by the Fox organization is in line with its other big plans for the coming season, as evidenced by the announcements emanating, with convincing frequency, from the home office of the organization.

"If the boys in the field only knew what I know about Fox for the coming year," said Mr. Grainger, "they would understand how glad I am to be associated with a house that holds such a sales wallop in its mitt."

Mr. Grainger comes to the Fox Company from the Metro-Goldwyn Distributing Corporation. He has been associated with the Goldwyn Distributing Corporation, Goldwyn-Cosmopolitan and Metro-Goldwyn for the last three years as sales manager. Previous to this he organized the Marshall Neilan Company and placed the product with First National, handled the sales on Charlie Chaplin's "The Kid" and exercised supervision over the sales of the Cosmopolitan product.

When F. J. Godsol assumed charge of the old Goldwyn Company Grainger was made general manager of sales and distribution. When Goldwyn merged with Metro he was elected to the board of directors and given the post he held until he resigned to join the Fox organization.

Grainger is acknowledged to be one of the leading sales executives in the country. His lively personality, his keen sense of fair play and his personal acquaintance with thousands of exhibitors the country over, make him an asset of exceedingly high value to any company producing motion pictures.

JAMES R. GRAINGER

Tornado Relief

The theatre owners of Chicago and vicinity went over the top when their contributions to the tornado fund exceeded the $10,000 asked of them by the Mayor's Committee. Jack Miller, business manager of the exhibitors' association, appointed the following exhibitors on the committee: Harry Burnhill, A. Saperstein, J. Goodman, Norman Field, Nathan Joseph, J. Miller, Jimmy Plodna, Ludwig Seigel, Jimmy Coston, A. Schaack, Robert Gumbiner and Sam Abrahams.

I. W. Rodgers, head of the Southern Illinois exhibitors, was on the job personally and offered every aid possible from his organization for the stricken people.

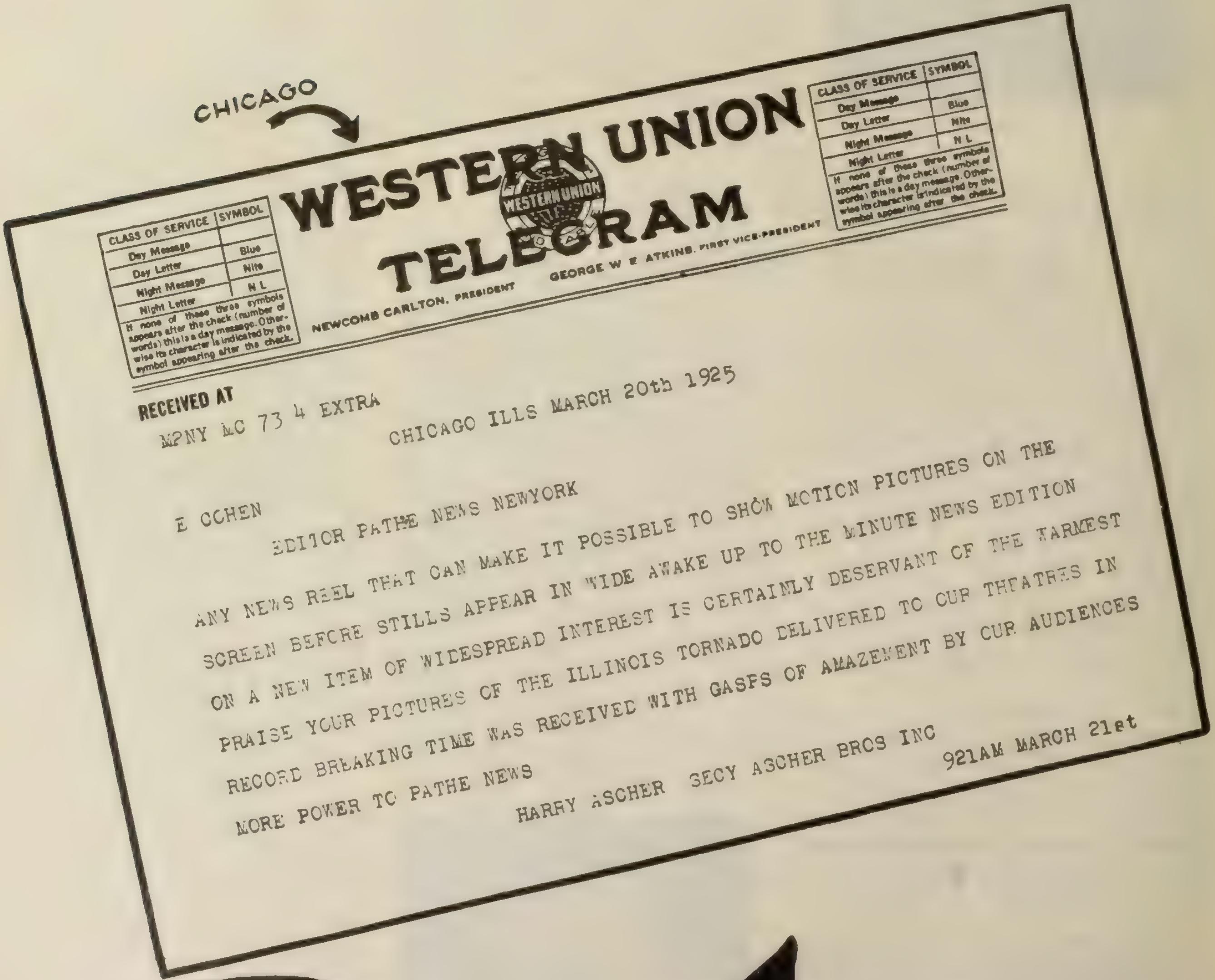
FRAUNER APPOINTED TREASURER

Saul Frauner, Vitagraph salesman, succeeds Matty Cohan as treasurer of the Motion Picture Salesmen, Inc. Cohan resigned.

Service, Not merely for whole country!

Read these proofs, and then consider the claims of "first" made by others.

CHICAGO



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

MPNY MC 73 4 EXTRA

CHICAGO ILLS MARCH 20th 1925

E COHEN

EDITOR PATHE NEWS NEWYORK

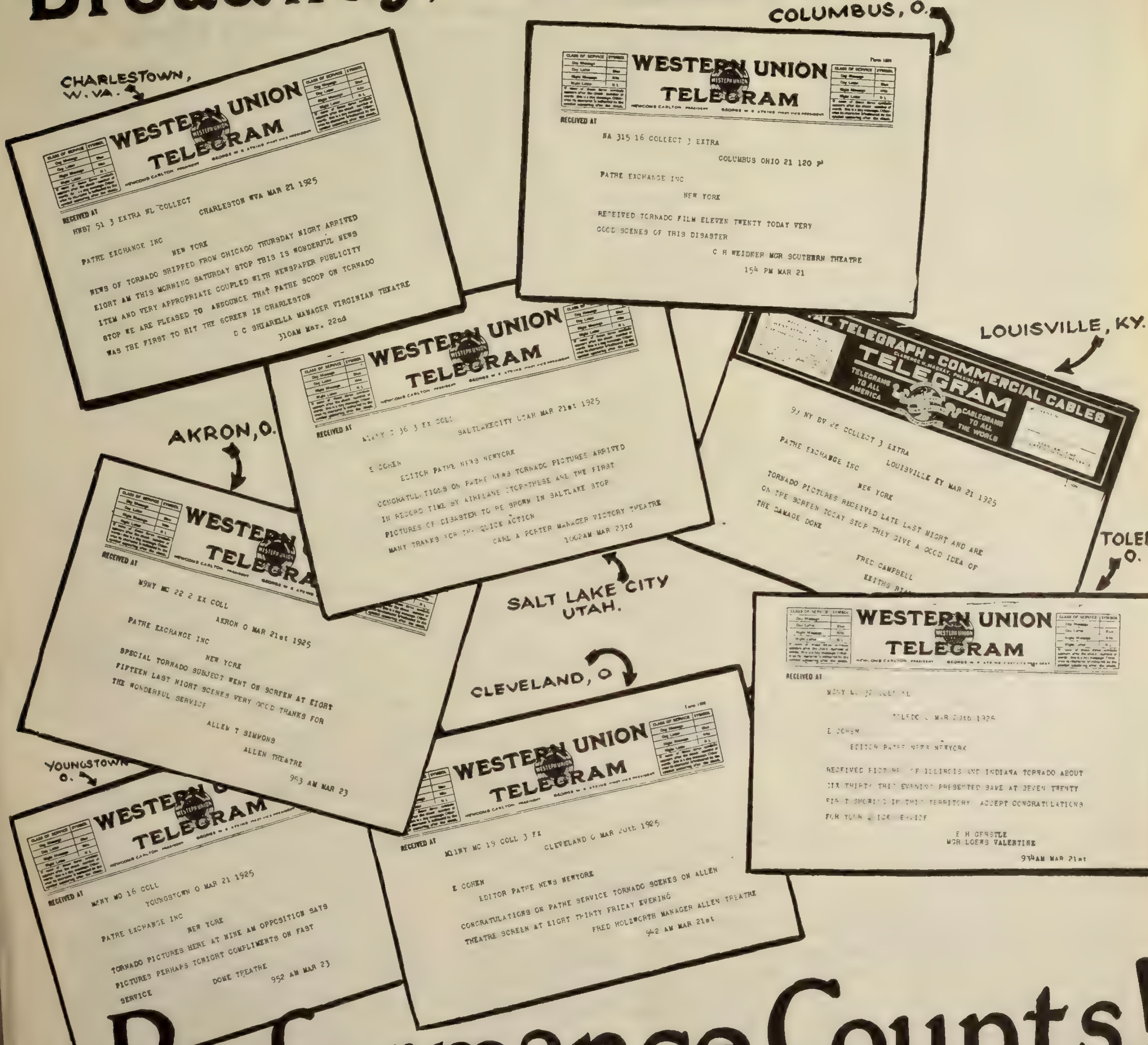
ANY NEWS REEL THAT CAN MAKE IT POSSIBLE TO SHOW MOTION PICTURES ON THE SCREEN BEFORE STILLS APPEAR IN WIDE AWAKE UP TO THE MINUTE NEWS EDITION ON A NEW ITEM OF WIDESPREAD INTEREST IS CERTAINLY DESERVANT OF THE WARMEST PRAISE YOUR PICTURES OF THE ILLINOIS TORNADO DELIVERED TO OUR THEATRES IN RECORD BREAKING TIME WAS RECEIVED WITH GASPS OF AMAZEMENT BY OUR AUDIENCES MORE POWER TO PATHE NEWS

HARRY ASCHER SECY ASCHER BROS INC

921AM MARCH 21st

Pathé

Broadway, but for the



CHARLESTOWN, W. VA.

WESTERN UNION TELEGRAM
NEWCOMB CARLTON PRESIDENT
RECEIVED AT
HWB7 51 3 EXTRA NL COLLECT
CHARLESTON WVA MAR 21 1925
PATHE EXCHANGE INC
NEW YORK
NEWS OF TORNADO SHIPPED FROM CHICAGO THURSDAY NIGHT ARRIVED EIGHT AM THIS MORNING SATURDAY STOP THIS IS WONDERFUL NEWS ITEM AND VERY APPROPRIATE COUPLED WITH NEWSPAPER PUBLICITY STOP WE ARE PLEASED TO ANNOUNCE THAT PATHE SCOOP ON TORNADO WAS THE FIRST TO HIT THE SCREEN IN CHARLESTON
D C SHIARELLA MANAGER VIRGINIAN THEATRE
310AM Mar. 22nd

COLUMBUS, O.

WESTERN UNION TELEGRAM
RECEIVED AT
NA 315 16 COLLECT 3 EXTRA
COLUMBUS OHIO 21 120 P
PATHE EXCHANGE INC
NEW YORK
RECEIVED TORNADO FILM ELEVEN TWENTY TODAY VERY GOOD SCENES OF THIS DISASTER
C H WEIDNER MGR SOUTHERN THEATRE
154 PM MAR 21

SALT LAKE CITY UTAH.

WESTERN UNION TELEGRAM
RECEIVED AT
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SALTLAKECITY UTAH MAR 21st 1925
E COHEN
EDITOR PATHE NEWS NEWYORK
CONGRATULATIONS ON PATHE NEWS TORNADO PICTURES ARRIVED IN RECORD TIME BY AIRPLANE STOP THESE ARE THE FIRST PICTURES OF DISASTER TO BE SHOWN IN SALTLAKE STOP MANY THANKS FOR THE QUICK ACTION
CARL A PORTER MANAGER VICTORY THEATRE
1002AM MAR 23rd

LOUISVILLE, KY.

AL TELEGRAPH - COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT
TELEGRAM
TELEGRAMS TO ALL AMERICA
CABLEGRAMS TO ALL THE WORLD
9J NY DV 26 COLLECT 3 EXTRA
LOUISVILLE KY MAR 21 1925
PATHE EXCHANGE INC
NEW YORK
TORNADO PICTURES RECEIVED LATE LAST NIGHT AND ARE ON THE SCREEN TODAY STOP THEY GIVE A GOOD IDEA OF THE DAMAGE DONE
FRED CAMPBELL
KEITHS RIA

AKRON, O.

WESTERN UNION TELEGRAM
RECEIVED AT
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AKRON O MAR 21st 1925
PATHE EXCHANGE INC
NEW YORK
SPECIAL TORNADO SUBJECT WENT ON SCREEN AT EIGHT FIFTEEN LAST NIGHT SCENES VERY GOOD THANKS FOR THE WONDERFUL SERVICE
ALLEN T SIMMONS
ALLEN THEATRE
953 AM MAR 23

TOLEDO O.

WESTERN UNION TELEGRAM
NEWCOMB CARLTON PRESIDENT
RECEIVED AT
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TOLEDO O MAR 20th 1925
E COHEN
EDITOR PATHE NEWS NEWYORK
RECEIVED PICTURES OF ILLINOIS AND INDIANA TORNADO ABOUT SIX THIRTY THIS EVENING PRESENTED SAME AT SEVEN TWENTY FIRST SHOWING IN THIS TERRITORY ACCEPT CONGRATULATIONS FOR YOUR QUICK SERVICE
E H GERSTLE
MGR LOEWS VALENTINE
934AM MAR 21st

CLEVELAND, O

WESTERN UNION TELEGRAM
RECEIVED AT
M21NY MC 19 COLL 3 EX
CLEVELAND O MAR 20th 1925
E COHEN
EDITOR PATHE NEWS NEWYORK
CONGRATULATIONS ON PATHE SERVICE TORNADO SCENES ON ALLEN THEATRE SCREEN AT EIGHT THIRTY FRIDAY EVENING
FRED HOLZWORTH MANAGER ALLEN THEATRE
942 AM MAR 21st

YOUNGSTOWN O.

WESTERN UNION TELEGRAM
RECEIVED AT
M2NY MO 16 COLL
YOUNGSTOWN O MAR 21 1925
PATHE EXCHANGE INC
NEW YORK
TORNADO PICTURES HERE AT NINE AM OPPOSITION SAYS PICTURES PERHAPS TONIGHT COMPLIMENTS ON FAST SERVICE
DOME THEATRE
952 AM MAR 23

Performance Counts!

News

Objection and Reproof

Dear Mr. Welsh:—I protest against, and resent as wholly unfair, your editorial expression on "THE MAN WITHOUT A COUNTRY," which appeared in Moving Picture World, March 28, 1925.

I am the owner of the original picture, a six-reel subject made—and very excellently made—by Thanhauser eight years ago. It is a successful subject, marketed through Universal, and yielding a revenue up to the completion of the marketing contract which expired a year ago. It then came back to me as one of the two purchasers of the Thanhauser assets. The price of these assets I may mention, was a very considerable sum, running into many thousands of dollars.

"THE MAN WITHOUT A COUNTRY" has had two imitators on the screen; the first was "MY OWN UNITED STATES" a pretentious subject which was given a special showing in Washington, at which time Mrs. Woodrow Wilson, then the first lady of the land, described it as "the greatest motion picture she had ever seen." The second imitator is the Fox product, which you describe in your editorial. In my opinion, and, in the opinion of others who have seen all three pictures, the original production is the best. The fact that it was made eight years ago has not affected its entertainment value, nor its faithful adherence to the original story by Edward Everett Hale.

I made no move toward selling this picture to the Fox Company at any time, but was approached by their representative after their General Manager had suggested that I withdraw my original picture from circulation. I declined to do this for the reason that the picture still had exhibition value and because negotiations were in progress for its sale in the non-theatrical field, and I regarded the incident as closed. Subsequently, a representative of the Fox Company, on his own initiative, discussed the possible purchase of the picture over the luncheon table, and I set a price. I was advised later that there would be no purchase because two negatives of "MY OWN UNITED STATES" were owned separately by the American Legion and by Mr. Jawitz, and that the Fox Company did not desire to purchase all three negatives. The general counsel of the Fox Company cordially thanked me for my courtesy and helpfulness in the entire transaction and the whole matter, at all times, was friendly and without any suggestion of a hold-up or of "blackmail" (I quote this word from your editorial.)

It seems to me that if a man, or a company, produced a picture, and another man or company subsequently desire to make the same subject, that the pioneer has rights which should properly be respected. This is particularly true when a second or third company is fully aware of the existence of the original subject, and in the motion picture business, or in any other business, the rights of an original certainly have a prior claim if the subject is legitimate, if it is a real feature, and if it is a well-made product.

In your position as editor, you are capable of great good and of great harm. In characterizing those interested in the original "MAN WITHOUT A COUNTRY" as "blackmailers" and "counterfeiters" you are definitely harmful.

From what I know of you and your magazine, I feel sure that you will be glad to correct the effect of the publication of your mainfestly careless, ill-advised and unfair editorial utterance.

Yours very truly,
W. E. SHALLENBERGER,
President,
Arrow Pictures Corporation.

[Doc, you are perfectly right in r'aring up on your sturdy legs and slamming me hard! So is anyone else who may have inferred from my editorial that I was applying the harsh words to a gentleman of the calibre of W. E. Shallenberger. It is no defense to say that I wrote in too general terms and should have been more specific. It is merely stating the fact. You have a legitimate property right in your negative. My ire is aroused by the lone wolf individuals who pop up all over the country in the wake of a big new success with single prints, duped negatives, re-hashed conglomerations of all sorts, and stock paper to badger the man whose production definitely registers the advancement the industry has made.—R. E. W.]

Illinois Showmen Aid Tornado Victims with Funds

The East St. Louis, Ill., theatreowners and their employees co-operated in a big minstrel show given at the Avenue Theatre on the night of March 30 for the benefit of the Southern Illinois storm sufferers. An admission fee of $1 per person was charged. Everyone participating, including the ticket takers, ushers, stage hands, operators, etc., donated their services. Several of the St. Louis theatres also conducted storm benefit shows, while exhibitors and exchange managers and employees were among the contributors to the Red Cross and other funds raised for the victims of the tornado.

John Marlowe, of Herrin, Ill., is very proud of the showing made by that community on behalf of the storm sufferers. A community of about 20,000 inhabitants, many of whom have suffered from unemployment in recent months because coal mines were shut down, Herrin raised almost $100,000 in cash (about half the sum contributed by Greater St. Louis with its million residents), while thousands of men and women from Herrin voluntarily went into the stricken district and toiled from morning to night assisting in rescuing dead and injured and repairing the damage done by the storm.

The ministers and reformers of Kirkwood, Mo., have created a miniature storm because the local motion picture theatre arranged a benefit show for the Southern Illinois storm sufferers to be given on Sunday, March 29. Dan H. Mullen, one of the owners of the theatre, said: "All some of the people in Kirkwood want to do is sleep."

T. O. C. C. Holds Its Annual Election

The Theatre Owners Chamber of Commerce, New York, at its meeting this week elected officers for the ensuing year. Practically all of the leading executives, with the exception of the first vice-presidency, were re-elected. They are: Charles O'Reilly, chairman; Sol Raives, first vice-president; Joe Hame, second vice-president; Samuel Moross, secretary; Samuel Schwartz, treasurer; Al Friedlander, sergeant-at-arms.

The new board of directors is headed by Sydney S. Cohen and includes: A H. Eisenstadt, Hy Gainsboro, Ben Noble, William A. Landeau, John Manheimer, Charles Moses, Lee A. Ochs, Hyman Rachmil, Rudolph Sanders, Benjamin Sherman, William Small and Charles Steiner.

Sydney S. Cohen of the M. P. T. O. A. addressed the meeting. He praised the independents and recommended the establishment of a Department of Conciliation and Adjustment to function as a medium to keep harmony among independent producers and distributors and theatre owners.

Theatres in Stricken Area Effecting Gradual Recovery

SOUTHERN ILLINOIS, used to calamities and disasters, has again demonstrated its remarkable recuperative powers, and latest reports from the district, swept by the fearful tornado of March 18, are that the damaged zone is fast returning to normalcy.

During the past week the theatres at West Frankforst, Hurst, Carbondale, Royalton, Benton, and other towns in the district in the path of or adjacent to the storm, resumed their regular programs and have been enjoying fair business.

Latest available reports from the storm district indicate that the Dunn Theatre, Annapolis, Mo.; Liberty Theatre, Murphysboro, Ill.; Gem Theatre, De Soto, Ill.; Little Egypt Theatre, Gorham, Ill., and the house at Bush, Ill., were destroyed or badly damaged.

Reports from Indiana indicate that the Stratton Theatre at Griffin, Ind., and the Noble Theatre, Princeton, Ind., were damaged, but the extent could not be ascertained definitely. One report out of Princeton was that every home and business house in that community had been destroyed or badly damaged. It was also reported in St. Louis film circles that Stratton, owner of the Stratton Theatre, Griffin, Ind., and his wife were injured while their fourteen-year-old child was killed. Griffin was not only hit by the tornado but later was cut off from the outside world by a flood. This double disaster has made it most difficult to obtain correct data on storm damage and deaths and injuries sustained in that community.

Aside from H. Boulton, of Boulton & Wallace, owners of the Little Egypt Theatre, Gorham, Ill., and Stratton, no other motion picture theatre men were injured by the storm so far as could be learned.

There is every possibility of a mistake in identity because of the confusion due to the terrible havoc wrought by the storm. In the past few days several instances have come to light where parents buried children they thought were their own only to later learn that their offspring had escaped and been moved to some other community for medical attention.

W. R. Clarke has advised St. Louis that his two houses in Hurst, Ill., escaped damage, and the Hurst is again operating. It was closed a few days after the storm.

From the standpoint of the exhibitors of the storm zone and adjoining community, the biggest handicap that has resulted from the storm is the fear of storms instilled into the hearts of the residents. For instance, on Friday night, March 27, a thunderstorm came up accompanied by minor winds. Exhibitors from many Southern Illinois towns reported many patrons left their theatres while others remained at home.

No Affiliation

In a wire this week from the West Coast, Joseph M. Schenck said: "There is absolutely no truth in the unfounded rumor of affiliations with the Producers Distributing Corporation, and I wish that it would be made as strong as possible in the trade and daily press. Moreover, I cannot make it too strong at this time that there will be absolutely no affiliations with any organization or organizations whatsoever. I want the industry to know that we stand alone."

N. Y. Mark Strand Observes 11th Year Week of April 12

The first million-dollar motion picture theatre in the world and the originator of the present day programs with symphony orchestra, ballet and concert artists, the Mark Strand at Broadway & Forty-Seventh street will observe its eleventh anniversary the week of April 12, it was announced today.

The eleventh anniversary will also be an anniversary for Joseph Plunkett, the managing director. It will be his sixth year as the chief of the organization, numbering more than 180 persons. It will be Carl Edouarde's eleventh year as the musical conductor and originator of the scoring of feature photoplays to music.

Incidentally, Moe Mark, president and general manager of the Mitchel H. Mark Realty Corporation, and his deceased brother, Mitchel H. Mark, opened what is claimed to be the first motion picture theatre in the world at Ellicott Square, Buffalo, twenty-four years ago.

KANSAS MEET DATES CHANGED

The annual convention of the Motion Picture Theatre Owners of Kansas and Western Missouri which was scheduled to be held on May 4 and 5 will take place in Kansas City on April 27 and 28, R. R. Biechele, the president of the organization, announces.

Independence

(Continued from page 539)

will find that they are not offered a collection of mere titles, or 'maybe' pictures, but instead—known values. Stars whom they know, stories they know, themes of readily recognized box-office value. Being set so soundly far in advance is naturally an advance to F. B. O. as a producing and selling organization, but it is of even greater interest to independent exhibitors who will be able to weigh product of known standard in the balance against their booking time. And do it without any fear of indirectly aiding theater competition or any feeling that they are hastening the day of monopoly—with all the evils that monopoly means in any industry."

New England Showman Signs For Eighteen from Columbia

EDWARD REED, of the Strand Theatre, Providence, R. I., has signed Joe Brandt and Columbia Pictures Corporation for the eighteen pictures which will be produced this year—six Columbians, six Waldorfs and six Perfections. Back of the contract lies an interesting story.

All last season Joe Brandt shouted from the housetops that there was no need for exhibitors to book themselves up to the eyes on the productions of the big producing companies in order to get enough satisfactory feature pictures. He stated that if the Independent exhibitor would only keep some open dates to play the good independent productions, he would find his box-office talking pleasant words to him in the form of big receipts from good pictures bought at a live-and-let-live price.

Independent exhibitors here and there listened to him and acted accordingly. Reed, one of the biggest independent exhibitors in the New England states, whose interests are spread all over the territory, thought that he would try this plan and, accordingly, he booked among other independent productions the series of eight Columbia Pictures. He played the pictures as they were released and then watched the results.

Recently, when Messrs. McConville and Montague, of the Independent Film Exchange of Boston and New Haven, went in to see this exhibitor, they soon came out with the contract. Mr. Reed has for ten years played only the pictures made by certain large producer-distributor interests, and he booked this year's Columbia Pictures because of what independent pictures had done for him.

Independents to Hold Own Convention in Milwaukee in May

The first national convention of Independents will be held in Milwaukee on May 10-11-12 under the auspices of the Independent Motion Picture Producers and Distributors Association, that organization announces.

Invitations are now being sent by the association to 900 independent producers, distributors and exchangemen throughout the United States and Canada. The plan for such a general session culminated at the meeting this week in New York city of the I. M. P. P. D. A. All matters relating to the state right field will be discussed at this session, it is said.

Those attending this gathering will also be able to witness the M. P. T. O. A. convention which is scheduled to be held in the same city on May 11-12-13.

H. M. WARNER'S NEW AID

Harry M. Warner announced this week that Sam E. Morris, who for a long time has been sales manager for the company, would leave the distribution end of the business and hereafter would devote his time as assistant to Mr. Warner in the Warners' theatre program now developing fast. Harry M. Warner stated that Abe Warner, who has been looking after the company's inside business, would also take over the distribution of the firm's product. He further states that the company had decided not to move their present New York office at the present time.

DINNER TO POLA NEGRI

Pola Negri, who sailed Saturday, March 21, on the Leviathan, was guest of honor Friday evening at a festive bon voyage dinner, given by the Famous Players-Lasky Corporation at the Ritz-Carlton Hotel.

Pola's party took the form of a dinner dance. Present were a large number of folks pre-eminent in the stage and motion picture ranks, in high society circles, and in the literary and artistic worlds.

At the close of the dinner Adolph Zukor, who returned from Europe just in time to attend, and Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, made short talks and Miss Negri made a gracious response.

CLEARY LEAVES UNITED ARTISTS

Maurice C. Cleary, treasurer of the United Artists Corporation, has tendered his resignation to the Board of Directors to take effect on April 8, when the annual meeting of the directorate will be held.

Mr. Cleary came to United Artists Corporation from the Merrill Lynch Company, bankers of Wall Street, three years ago as the personal representative and business manager for Mary Pickford and Douglas Fairbanks., Fifteen months ago he was named treasurer of the United Artists Corporation and placed upon the Board of Directors, which positions he has held since. But thirty years of age, Mr. Cleary is one of the youngest men in the industry to have held so responsible a position.

RABBI RAPS CENSORSHIP

"Censorship only stultifies man in the exercise of his moral life," declared Rabbi Samuel Thurman of the United Hebrew Temple, St. Louis, Mo., in a sermon on "Sense or Censorship" given on March 27.

Referring to the recently widely voiced demand for censorship, particularly of New York plays, Rabbi Thurman admitted that there might be some need for restraint, but asserted emphatically that censorship was not the proper instrument for exercising such reform. Reason should replace it he said.

Selling Your Seats

How one man makes a real profit on Chronicles of America.

Kadow has a slogan for family trade.

H. M. Addison books Chautauqua lecturers.

Machine guns shoot up receipts on Love and Glory.

House employees talked up 40 Winks.

How Hyman surrounded Sally.

Live sailors help roof banner on The Sea Hawk.

Earlier opening helps sell house.

Relayed the laughter on Miss Bluebeard.

L. W. Carroll helps college boys who help him.

Cross word puzzles sell co-operative pages to merchants.

Keeping Charley's Aunt in Los Angeles.

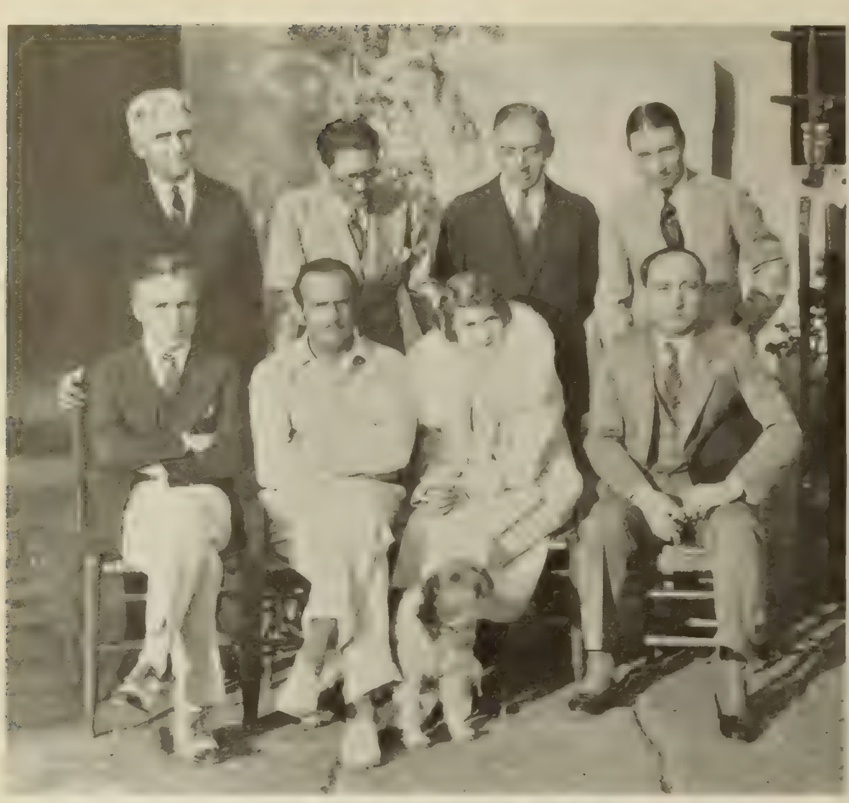
Capsule herald is revived.

Making three sheets out of ones.

Perambulating the Golden Bed.

Good advertising examples on The Roughneck, He, Butterfly, Circe, East of Suez, The Only Woman and Smouldering Fires.

(Here's a wealth of advertising suggestions in the Selling the Pictures to the Public department.)



THE UNITED ARTISTS' GROUP
Left to right (seated), Charles Chaplin, Douglas Fairbanks, Mary Pickford and Joseph M. Schenck. (Standing) Dennis F. O'Brien, Robert Fairbanks, Hiram Abrams and Syd Chaplin. This picture was taken during the recent conference in Hollywood.

JOE WEIL LOSES FATHER

Joe Weil, exploiteer for the Big "U" Exchange and one of the best known publicity men in the industry, lost his father, Martin Weil, recently. The elder Weil was a retired New York business man and was 72 years old. He had been an invalid for many months. There was an unusually strong bond of affection between Joe and his father, so much so that the young man has been prostrated ever since his loss.

FAMOUS PLAYERS DECLARES DIVIDEND

At a meeting held recently the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable May 1st, 1925, to stockholders of record at the close of business on April 15th, 1925. The books will not close.

Negatives Wanted

The Roosevelt Memorial Association seeks the co-operation of all producers, distributors, independent camera men and owners of old vaults in its effort to collect all film, negative and positive, showing the late President Roosevelt and important events connected with his home life, travels, public service and presidential administration. Address all communications, which should contain a description of the matter and the price, to the Motion Picture Liberty, Roosevelt House, 28 East 20th Street, N Y. C.

DECISION ON RE-TITLING

The Federal Trade Commission has just ruled that the release of films under new titles without clearly showing that they are re-issues and giving them the titles under which originally distributed, not only on the film but in all advertising, is prohibited.

This decision was found by the Government in favor of Douglas Fairbanks, that the old film "D'Artagnon" had been re-titled "The Three Musketeers," which was the title of a later picture made by Fairbanks.

M. P. T. O. OF MO. CONVENTION

The second annual convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois was held at the Elks Club, St. Louis, Mo., on Tuesday, March 31, and about 100 out-of-town exhibitors were among those in attendance. A feature of the gathering was a banquet served in the Elks Club rathskeller at noon which was addressed by prominent city officials and leading exhibitors and exchange managers.

LAWTON, OKLA., FACES CLOSING

A popular vote which may close motion picture shows at Lawton, Okla., will be taken at Lawton in the near future, as a petition has been circulated, asking the city authorities to call the election. It is stated that many of the signers to the petition are colored people who are not admitted to the theatres in Lawton.

RIFT IN OKLAHOMA POLITICS

The board of directors of the M. P. T. O. of Oklahoma at its last meeting declared that there no longer existed a Joint Board of Arbitration in Oklahoma between the M. P. T. O. and Film Board of Trade, alleging that the Film Board of Trade had failed to pay its share of expenses incurred.

FAVOR TAX FREE MUSIC CUES

The Motion Picture Exhibitors League of Eastern Missouri and Southern Illinois has gone on record as favoring pictures that are supplemented with tax free music scores, and a letter is being sent to all producers informing them that the exhibitors will give preference to pictures that have tax free music cue sheets.

LOEW'S TORONTO STARTS HIGH

The prosperity of the theatrical situation in Toronto, Ontario, is reflected in a statement by Toronto Loew's Theatres, Ltd., regarding the financial position of the company locally. Incidentally, the announcement was made on March 26 when both the common and preferred shares of the Toronto Loew company made their first appearance on the curb of the Toronto Stock Exchange, preferred being quoted 90 bid at close and the common 31½ bid.

TOM McKEAN MARRIES

Tom McKean, manager of the St. Louis office for F. B. O., has joined the ranks of the benedicts. On March 2 he claimed Miss Georgia Brehaut of Hannibal, Mo., for his bride. The ceremony was performed at the Union Avenue Christian Church, St. Louis, in the presence of the families of the bride and groom. Following the marriage the couple left for a short trip. Miss Brehaut is a Boston girl.

GRAND, ONTARIO, TO F. P.-L.

Following up its purchase of the Grand Theatre at London, Ontario, Famous Players Canadian Corporation, Ltd., Toronto, has completed arrangements for the securing of the control of the Grand Theatre at Kingston, Ontario, this having also been included in the former chain of houses in Ontario operated by the defunct Trans-Canada Theatres, Ltd., Montreal.

SCHULBERG IN LARGER QUARTERS

J. G. Bachman, vice-president and general manager of distribution for B. P. Schulberg Productions, announced this week that owing to a greatly increased schedule for next year his organization's New York office will move on May 1 from 1650 Broadway to larger quarters in the new building just completed at 115 West 45th street. In their new quarters Schulberg Productions will occupy the entire ninth floor.

$6,000,000 HOUSE FOR PHILA.

Philadelphia is slated for a $6,000,000, 2,000-seat theatre, according to reports which credit a real estate concern of that city with negotiating the finances. It is said that such theatre property will be leased to the Stanley interests and A. L. Erlanger. The location is at the northwest corner of Broad and Locust streets.

FOX IS GRANDFATHER

William Fox, president of the Fox Film Corporation, presents William Fox Tauszig! He is the bouncing baby son of Mrs. Douglas N. Tauszig, Fox's eldest daughter, and the first grandchild of Mr. and Mrs. William Fox. The baby was born on Sunday, March 15, while Fox was at the West Coast studios of the Fox Film Corporation.

State Rights Sales

Rayart Pictures Corporation this week announce the sale of territorial rights on its new serial, "Secret Service Sanders," to Exclusive Film Company of Detroit, for the territory of Michigan; and to Anthony Luchese for the territory of Eastern Pennsylvania and Southern New Jersey and Delaware; Rayart also announces the sale of the "Batling Brewster" serial by Richmount Pictures for the territory of Porto Rico. The Jack Perrin series have been sold to First Graphic Pictures of Buffalo.

Louis Weiss, managing director of Artclass Pictures, announces the sale of the Michigan territory on both series of five reel action-stunt features, starring respectively, Buffalo Bill, Jr., and Buddy Roosevelt, to W. D. Ward, 159 Elizabeth Street, East, Detroit, Michigan.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schine Regulates Smoke Habit By Borrowing His Cigarettes

Meyer Schine of Gloversville, N. Y., has taken to cigarettes. Not that he has become an addict by any means. He regulates his smoking by the number of cigarettes offered him. Mr. Schine modestly admits that he prefers not to smoke and curbs that desire by not buying them by the package. There is an interesting story in the fact that Mr. Schine has once more taken up smoking. There has been an interval of many years since his indulgence in his first—and last—three cigars. As Mr. Schine tells the story, he was on a train between Jamestown and Buffalo and concluded that he had reached the age of manhood and that cigars would naturally be coupled with that fact. Feeling a bit flushed in those days, he bought three for a dime, entered the smoking car, tilted back the seat in front of him and puffed away for dear life. First one and then another, but by the time he had reached the third, cold beads of perspiration moistened his forehead and that is the end of the story as Mr. Schine tells it. So if you happen to meet him it will be perfectly permissible these days to offer him a cigarette, but not a cigar.

L. J. Shearer, head of the Cohoes Amusement Company, is an enthusiastic member of the Elks Lodge in that city. So what would be more natural than for Mr. Shearer to have one of the sail fish he recently hooked off the coast of Miami, mounted and presented to the lodge? Mr. Shearer is back home and the members of the Elks in Cohoes are looking forward to seeing a sample of his fishing ability.

Herman Vineberg of the Mark Strand, Albany, returned last week from a trip to New York and disclosed the fact that he didn't see even so much as a single picture show. The fact that he sees shows in Albany six days a week may have had a little something to do with it.

LILLIAN GISH AS "ROMOLA"

Star of the Inspiration-Henry King production, made in Rome, now being released by Metro-Goldwyn, following a protracted run at the George M. Cohan Theatre, New York City

Billy Smalley of Cooperstown, with fourteen houses, isn't worrying much about daylight saving this summer. With the exception of three places, his houses are located in villages in which old time will continue to prevail, and in the three others he is allowed to run on Sunday.

Mrs. A. E. Milligan of Schuylerville is a hustler. With her husband, who is the busy president of the Board of Education, she not only runs the theatre but is on the look out to help the other fellow along. For instance, last week she donated the house and a couple of shows to the French church in Schuylerville, and is going a bit further with a lawn party this summer, at which she hopes to have Governor Alfred E. Smith among those present.

Here's to Pop Linton, with all the success in the world, for his new theatre opened last week in Utica. Pop deserted the movies for a time to engage in the automobile business but has now returned with a house all his own and one of the nicest in Utica. Many of his fellow exhibitors were on hand the other night and all in all it was a great occasion for the veteran.

M. E. Silberstein of the Community Theatre, Catskill, showed up along Film Row the other day with a silk shirt that made Bob Wagner of the Gateway in Little Falls a bit envious. It was a beautiful shirt of a blue mixture, and when somebody commented upon it, Mr. Silberstein, with a smile, admitted that it was a Christmas gift.

Dave Seymour of Saranac Lake traveled 400 miles last week to visit Albany, and is once more back in the mountains. When asked whether or not other interests would erect a new house in his town this summer, he replied that they were building theatres up there every Thursday night and that he wasn't in the least bit frightened.

If there are any tricks in the contracts this year, Carolyn Goodman, secretary of the Albany Zone Committee, intends to notify all exhibitors in this part of the state. It's to become a part of her work and she will be assisted by Uly S. Hill and Louis Buettner.

Charles Moyer of Herkimer is one of the exhibitors who believe in calling a spade a spade. He is still running vaudeville and amateur nights with much success along with his pictures, but when one refers to the coming of daylight saving, Mr. Moyer is inclined to grumble a bit.

MARCELINE DAY

One of the galaxy of beautiful stars in Universal's growing list

Well, there will be one exhibitor in Albany who will be glad when the Lenten season is over. He is C. L. Gardner of the Pine Hills Theatre, who remarked the other day that there were at present fifty persons who were regular patrons and whom he hadn't seen since Lent started. Mr. Gardner's house is rather close by to the Vincentian Institute.

Louis Buettner of Cohoes, who lost one of his theatres in Mechanicville by fire, has decided to rebuild. Now that the decision has been made, watch out for the sound of the hammers and saws, for Mr. Buettner will hustle the work along in the hopes of having the new theatre ready for opening in the fall.

L. L. Connors of the Star in Salem has a couple of dogs that visit his house every night. One of the canines belongs to William McQueen and the other to Thomas Lord.

(Continued on next page)

Now Booking
Florence Vidor
in
"The GIRL of GOLD"
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . : . . . John Ince
Released by
PRODUCERS DISTRIBUTING CORPORATION

MARY STEALS A RIDE ON JACK PICKFORD'S CAR

Miss Pickford just climbed on the running board while Mother Pickford beamed her approval of the conduct of the famous little United Artists' star from the rear seat

Buffalo, N. Y.

Henry Pullman, 86 years old, pioneer circusman and who for the entire career of the Buffalo Mark-Strand acted as ticket taker there, serving through the regimes of the late Harold Edel, Earl L. Crabb, E. O. Weinberg and Eugene A. Pfeil, died in the Buffalo City Hospital the other day. Mr. Pullman traveled up and down the old Erie Canal with a circus which operated before the Civil War. At one time he employed in one of his shows F. F. Proctor, later the partner of Keith & Proctor, vaudeville magnates. Mr. Pullman was born in Herkimer, N. Y., in 1839. After a long circus career he became ticket taker at the old Strand in 1913 and remained there ten years until the house was torn down. He also served for a time at the old Criterion when that house was operated for a time by the Mark-Strand interests.

The experiment of bringing noted men to Binghamton to speak in connection with a regular theatrical program is to be tried out by the Binghamton Theatre Company. The idea was conceived by Manager H. M. Addison. The speakers soon to appear are Josephus Daniels, Thomas Mott Osborne, Herman "Dusty" Miller, Edmund Vance Cook, Henry Collins Spillman and others. The speaker will merely be an added attraction.

John J. Burnes, manager of the B. F. Keith Theatre and Building in Syracuse, will resign from the Keith service within a short time, according to reports. Mr. Burnes, who has been at the Keith for more than two years, will enter business, it is said.

Mrs. Wallace Reid appeared in person the past week at the Lumberg Theatre in Niagara Falls in connection with the showing of "Broken Laws" by Manager Allan S. Moritz.

Ben Kaiser, French horn virtuoso, who has played in Shea's Hippodrome orchestra as well as every other theatre ensemble in Buffalo, and who resides in East Aurora, is reported to be the manager of the new Aurora Theatre which will open about May 1 in Roycroft town.

Double feature programs seem to be the vogue in downtown houses in Buffalo at present. The Olympic started the style. Recently the Academy has been trying it and now it is reported the Palace is to switch to two features.

D. B. Conklin, manager of the Laurel Theatre, Binghamton, reported to the police that the house had been broken into and signs were shown that those responsible had stayed for some time. Nothing of value was taken, according to Mr. Conklin, although the theatre was thoroughly ransacked.

Canada

Jack MacKay of MacKay Brothers, Hamilton, Ontario, has announced that his firm is building an attractive suburban picture theatre on Main street east, Hamilton, at a cost of $45,000. The theatre will be owned and operated by the MacKay brothers and it will be ready for business in June.

R. J. Farbe has remodeled a large corner building at Truro, N. S., into a neighborhood picture theatre with a capacity of 600 persons, and the new house is already doing good business. Lewis Werner, formerly with the Fox Film Corporation and the Canadian Educational at St. John, N. B., has been appointed manager. A name has not yet been selected for the theatre and a cash prize has been offered for the best suggestion.

The Besler Brothers, Rudolph, Henry and John, have concluded a deal for the purchase of the Princess Theatre at Yorkton, Sask., from Harry Bronfman, the price being $30,000. The Beslers opened up in the picture business in Yorkton about nine years ago, since which time they have rented either one or the other of the two local theatres. They now own the Princess outright.

Albany, N. Y.

(Continued from preceding page)

The dogs show up regularly night after night and appear to take as much pleasure in the pictures and the music as the men and women.

Harry Lazarus, who is building a 1,700-seat house in Kingston and also runs the Auditorium there, remarked the other day that he wished he had ten houses like the Auditorium. It may be that he will continue to run both houses after the new one has been opened, and will run some road shows at the new theatre.

Sam Wood, who runs the Strand in Canajoharie, tells a pretty good one on himself. It appears that Mr. Wood dropped over to one of the neighboring towns the other night to visit a fellow exhibitor who asked him how business was. Mr. Wood summed up matters by saying that in times past he used to pick up more money on the floor after the shows were over than he now takes in at his ticket window.

Probably Mrs. Elizabeth Walton, who runs the Happy Hour in Lake Placid, a 623-seat house, charging 15 and 25 cents admission, has a bigger free list than any picture theatre in all New York State. Back in the days when the "flu" was claiming people right and left, Mrs. Walton, big hearted, placed many children who had lost one or both of their parents on the free list. Not having the heart to take them off, they are still coming and will probably continue to do so. Mrs. Walton's house enjoys its biggest season from July 15 until Labor Day, on account of the summer visitors.

Fast work on the part of the management of the Rialto in Glens Falls, which was badly damaged by fire last week, transferred the regular Rialto program to the Park Theatre a day after the blaze. The theatre will be repaired and again running within three months. Harry Kuh, assistant manager of the Rialto, had a narrow escape during the fire while leading a detail of firemen to the balcony, when the roof fell in. Mr. Kuh jumped but sustained injuries about the hips and was taken to the Glens Falls hospital, where it was found that he was not seriously hurt.

Knowing the desire of womankind to see the latest creations in fashion, William Smalley of Cooperstown is running fashion shows over his circuit of fourteen houses these days, boosting the admission by 5 cents to take care of the extra expense. Mr. Smalley engages high school girls as models and then generally tenders them a dinner, with the result that everyone is satisfied.

E. J. Wolfe, who runs the Bijou in Lowville, is planning to spend a chunk of money in that village this summer, enlarging and remodeling the theatre. Work will get under way at once. The house is to be widened by ten feet and lengthened by forty. A stage will be erected and other improvements will be made. The exterior is to be finished in stucco. The theatre was built by Mr. Wolfe in 1914.

Marie McGraw, daughter of Mrs. McGraw, who runs the Gem in Little Falls, is proving a big asset to that house. She has organized her own orchestra, of which she is the leader, and the music is attracting fully as much attention as the pictures.

Peter Gordon has just purchased the picture theatre in Keeseville formerly owned by H. D. Nicolls.

Harry McNamara, who runs the theatre in Valatie, has been playing to big business all this winter, three nights a week, by the simple procedure of sending out about 500 letters just before each picture is shown to residents in that village. He uses a two cent stamp, believing that such mail is given more personal attention, and that the extra penny comes back a hundred times over. Mr. McNamara is building a new house which will open in the fall.

Now Booking
PRISCILLA DEAN
in
"The Crimson Runner"
by Harvey Gates
with
Ward Crane, Alan Hale, Mitchell Lewis
A HUNT STROMBERG personally supervised PRODUCTION
Released by
~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~

Chicago Sees Many Changes In Ascher Cha in Personnel

Several changes were made during the past week in the personnel of the Ascher Circuit. Roy McMullen was transferred from the direction of the Oakland Square Theatre to the management of the Metropolitan. Harry Crawford went from the Metropolitan to the Oakland Square. Max Ascher is managing director of the house and Harry Ascher is looking after the Vista Theatre, with Edward Wurtzburg as house manager. The Al Copeland singing orchestra has left the Pantheon and will be featured at the Metropolitan. Eddie Carrier has resigned as head of the publicity department and Harry Ascher is at present in charge. The Merrill Theatre at Milwaukee has been sold to the Saxe Circuit of that city, and "Happy" Meininger will continue with the new owners for the present as managing director. Louis Newhafer and Max Ascher made the trip to Milwaukee to handle the deal.

The new Terminal Theatre of the Ascher Circuit is now under construction at Spaulding and Lawrence avenue and it is to be ready for opening late this fall. The Cosmopolitan on South Halsted street has been sold to the National Theatres Corporation, of which Cooney Brothers are the head, and they will feature popular prices at the house, as the big, new Capital Theatre of the Cooney Circuit is right across the street and is playing first runs and presentations, with Al Short and his big orchestra giving the South Side patrons high-class music.

Andrew Karzas will soon have a radio station of his own, as the twin towers, 185 feet in height, have been completed. J. B. Lampe has been made managing director of the new station, whose wave length and call letters will be announced as soon as the radio supervisor approves them.

Al Bachman, house manager at the Randolph, is wondering if the highwayman he helped to chase away from the box office of the house recently got revenge on him by holding him up one night last week as he was going home. The lone wolf got the Bachman money as well as his good watch and chain, and now Al is sporting an Ingersoll.

Frank Reinhart, owner of the Apollo at Belvidere, Ill., ran a two-day show for the tornado victims and gave half the proceeds to the relief fund.

Alberta Vaughn and George O'Hara in "He Who Gets Rapped," second in the series of "The Pacemakers," for F. B. O. release

The staff of the new Capital Theatre of the National Theatre Corporation is as follows: H. A. Turrell, house manager; Francis Mangan, manager of production; C. E. Hogan, assistant manager; Albert Short, musical director; Edouard Perrigo, assistant; Ambrose Larsen and Ruth Farley, organists, and C. C. Hood, publicity director.

Herb Benton has sold the Empress at Malvern, Iowa, to W. L. Smith.

James B. Connolly has been made manager of the Rialto at Waterloo, Iowa, where the Frank Amusement Company also operates the Plaza.

Logan Woods has taken over the Triangle at Joppa, Ill., formerly under the management of Charles Rickard. He has renamed the house the Logan and will show pictures exclusively.

J. W. Nay has sold the Grand at Shawneetown, Ill., to George Pankey.

The boys along Film Row extend their sympathy to Alderman Powers, owner of the Iris Theatre on West Chicago avenue, on the loss of his wife, who died after a short illness. They also were sorry to hear of the death of the infant son of Arthur Dolan, manager of the Savoy.

Simon Simansky of Simansky & Miller has returned from a trip to Hot Springs. He was accompanied by his wife and daughter. The circuit has just completed the organization of the Lucille Theatre Company, with a capital stock of 200 shares of non-par value and offices at 752 South Wabash avenue.

Louis P. Haller, Harry N. Weinberg and Alfred C. Johnson have organized the B. K. Building Corporation, with offices at 63rd and Halstead and a capital stock of $20,000.

Jack Miller, Verne Langdon and Vincent Lynch are back from their two weeks' sojourn at Miami with plenty of fish stories for the visitors at the exhibitor headquarters on South Wabash avenue.

Emil Stern of Lubliner & Trinz is back from an extended business trip to New York City. The Senate Theatre of the chain booked Josef Rosenblatt, the cantor, for the leading attraction last week and he broke the house attendance record.

Several of the managers here are using the cross-word puzzle craze to boost business, tying up with the neighborhood newspapers to bring them in. Ned Rafalski, manager of the Rogers Theatre on Fullerton avenue, stimulated interest among his patrons by getting the local merchants to offer merchandise prizes for the correct answers to the puzzlers.

Van's Straight from the Shoulder Reports —they're fair and square and helpful.

"SYD" CHAPLIN
Who is under a long contract to make super-comedies for Warner Bros.

Ohio

The Arcade Theatre, Winchester, Ind., just across the Ohio line, has been closed, according to Manager Brenner. The building will be used for other business purposes. Brenner, however, will continue to operate the Cozy Theatre.

Tom Powers has acquired possession of the Majestic Theatre, Findlay, Ohio, from Walter Richards. H. Montgomery will manage the house.

The Allen Theatre, Cleveland, has adopted a new policy with respect to its musical programs. A new fifty-piece symphony orchestra, under supervision of Philip Spitalny, has been installed and will offer operatic and symphonic numbers three times a day. Special music will be provided for short screen subjects.

Safe robbers recently took another "crack" at the safe in the office of the Lincoln Theatre, Massillon, Ohio, but secured only $15. They were unable to reach the main strong box which contained $1,800. This is the fifth time the theatre safe has been robbed.

MIX A MEMBER OF ANTLERS CLUB

Tom Mix, Fox western star, when in Yosemite National Park shooting scenes for "The Everlasting Whisper," which he completed before leaving Hollywood for his world tour, was made a life member in the Antlers Club of Yosemite National Park. This is a very exclusive organization and membership only through invitation.

The life membership was given to Mr. Mix in recognition of his work in helping to save several buildings of the Sentinel Hotel which caught fire during his last visit to the park.

In the newest of the "Our Gang" comedies produced by Hal Roach, for Pathe release, titled "The Love Bug," "Fatty" Joe Cobb is seen trying out a waist-reducing contraption that he doesn't seem to relish

Michigan Exhibitor Briefs

The new Kunsky-Balaban & Katz theatre to be erected on Bagley avenue and Park boulevard will be known as the Michigan Theatre instead of the Chicago, as originally planned. This announcement coming from the Chicago firm follows a number of protests filed against the original name as being disloyal to the city.

The contractors who have the work in charge announce that the theatre will be ready for occupancy by July 1, 1926. Tenants will be rented space in the building three months earlier. The entire building, including the theatre, will be known as the Michigan.

The Detroit Metropolitan Corporation, organized to handle the bond issue, will offer $4,000,000 worth of first mortgage 15-year sinking fund bonds, bearing 6½ per cent. interest. In their announcement the appraised value of the lands and the building to be erected is $6,152,000, with the building cost listed as slightly over four million.

The rental for the Michigan Theatre will be $250,000 annually, making it by far the highest rental price for a theatre in the Detroit territory.

Henry S. Koppin, owner of twenty neighborhood theatres in Detroit, writes from Southern California that he will return to the city on April 1. He has been spending the winter in the South and West.

Edward C. Beatty, general manager of the Butterfield Theatrical Enterprises, spent a week in New York City on business. Mr. Butterfield is expected to return from his Oriental tour on April 15.

Although the Capitol Theatre is only three years old, John H. Kunsky is installing a brand new organ in the house. He is doing this to make it conform with the other houses which have been using a special make of organ.

Pittsburgh

S. A. Nesbitt, Sr., for twenty years in the picture theatre business, most of which he has conducted the Home Theatre at Rochester, has disposed of his house to A. M. Rosenbloom, the change in ownership having taken place on March 19. Mr. Nesbitt states that he will retire from the theatre business for all time. The new owner of the Home Theatre states that he will shortly enlarge and entirely redecorate the house.

J. H. Wiseman, formerly owner of the Iris Theatre at Vandergrift, has taken over Harry Seitz's Opera House at Freeport. Seitz will probably forsake the theatre business, as he is interested in other lines in Freeport.

Louis J. Lieb has sold his Diamond Theatre at Cresson to George Wilson, owner of the Wilson Theatre at Tyrone.

M. F. Ross of the Ross Theatre, Carmichael, was seen on Film Row the past week, feeling fit after a long spell of sickness. Ross has had his house closed since last November but will reopen it on April 4.

Vance Minton, O. A. Potter and Mr. Newton of the Columbia Amusement Company, Erie, drove to Cleveland on March 29 to see "Charley's Aunt" at the Stillman there.

The Regent, Washington, has been closed temporarily because of poor business. It is probable that Nat Walken, owner of the Palace in the same town, will take over the Regent.

Harry Browarsky, manager of the Rex in East Liberty, is all smiles again, the police having recovered his Hudson coach three days after it was stolen.

Looks like there will be a big house warming when the M. P. T. O. of W. Pa. move the quarters to the mezzanine floor of the Hotel Henry, Pittsburgh, May 1. Keep your ear to the ground. This is going to be a treat that no exhibitor will want to miss.

A. J. Rakowski, a newcomer to the theatre business, has taken over John Schweitzer's Keystone Theatre at Natrona.

Among the out-of-towners seen on the Row the past week were: Carl Becker and F. L. Farman, Butler; Theodore Mikalowsky, Masontown; Alfred Gottesman, Washington; Mike Manos, Greensburg, and Walter Silverberg, Greenville.

Barbara La Marr is lovelier than ever in her newest Sawyer-Lubin production "Heart of a Siren" adapted from the former stage success "Hail and Farewell," directed by Phil Rosen and to be released by First National

Now Booking

AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES - HEDDA HOPPER - EDWARD EARLE
A PAUL POWELL
PRODUCERS DISTRIBUTING CORPORATION

Missouri Unseats Goodnight; He Displays Sportsmanship

Missouri exhibitors lost a representative in the State Legislature last week. The Republicans in the house finally mustered a constitutional majority and unseated Charles G. Goodnight, manager of the Star Theatre, Warrensburg, Mo., seating in his stead Dr. J. W. Sargent. Mr. Goodnight, on the face of official returns, was shown to have been elected by one vote. The house election committee, dominated by Republicans, found Dr. Sargent had been elected by a majority of 21 votes. Mr. Goodnight arose after he had been unseated and said:

"To show this house that I am a good loser I ask the privilege of escorting Dr. Sargent to the bar to be sworn in."

Mr. Goodnight was accorded the privilege and a resolution was adopted granting both men full pay for the session.

Several theatres in the Kansas City territory changed hands last week. The Cozy, City and Columbia theatres of Junction City, Kans., were purchased by Glenn W. Dickinson, who operates the Bowersock and Varsity theatres, Lawrence, Kans., from M. B. Shanberg of the Midland Circuit of Theatres. The Vine Street Theatre, Kansas City, was purchased by George Bellini from D. Costa, while the Zim and Grand theatres, Winfield, Kans., operated by Barbour and Campbell, have been taken over by O. K. Mason of the Miller interests. The Phototorium Theatre, Kansas City, Kans., has been purchased by W. D. Fite from the Meyn estate. The Gladstone Theatre, suburban house of Kansas City, was sold to Capitol Enterprises by H. Awl.

Among the out-of-town exhibitors in the Kansas City market last week were: Stanley Chambers, Miller interests, Wichita, Kans.; Harry McClure, Strand, Emporia, Kans.; H. Harvey, Colonial, Pittsburg, Kans.; H. Newcomb, Newk's Theatre, Burlington, Kans.; W. Turner, Burlingame, Kans.; W. D. Fite, Iris, El Dorado, Kans.; H. Best, Independence, Kans.; George Koch, Star, Holten, Kans.; Laurence Brenninger, Topeka, Kans.; Jack Moore, Olive, St. Joseph, Mo.; Edward Peskay, Penn, St. Joseph, Mo.; Barney Dubinsky, Tootle, St. Joseph, Mo.; C. L. Rugg, City Hall Theatre, Robinson, Kans.; John Hostettler, Hostettler Amusement Company, Omaha, Neb.; Roy Gardner, Neosho, Mo.

J. B. Tackett, exhibitor of Coffeyville, Kans., who outsmarted reformers by building his New Tackett Theatre just across the state line and evading the Kansas Sunday closing law, which is enforced in Coffeyville, has announced the opening date of his theatre as April 4.

Announcement of additional expansion on the part of Glenn Dickinson, owner of a chain of theatres in Kansas, is expected soon, Mr. Dickinson having purchased an option on a downtown site in Coffeyville last week, 100x440 feet, the price stipulated in the option being $100,000.

Each week a large square blackboard bulletin in the headquarters of the M. P. T. O. Kansas-Missouri contains different "sermons" by "Doc" Cook, business manager of the organization. This week it reads: "Some fellers don't need organization until they get in a 'jam.' Don't wait for the 'jam.'"

Samuel Carver, manager of the Liberty Theatre, Kansas City, spent a busy day at home last Sunday following the insertion of an advertisement in the personal columns of newspapers concerning a "lost lady," in conjunction with the showing of "The Lost Lady," Warner Brothers picture, at the Liberty. Mr. Carver inserted his residence telephone number in the advertisement.

"Peck" Baker, the ever active manager of the Electric Theatre, Kansas City, Kans., is busy completing arrangements for a style show at his theatre next week.

W. P. Cuff of the Strand Theatre, Chillicothe, Mo., not being able to obtain a tie-up with local bakeries in a "pulling" contest in conjunction with the showing of "Bread," came to Kansas City and arranged a tie-up with the Smith Bakery Company, then proceeded to do some newspaper advertising and the stunt went over great.

Oklahoma

J. W. Walker is erecting a new theatre at Merrimac, Okla.

C. D. Hughes will build a new theatre at Heavener, Okla.

Sam Finger is building a new theatre at Mangum, Okla.

G. Carey is erecting a new theatre at Parkin, Ark.

Hoyt Kirkpatrick opened his new Hoyt's Theatre at Fort Smith, Ark., last week.

Thompson Brothers will build a $20,000 theatre at Wilson, Okla., in the near future to replace their theatre which was burned recently. A $6,000 pipe organ will be a part of the equipment.

Texas

Fred Chavey is dead. He was a victim at Cleburne, Texas, of appendicitis. Fred was a popular lad along Film Row in Dallas. He will be missed. For several years he had owned a house at Cleburne. Prior to that he had houses at Wolfe City and at Greenville, both in Texas. The body was sent to the latter city for burial.

E. J. Callahan, formerly of Dallas, has incorporated the Palestine (Texas) Theatre Company, with a capital stock of $10,000. S. D. Ray and Mrs. Francis Ray also are incorporators.

J. H. Simon of Brenham, Texas, has awarded a contract to R. F. Ball for the construction of the Simon Theatre here, to play pictures and vaudeville. Green Morgan will manage.

W. J. Lytle has accepted plans for a new $1,500,000 theatre at San Antonio, Texas. The building will be four stories high, fireproof and modern. It will be located at Houston, River and Travis streets.

Giesecke & Harris, architects, are erecting a new theatre at New Braunsfels, Texas, seating 600.

W. H. Hall and J. A. Pickens have purchased the Rialto at Harrington, Texas.

W. F. Carnes has purchased a lot 40x150 at Farmersville, Texas, and will erect a new theatre on the site in the near future.

PATSY RUTH MILLER
Featured in Universal's "Lorraine of the Lions"

Louis Gerlts and associates are erecting a new $250,000 theatre at McAllen, Texas, to be named the Palace. Roy E. Kints will be the manager.

Don Patricio is erecting a new theatre at Hebbronville, Texas.

W. M. Shields will open his Queen Theatre at Tyler, Texas, soon.

J. C. Chatmas is erecting a new theatre, the Majestic, at Marlin, Texas.

T. B. Noble, Jr., has resigned the managership of Corsicana Theatres, Inc., at Corsicana, Texas, to accept the managership of the Arcadia Amusement Company at Tyler, Texas.

R. J. Cooper will commence the erection of his new Palace Theatre at Kirbyville, Texas, in the near future.

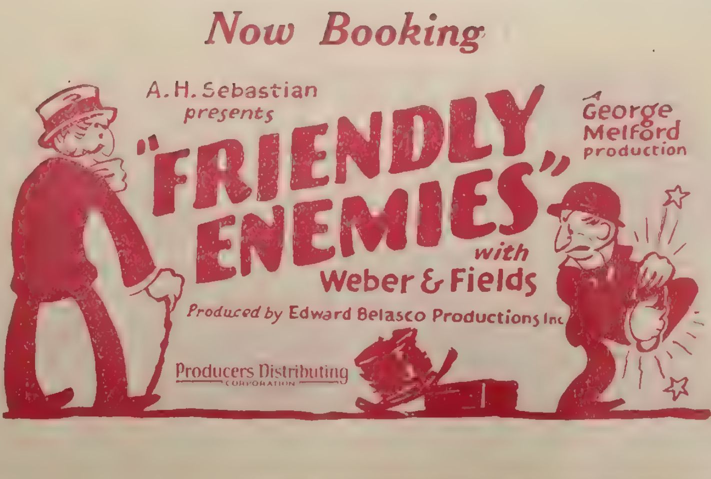
Roy Kentz will open his new Palace Theatre at Kirbyville, Texas, May 1. The playhouse will cost about $125,000.

E. Jones is building a new theatre at Brownfield, Texas. It will seat about 400.

J. H. Gray is erecting a new theatre at Harwood, Texas, to be opened soon.

George K. Slents is erecting a new theatre at Fort Worth, Texas. The new organ will cost about $7,000.

The Colonial Theatre, destroyed by fire at Greenville, Texas, some time ago, has been rebuilt and opened for business. Jack Lilly is manager.


Now Booking
A. H. Sebastian presents
"FRIENDLY ENEMIES"
George Melford production
with Weber & Fields
Produced by Edward Belasco Productions Inc
Producers Distributing Corporation

California Poppies

First impressions count a lot and Manager Nat Holt of the California Theatre, San Francisco, insists that patrons of this house get an eyeful of grace and beauty before they get a glimpse of the silver screen.

Spring is the colorful season of the year, when all nature takes on a new dress, and with the appearance of blossoms in profusion the staff of usherettes of the California Theatre made their appearance in distinctive costumes that have been widely admired. These are in the color of the poppy, the California State flower, and make a brilliant showing, with their trimmings of green. The name "California" is embroidered on each costume, which was designed by a prominent style authority.

St. Louis

Joe Green, manager of the Lafayette Theatre, Jefferson avenue near Lafayette, owned by the St. Louis Amusement Company, pulled a good stunt to exploit "The Mystery of the Circus" which opened at his house on March 28. He tied up with a leading cigarette manufacturing concern and had a large circus tent erected in front of his theatre with 100 young men dressed as clowns to put over the circus angle. It went across big. And best of all, from the box office standpoint, the exploitation feature did not cost Joe a cent of the theatre's money.

Visitors of the week were C. W. Shuckert, Opera House, Chester, Ill.; William Talley, Apple Blossom Theatre, Hardin, Ill., and Jim Reilly, Alton, Ill.

A St. Louis syndicate has had plans drawn for a $65,000 picture theatre and store building in Sycamore, Ill. The building will be one story and basement, 52 by 160 feet, and of brick and concrete construction.

T. P. Barnett & Company, Arcade Building, St. Louis, has prepared plans for an addition to the Grand Theatre at Harrisburg, Ill., of which Oscar Turner is manager. The addition will include a main floor and balcony and measure 46 by 130 feet.

Harry Greenman, formerly manager of the William Fox Liberty Theatre in St. Louis, has been appointed resident manager of Loew's State Theatre, Eighth and Washington avenue. Greenman left St. Louis a year ago to manage one of the leading theatres in New York. He is very well liked here and is a very competent showman.

Seattle

With the recent visit to Seattle of two of the Warner Brothers, rumors are rife. No definite announcement of locations has yet been made, but it is quite evident that something will be forthcoming from the many conferences and trips between Seattle and Portland. An interesting item appeared in a recent Spokane paper that the Warners would take over or build a house in that city, and it is understood that definite arrangements have been made to take over a large house now building in Astoria, Ore. L. K. Brin, local manager, has no statement to make at this time.

W. H. Storey, formerly with the D. & R. Theatres Company of Aberdeen and Hoquiam, and with the Moore Amusement Company of Tacoma, will be the new house manager of the Columbia Theatre, Longview, Wash., which is to open April 4.

F. Girtanner, partner of Walter Flint of Colville, Wash., was in Seattle this week. He reports Mr. Flint quite recovered from his recent accident, and states that he will be paying us a visit himself shortly.

J. A. McGill of Port Orchard, Wash., is busy arranging airplane transportation between Seattle and Port Orchard for the opening night of his new house, April 18. We will fly over and see you, John!

The latest current gossip seriously contemplates the erection of three big downtown theatres within a twelvemonth in Seattle. Ostensibly these would be the proposed Warner house, a big deal involving the Jensen & Von Herberg interests, and a dark horse, said to be at least a 1,200-seater.

Manager Bender offered "Zowie," first of the Pathe novelty fifth dimension movies, at the Columbia this week and created a sensation at each showing.

Fred Mercy of Yakima Theatres, Inc., Eastern Washington Jensen & Von Herberg unit, is reported to be taking over the Colonial Theatre, Ellensburg, Wash.

Manager Leroy V. Johnson of the Liberty Theatre, Seattle, is a regular Chesterfield for politeness. He is playing "Excuse Me" this week and has the whole town bowing and scraping as a result of his "Courtesy Week."

The Strand Amusement Company, of which Leo Keiler is the dominant figure, has taken over the Orpheum and Grand theatres in Fulton, Ky. The Orpheum formerly was owned by W. L. Chisholm and the Grand by George Snow.

J. A. Langhran has sold his interests in the Lannae Theatre, Worden, Ill., to Rudolph Scheller.

The Wilson Theatre, Wilson, Ark., will hold its grand opening early in April.

"Charley's Aunt" opened at the Missouri on March 28.

Now Booking
A FRANK WOODS SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By FETER B. KYNE
Directed by WILLIAM WORTHINGTON
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

San Francisco

The Strand Theatre property on Market street, between Fifth and Sixth streets, San Francisco, has been purchased from Rudolph Spreckels by the Alexander Boyd estate at a price said to be about $2,000,000. The property has a frontage of 137 feet 6 inches on Market street, with a depth of 170 feet to Stevenson street. It is improved with a two-story building on Market street, with a foyer to the theatre which covers the rear of the lot. The theatre seats 1,670 and the entire structure is under lease for six years to the New York and San Francisco Amusement Company, of which M. L. Markowitz is president. The property is within one block of the hot spot of San Francisco foot traffic.

Manager R. R. Boomer of the Cameo Theatre, San Francisco, finds it advisable to put on a good stage attraction occasionally to supplement the screen offerings. He recently put on "The Wampus Revue of 1925," with a bevy of pretty girls, the offering forming a desirable contrast to the screen attraction, which was "Let 'Er Buck," with Hoot Gibson. Music was furnished by the California Melody Boys.

After having played a week at the Granada Theatre, San Francisco, "Charley's Aunt" packed her grip and moved to the California Theatre, the first time this house has ever accepted a picture previously shown elsewhere in the city. Manager Nat Holt declares that from the attendance it could not have been told that the picture had been shown in another theatre.

Mrs. M. Gore and son, Charles Gore, of Los Angeles, were recent visitors at San Francisco, and the young man sailed from this city on a trip around the world. His father is one of the officials of West Coast Theatres, Inc.

Eugene Karlin, for some time connected with the U. C. Theatre at Berkeley, has been made house manager of the Variety Theatre at Davis, Cal., a 700-seat house located in the home of the Agricultural School of the University of California.

Charles Wescott opened the New Fortuna Theatre at Fortuna, Cal., on St. Patrick's Day with "A Dixie Handicap" and an Our Gang comedy. The new house seats 500.

Among the recent visitors on San Francisco's Film Row have been Jules Smith, Butler Theatre, Tonopah, Nev.; James McInery, Solano Theatre, Fairfield, Cal.; Gus Johnson, Star Theatre, Newman, Cal.; L. Hables, Reel Joy Theatre, Kings City, Cal.; C. F. McCauley, Virginia Theatre, Vallejo, Cal.; Herbert Phelps, Jose Theatre, San Jose, Cal.; E. V. Clover, National Theatre, Marysville, Cal.; S. Enea, California and Palace theatres, Pittsburg, Cal.; Mrs. T. H. Dixon, Woodland, Cal.; J. J. Wood, New Redding Theatre, Redding, Cal.; Nick Turner, California Theatre, Stockton, Cal.; Ed Stark, Opal Theatre, Hollister, Cal.

A. Sifuentes, formerly of Atwater, has opened a theatre at Madera, Cal.

Stanley & Malm, who operate the Crockett Theatre at Crockett, Cal., as well as the Valoney Theatre, are having their share of ill fortune, having recently had their third fire in eighteen months.

The Kinema Theatre will be opened at Calitola, Cal., about the middle of June by W. E. Thomas.

West Coast Theatres, Inc., has taken out a building permit for the erection of a 1,600-seat theatre at Grand, Lake Park and Walker avenues, Oakland, Cal.

An airdome will be opened shortly at North Sacramento, Cal., by Ray Shirley.

Sam Y. Edwards, for years with the Turner & Dahnken Circuit, but who has made his home in London, Eng., of late, has returned to San Francisco.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

RIGHT OF STRONGEST. Star cast. A real thriller. Great for a small town. Tone, good. Sunday, yes. Special, no. All classes town of 2,000. Admission 10-25. H. L. Lloyd, Colonial Theatre, Post, Texas.

F. B. O.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. My first Thomson and it pleased. First real western I have had so far. Believe Thomson and Silver King good as Mix and Tony. Don't be afraid of this one. General class town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idle-hour Theatre (210 seats), Monroe, Georgia.

FAIR CHEAT. (6,800 feet). Star, Dorothy Mackaill. Very good. Heard no kicks and had a fair second night crowd. Tone, good. Sunday, yes. Hardly a special. Good audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FAIR CHEAT. (6,800 feet). Star, Dorothy Mackaill. A very pleasing story of stage life and mistaken identity. Filled with tense situations all the way and with an original twist to the plot that went good. Fair appeal. General class city of 16,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatre, Bellaire, Ohio.

NO GUN MAN. (4,522 feet). Star, Lefty Flynn. Out of door picture that will please a not too critical crowd. Tone, okay. Sunday, no. Special, no. Audience appeal, seventy-five per cent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A one hundred per cent. better picture than "Mask of Lopez" which is also a Thomson western. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

RANGE TERROR. (4,738 feet). Star, Bob Custer. These westerns from this star are getting better all the time. This one went over fine and had lots of good comments on this one, keep it up Bob. Tone, yes. Sunday, no. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. A very good startling melodrama that will hold audience throughout. Pleased a good sized house on a Saturday along with short subjects. Tone, good. Special, no. Sunday questionable. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILK STOCKING SAL. (5,267 feet). Star, Evelyn Brent. A good crook picture and drew a nice business with the "Go Getters." Pleased pretty well in our house. Tone, okay. Sunday, okay. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Not up to standard, is my opinion of this one. The only action came at the very end. This may disappoint Talmadge fans, as most of his stories are full of action from start to finish. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. A fine western and I find my people like Thomson very much. He will soon be as popular as Mix and Gibson. Good comedy in this one also. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety per cent. Small industrial city. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. A very good interesting feature from start to finish. Should be played in all theatres. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BORN RICH. (7,511 feet). Star, Bert Lytell. Booked me two days for a special. Nothing to the story. Fair acting, but don't consider it a fair program picture. Not much business first day, none the second day. A shame to take the money. Tone, not much. Sunday, no. Special, no. Appeals to none. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Good drawing title and a very fine picture. It stood them up for us, and everyone was satisfied. Lots of good comments on this one. Box office good, and that is the answer. Tone, good. Sunday, yes. Special, yes. Audience appeal, eighty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. Consider this good. Colleen always popular here. Played two days to nice crowds and many favorable comments. R. L. Nowell, Jr., Idlehour Theatre, Monroe, Georgia.

MASQUERADER. Star cast. Very good acting. Story good. Will please where they like good drama. Tone, okay. Sunday, okay. Special, no. Audience appeal, seventy-five percent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

OLD SWIMMIN' HOLE. Star, Charles Ray. Revived this old one to see how it would go, and I found out. Throughout the entire picture you are always waiting for something to happen and it never happens. No good at all for my audience. Tone, okay. Sunday, no. Special, no. Audience appeal, forty per cent. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre, Fresno, California.

SANDRA. (7,794 feet). Star, Barbara La Marr. A non-convincing story of a woman of dual personality. Georgeous gowns and scenic effects surround plantonic love for just what it will buy ending by showing that the arms of the steady going husband is the safest harbor after all. Tone, not so good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SEA HAWK. (11,527 feet). Star, Milton Sills. Stupendous, describes this awe inspiring film masterpiece of the days of the galley slaves. A picture that will live in memory. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SEA HAWK. 12,045 feet). Star, Milton Sills. Good in spots and in spots too rough. Even if "it is history" it shouldn't all be pictured. Good opening and fell off bad last two days. Tone, fair. Sunday, yes. Special, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SEA HAWK. 12,045 feet). Star, Milton Sills. Good picture, finely produced and well acted. Played percentage but did not go over the guarantee. Tone, okay. Maybe suitable for Sunday. Special, yes. Fine audience appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Very good. Will please all of

Now Booking

HARRY CAREY

in

"The Texas Trail"

HUNT STROMBERG

PRODUCERS ~ DISTRIBUTING ~ CORPORATION

Norma's fans. Better than some of her later so called "specials." As usual, Norma does a fine bit of acting. If your audience likes action, give them this one. Fine picture. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SUNDOWN. (9,000 feet). Star cast. Although I read discouraging reports on this picture, after viewing same I think it should be classed as a super production and on a par with "The Covered Wagon." Reports complained of too many cattle, well the story describes the biggest cattle drive in history and all the romance, humor and thrills centers around the drive so the cattle just had to be there. It is entertaining and instructive and should be boosted and shown by every exhibitor. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

THOSE WHO DANCE. (7,500 feet). Star cast. A very exciting melodrama that keys suspense up to the ninth power. People went out talking and although the first night was light, the second made up for it. Teaches a good lesson. Fine tone. Small town and rural class town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre, Wellington, Ohio.

WHY MEN LEAVE HOME. (8 reels). Star cast. Clever picture. Pleased well. Attractive title pulls them in. Tone, okay. Sunday, yes. Special, yes. Coal miners, town of 1,365. Admission 10-20. Vanzo-Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

Fox

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. This is very interesting picture, story of the early day Mississippi river gamblers. Will go most any place as program picture. Tone, okay. Sunday, no. Special, no. Good audience appeal. Family class city of 65,000. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

ELEVENTH HOUR. (6,819 feet). Stars, Buck Jones, Shirley Mason. Impossible melodrama that chiefly appealed to children and the very young people. Other people considered it just a passable program picture. Draw all classes, city 10,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HEART BUSTER. (4,500 feet). Star, Tom Mix. A rapid moving, farcial western which I thought a little below Tom's average, chiefly because farce and drama were mixed so indiscriminately. It drew rather poorly, considering it was a Mix, but those who did come seemed to get lots of fun out of it. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. Rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

IDLE TONGUES. (5,447 feet). Star, Doris Kenyon. Very nice picture. Should please majority. Didn't expect much after reading reports and was surprised. Business fair. Tone, okay. Sunday, yes. Special, no. Audience appeal, eighty per cent. General class town of 4,000. Admission 10-20, 16-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. This is the best Mix has ever made. Good tone. Appeal 90 per cent. Yes for Sunday and as special. Draw masses, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Best Tom Mix' special to date. Pleased all. In seven reels and will go as a special. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MAN WHO CAME BACK. (8,272 feet). Star, Dorothy Mackaill. This picture is a real special and one of the best of the year and will please all classes of movie fans. The scenes and sets are wonderful and the acting of the whole cast is excellent. Good tone. Sunday, yes. Special, yes. Audience appeal, A-1. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (720 seats), Gallup, New Mexico.

Between Ourselves

A get-together place where we can talk things over

Oh, boy! What a grand and glorious feeling, as Briggs, the cartoonist has said it.

To get a letter like the one on the next page!

You can't get away from "Our Gang"—and stay away! You'll come back, because if you've ever contributed reports you're the sort who enjoys doing something to help the other fellow.

I got a letter from Al. Hamilton, in the same mail with the one referred to just now from Ken Thompson.

Al. has been "laying down on us" for some time, just as Ken did.

And now they're both coming back.

"Welcome home!" says Our Gang to Al. and Kenneth.

"How about the rest of the old-timers who have dropped out lately?" VAN.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. As fine a western picture as I ever saw. Everybody highly pleased and didn't hesitate to say so. You can't go wrong on this. Plenty of action and thrills. Tone, okay. Audience appeal, one hundred per cent. General class town of 4,000. Admission 10-20. 15-25. R. L. Nowell, Idlehour Theatre, 210 seats), Monroe, Georgia.

MONNA VANNA. (9 reels). Star cast. Not worth a d - - -. Bad print. Lay off of it. Sorry. Tone, no. Sunday, no. Special, no. No audience appeal. Best class town of 875. Admission 10-25. Hal James, Wanoca Theatre (300 seats), Wallace, North Carolina.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. With a few touches this one would come in the special class. I'll call it a mighty good Jones picture. Tone, good. Sunday, yes. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WOLVES OF THE NIGHT. Star, William Farnum. A great picture but too old. Photography blurry and very dark in spots. I dare Fox to reissue the Tom Mix pictures. Would like to have some of them. Tone, good. Sunday, yes. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Metro-Goldwyn

BREAD. (6,726 feet). Star, Mae Busch. A dandy. Pleased them all. A story that will hit everybody. You can't go wrong on this one. It is not a special, but one of the kind that makes 'em say "Good picture" on the way out. Tone, good. Sunday, yes. Special, no. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

ETERNAL THREE. (6,845 feet). Star, Bessie Love. Good entertainment, comedy drama with just enough comedy to make it interesting. Ray Griffith again shows he can act. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. While Mae Murray has a certain following, they didn't turn out in any great numbers to see this. The majority would class it as a fair program picture; an hour's passable entertainment. All classes, city 10,000. Admission, 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A fine picture. Book it and boost it. It is a costume picture but is good just the same. It has a good historical value and at the same time is a fine story. As usual I got a fine print of the subject from Metro-Goldwyn. Tone, fine. Sunday, yes. Special, yes. Fine audience appeal. Family and student class city of 100,000. Admission 10-20. George W. Pettingill, Jr., Mirror Lake Theatre (850 seats), St. Petersburg, Florida.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. A very nice little picture just the right length and a fine picture for the older people as well as the children. The school children were behind me so I put the picture over in good shape. Had to put out the S. R. O. sign twice. Tone, fine. Sunday, yes. Special, yes Fine audience appeal. Family and student class city of 100,000 Admission 10-20. George W. Pettingill Jr., Mirror Lake Theatre (850 seats), St. Petersburg, Florida.

MAN LIFE PASSED BY. (6,208 feet). Star cast. Seven reels of out-of-date stuff, but the fine acting of Percy Marmont helped the people to stay through the picture. Good tone. Appeal none. Suitable for Sunday but not special. Draw all classes, town 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Played four days to big business. Ex-

Now Booking
The novelty sensation of the year
GILBERT HEYFRON presents
A RENAUD HOFFMAN picturization
"Private Affairs"
Released by
PRODUCERS DISTRIBUTING CORPORATION

Prodigal Returns to "Our Gang"

"Did you think I had deserted the ranks of "The Gang" never to return? It's been a long time since I have contributed to your valuable department, but pressure of other business has kept me from making out reports.

"However, I saw the nice little notice in one of the February issues, inspired by a question asked by another Badger exhibitor, William Meeks, of the Murray Theatre, Milwaukee, and have been preparing since to have a grand revival—a sort of a returning of the prodigal son.

"'The Gang' has surely been faithful to the cause as is evidenced by the number of reports contributed regularly every week. So I feel that it is about time I chipped in with a few tips to help increase the usefulness of the department.

"It would be hard to say which department of Moving Picture World is of most benefit to the exhibitor in general, but in my past experience I found the Straight From the Shoulder Department to attract my first attention and to hold it for some time. Then comes Richardson's Projection Department, which I consider the best work relative to projection in existence, as is also the Handbook of Projection by the same author. Next in order comes the reviews written by individual reviewers, then the selling the picture to the public department and last, but not least, the editorials by Robert Welsh. While I do not agree with all that he says, I must admit that he is more than ordinarily acquainted with the subjects he discusses.

"As you will note by the report blanks the population of this town is but slightly over 400. Perhaps the following description of our projection equipment will surprise you a bit. We have a new Da-lite screen, two Powers 6A variable speed motor-driven projectors, equipped with General Electric Mazda Equipment with automatic dowser change-over device, set of projection reels, film cabinet, film splicing machine and other devices that are usually not found in places several times larger.

"Hoping I have not imposed upon your valuable time too greatly."—Kenneth D. Thompson, M. W. A Theatre, Hancock, Wisconsin.

cellent comedy. Some said better than Lloyd. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

PLEASURE MAD. (7,457 feet). Star cast. Good picture. Patrons well pleased. Tone, good. Sunday, no. Special, no. Good audience appeal. Best class town of 875. Admission 10-25. Hal James, Wanoca Theatre, (300 seats), Wallace, North Carolina.

SINNERS IN SILK. (5,750 feet). Star, Adolphe Menjou. A very interesting story of regeneration, with Menjou, as usual, doing a splendid bit of work. Miss Boardman is very easy to look at. Would class as better than average program picture. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

UNDER THE RED ROBE. (12,000 feet). Star cast. The more intelligent people were highly pleased with this production and were lavish in their praises of it. However, it didn't show up well at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD ORANGES. (7 reels). Star, Frank Mayo. Here's a real honest picture. Action, thrills, plenty. The best fight I ever saw. Cast A-1. Everyone liked it. Tone, okay. Very good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

WINE OF YOUTH. (6,600 feet). Star, Eleanor Boardman. A very good program picture. Did a nice business on this one. Tone, okay. Sunday, no. Special, no. Appeals to better class. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Did not please here. I played it immediately after "North of 36" and the contrast was more noticed. This is over-rated and you should be careful in buying this. Meighan was good but the story poor. Ed. Malhiot, Monarch Theatre Co., Alberta, Canada.

ALASKAN. (6,758 feet). Star, Thomas Meighan. This is an entertaining picture but does not please Tom's friends like most of his pictures. It is a good box office picture though and except that it is different than this star's usual productions it is very satisfactory. Tone, good. Sunday, yes. Special, yes. High class town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Very good special. Fine acting. Pretty sets. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. This is an entertaining picture with a nice bunch of names to draw. The author of the "Four Horsemen" wrote the story and the director of "Robin Hood" made the picture with Daniels and Cortez leading the cast. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. This is worth going back after. I think it is Meighan's best picture and it certainly is a dandy. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BREAKING POINT. (5,788 feet). Star cast. Fair picture. Improbable story but good entertainment. Tone, fair. Sunday, yes. Not a special. Audience appeal, seventy-five per cent. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Reports on this have seemed to me to be somewhat lukewarm, but I can say that the only objection to the picture was its excess footage. It drew slightly better than usual patronage, and gave satisfaction. Tone, okay. Sunday, yes. Special, no. General audience appeal. Rural class town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. This is above the average of this star's stuff. Tom Moore in the cast helps it draw and it has clever direction and a nice plot. It pleased the crowd. Tone, good. Maybe suitable for Sunday. Special, no. High class town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DAWN OF A TOMORROW. (6,084 feet). Star, Jacqueline Logan. A fair program picture that seemed to please the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FAST SET. (6,965 feet). Star, Betty Compson. Eight reels of bunk. I've had a mess of Paramount lately that surely needs censoring. They are getting awfully rotten or I'm an awful prude. No tone. Sunday, no. Special, no. No audience appeal. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

FAST SET. (6,965 feet). Star cast. The majority agreed that this was a very good picture and it went over fairly well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star cast. There were all shades of opinions passed on this De Mille production from the warmest

Congrats!

"Van, will forward some reports as soon as my chest gets back to its normal size again. The cause of my chest getting so inflated is Miss Jaunita Evangeline, born Feb. 9th, at United Hospital, Port Chester, N. Y., weight 8 pounds. Mother and Daughter doing splendid and Dad just getting sober.

"With best regards to yourself and all THE GANG."—Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

praise to a classification of fair. Unquestionably it pleased the great majority and did a nice business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FEMALE. (6,176 feet). Star, Betty Compson. All right for one day but very ordinary entertainment and no puller. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FEMALE. (6,176 feet). Star, Betty Compson. Taken from the book, "Della the Lion's Cub." This is one of Betty's best. She is a great card at our house usually finding the family home when she calls. Tone, okay. Sunday, okay. Special, no. Audience appeal, very good. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FEMALE. (6,167 feet). Star, Betty Compson. This picture starts in an interesting manner in first two reels, but the rest of film shows the heroine as vicious and selfish. It comprises, love, hate, and intrigue with no moral. Tone, fair. Sunday, yes. Special, no. Audience appeal, sixty percent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. Not quite as thrilling as the press sheet would have you believe, but, nevertheless, good program picture. Many favorable comments. Tone, good. Sunday, yes. Special, no. Audience appeal, general. Rural class town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

FOOL'S PARADISE. Star cast. This is worth digging up out of the past and using the second time. I did it and it went over nicely. It has a real story and is very interesting picture. Print was in good shape as all prints from Paramount Sioux Falls office have been. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FORTY WINKS. (6,293 feet). Star, Viola Dana. This is not a big picture. Just a good program with good comedy situations. Griffith takes his part very well. The detail in the fight scene in the motor boat is very poor. Poor ending. Did fair business for me in the face of two championship hockey matches. Ed. Malhiot, Monarch Theatre Co., Alberta, Canada.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. This is not as good a picture as I expected. It is what I would call a highbrow comedy drama. It will go over the heads of a lot. Tone, fair. Sunday, no. Special, no. High class town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GOLDEN BED. (8,584 feet). Star cast. Here's a mighty fine picture and is typical DeMille in production and settings. If "Feet of Clay" made you money this one will too. It pleased my patrons and made me a little money. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

GUILTY ONE. (5,625 feet). Star, Agnes Ayres. Not much to this. Very cheaply made. No story, no nothing. Will not do anything at the box office. Tone okay. Sunday, no. No audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Louisiana.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Just an ordinary program picture. Will please about two-thirds. By no means a big picture. Tone okay. Sunday, yes. Special, no. Audience appeal seventy per cent. Small industrial city. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Everyone raved over this one. A different kind of picture from the average. Different comedy. Glenn Hunter very good. Tone okay. Sunday, yes. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MISS BLUEBEARD. (6,653 feet). Star, Bebe Daniels. Here is the best picture in the whole first forty of Paramount. Get you a bunch of circus style heralds from the Exhibitors Printing Service, at 845 South Wabash street, Chicago, Ill., and raise your prices and go after this one. It will stand up and please everybody that will come. It's a knockout and Miss Daniels will sure come to the front if they will put her in some more of this type. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

NORTH OF 36. (7,908 feet). Star, Ernest Torrence. This is a fine picture and one that will please any crowd in the country. I believe that it is the eaual of "The Covered Wagon" as a picture. It did a nice business for me and is worth about as much to me as "Wanderer of the Wasteland," though a much better pleasing picture. Sunday, yes. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Now Booking
HARRY CAREY
in
"Silent Sanderson"
Directed by Scott R. Dunlap
A Hunt Stromberg
personally supervised production
- PRODUCERS - DISTRIBUTING - CORPORATION -

VILMA BANKY

Famous European actress who will make her American screen debut in a picture version of "The Dark Angel," the play which Samuel Goldwyn purchased for George Fitzmaurice production to be released by First National

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. And Paramount continues to say, "If you want 'The Covered Wagon,' 'Peter Pan' and the other decent, respectable pictures, you must insult your patrons with 'The Garden of Weeds,' 'Lily of the Dust' and pictures like this one." Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre, Wellington, Ohio.

PETER PAN. (9,593 feet). Star, Betty Bronson. This is a picture that has the exhibitor beaten again. They charged me more for it than my receipts, which were fifty-two dollars. There were no stars in the picture, no expensive settings, directors, or anything to justify the rental charged on it. It will draw where they have seen the stage play, and to my knowledge New York City is the only place in America that it was given. It pleased the children from eight years down one hundred per cent. However, that represents the small part of my patronage. Just a fairy tale, that proved equally as great a fairy tale at my box office in comparison to what the salesman told me. If you buy it, buy it at a program price and run as a program for the children. College class, town of 2,000. Admission 25-35. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

PETER PAN. (9,593 feet). Star, Betty Bronson. One sweet little picture. It is one hundred per cent in everything except length. It is too long to hold the attention of those who will like it best. Of course the children do not mean big money to us, but this picture is primarily "their" picture and I would sacrifice some of this footage to make it shorter running time. This is a picture that should be shown in every theatre in every town in the world and I only wish I could have it back again to give the children a free matinee. I would classify this as a picture you could afford to buy at the price you found you could pay for "Monsieur Beaucaire" or "America." Charles Lee Hyde, Grand Theatre, Pierre, Sauth Dakota.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. While our patrons as a rule prefer the melodramatic and action type of picture, this one went over well, and all comments that have come to my attention have been favorable. Tone okay. Special, no. General audience appeal. Rural class, town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Seventy-five per cent of it was objectionable to decent people. The other twenty-five was scenic, which was okay. Tone,

NORMA SHEARER
The brilliant Metro-Goldwyn star has a dual role in "Lady of the Night"

none. Sunday, no. Not a special. No audience appeal. Small town class, town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Good picture. Rental right on this one. Pleased the patrons. Tone good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. This is above the average program picture. It has an old plot but a good one and is well directed and presented. I think this will prove pleasing to ninety-five per cent of most any audience. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TO THE LAST MAN. (6,965 feet). Star cast. Very good. All lovers of westerns will like this one. Tone, fair. Sunday, no. Special, no. Good audience appeal. Small town class town of 1,312. Admission 10-20. M. J. Bradley, Airdome (300 seats), Thornton, Arkansas.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Very good picture. Ben Lyons made a fine support to Swanson. Tone okay. Sunday, okay. Special, no. Good audience appeal. General class, town of 3,700. Admission 10-30. Krieghbaum Brothers Char-Bell Theatre (800 seats), Rochester, Indiana.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. Well liked by the ladies, but didn't appeal especially to the men. Very good for program use, however. Tone okay. Sunday, yes. Special, no. Average audience appeal. Rural class, town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Pathe

DIXIE. (3 reels). Star cast. This is one of the American History Chronicles and it proved a nice added attraction. These are entertaining and worth while as tie-ups with the schools and such but cannot be used as the headliner of a program. It is merely a novelty filler. Should be bought on that basis. Tone fine. Sunday, fine. High class, town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. This is one of Lloyd's best and of course it is a box office knockout. Every exhibitor knows what Lloyd will do for him, so this one will measure up to your expectations. Small industrial city, town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

Principal

MASKER DANCED. Star, Helene Chadwick. Very ordinary, with a very thin story. The best thing about this show was the fact that we had a good print and could show it decently to our audience. Tone O. K., but not a family picture. Not suitable for special. Fair appeal. Draw better class, town 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MASKED DANCER. (Principal). Star, Helene Chadwick. Fair picture. Some said good, rather slow moving except the dance nothing slow about that. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Small town classes and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Producers' Dist. Corp.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Was disappointed in this one. Tone, okay. Special, no. Audience appeal, sixty per cent. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. An extra good comedy that pleased everybody. We need more such pictures and less sex stuff. Tone, okay. Special, no. Audience appeal, one hundred per cent. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. A good picture with some beautiful scenery. Tone, okay. Special, no. Audience appeal, ninety per cent. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

RECKLESS ROMANCE. (5,530 feet). Star, Wanda Hawley. A good comedy but not so good as "Hold Your Breath." Tone, okay. Special, no. Audience appeal, one hundred per cent. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

ROARING RAILS. (5,753 feet). Star, Harry Carey. The best Carey we have used, and the others were very good. Exhibitors, especially in the small towns should get in on this series. Tone, okay. Special, no. Audience appeal, one hundred per cent. here. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

SOFT SHOES. Star, Harry Carey. This is a little different than usual Carey's. It starts in the West and ends in the West but the drama proper which is a crook picture takes place in San Francisco. Good entertainment, especially for the action lovers. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. An extra good western. Plenty of action. Carey is getting some stories now and is a winner. Tone, okay. Special, no. Audience appeal, one hundred per cent. here. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Enterprise, Chelsea, Vermont.

"Always glad to help do my little bit," says our consistently good friend and reporter, of the Park Theatre, Lebanon, New Hampshire.

It is the unselfish aid of men who are sincere which makes it possible to keep this dependable tip department at the highest point of exhibitor service.

DO YOUR BIT!

WANDERING HUSBANDS. (6 reels). Star cast. All right for program although nothing to get excited over but would call it a good picture of society drama class. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

WANDERING HUSBANDS. (6 reels). Star, James Kirkwood. Good picture of its kind, but not so popular with country audiences. Tone, good. Special, no. Audience appeal, sixty per cent. Farming class in small town. Admission 10-25. Allin & Underhill, Pastime Theatre, Chelsea, Vermont.

WELCOME STRANGER. (6,618 feet). Star cast. A good picture well produced. Doré Davidson splendid as well as balance of the cast. It is a high class comedy drama. Tone, good. Sunday, yes. Not a special. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

United Artists

AMERICA. (10,000 feet). Star cast. Very good; should go best where one has good schools to draw from. Moral tone O. K.—also for Sunday. Yes as special. Draw small town class, town 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

BIRTH OF A NATION. Star cast. As old as it is it sure pulled 'em in but as usual they held me up on the price and I lost money. Print new. Lots of new titles in this. Good tone. Sunday, yes. Special, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Too much cannot be said in favor of this production. Broke all previous records for receipts in my theatre. Tone O. K. Fine audience appeal. Suitable for Sunday and as

Anybody who reads these pages and gets good from them is certainly willing to send as good as he gets.

Sometimes you don't come back at the other fellow with your tips because you just don't seem to get around to it.

But you are willing to do it.

All right!

Get action while it's on your mind.

SEND TIPS NOW!

special. Draw all classes, city 91,000. Guy A. Kinemer, Arcade Theatre (1,151 seats), Jacksonville, Florida.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. A fairly good picture. Business good and audience pleased as whole. Nothing extra to it as western. Tone, okay. Audience appeal, seventy-five per cent. General class town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idle-hour Theatre (210 seats), Monroe, Georgia.

BUTTERFLY. (7,472 feet). Star, Laura La Plante. The women raved over this one: it's all good stuff. Tone O. K. Yes for Sunday and as special some places. Draw small town class, town 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Just a good picture. A little above program schedule but not a special, however, it is worth seeing. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GAIETY GIRL. (7,419 feet). Star, Mary Philbin. This didn't draw, but pleased all who came. Tone O. K. Yes for Sunday but no as special. Draw all classes of small town, 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Nothing better for program picture; good comedy, good print. Book if possible. Tone and appeal O. K. No for Sunday but some places yes as special. Draw best class, town 875. Admission 10-25. Hal James, Wanoca Theatre (300 seats), Wallace, North Carolina.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A wonderful picture. You can't go wrong with it. Pleased everybody. Tone, good. Sunday, yes. Special, yes. Audience appeal, good. Best class town of 875. Admission 10-25. Hal James, Wanoca Theatre (300 seats), Wallace, North Carolina.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. Very good crook story. Rawlinson carries the Irish cop part in good style. Well done and entertaining. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LOVE AND GLORY. (7,084 feet). Star cast. All star cast which means nobody particular and all pretty good. Reports on this mostly all bad and took it easy. However, had several patrons to hunt us up and say what a dandy story it was. Of early French days costume, with elaborate special settings. Tone, good. Sunday, yes. Good audience appeal. General class city of 16,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatre, Bellaire, Ohio.

RIDERS UP. (4,904 feet). Star, Creighton Hale. Race track story that seemed to be okay although not a big picture. Had some compliments and several knocks. Tone, okay. Sunday, no. Special, no. Audience appeal, fifty per cent. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

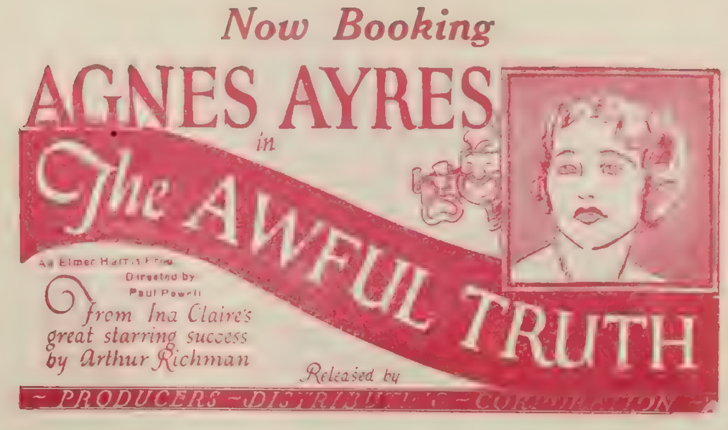
RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Picture drew fairly well but picture not satisfactory on account of direction. Didn't follow story. Sedgwick should turn Hoot loose if he ever expects to get anywhere. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

SLANDERERS. Star, Johnnie Walker. Good program picture. Tone, good. Sunday, yes. Special, no. Good audience appeal. Farmers and merchants of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Excellent picture that has everything. Very entertaining. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

STORM DAUGHTER. (5,302 feet). Star, Priscilla Dean. An excellent story of the sea, very fine photography and very realistic shipwreck. Priscilla Dean's acting is great. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. This is as good a Rawlinson picture that I have ever had in my house. All were pleased who saw it. Tone, good. Sunday, yes. Good audience appeal. Farmers town of 806. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.



Ralph Graves in "The Beloved Bozo," which Mack Sennett made for Pathe.

SUNSET TRAIL. Star, William Desmond. Had to duck as they were coming out. One fellow told me I should be put in jail for such a picture. Played it for a western and it is, perhaps, but tame is putting it mildly. Aboslutely no action. R. L. Nowell, Jr., Idlehour Theatre, Monroe, Georgia.

TORNADO. (6,576 feet). Star cast. Fine special, but cannot get the people to come out on Universal pictures here. This picture deserves a big house and will please them all. Tone, okay. Sunday, possible. Special, yes. Good audience appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

WESTERN WALLOP. Star, Jack Hoxie. Average western drama, just lukewarm. Leading girl not so good. Too much of a flapper for the owner of a big ranch. Hoxie always good. Ladies like him. Tone, fair. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WESTERN WALLOP. Star, Jack Hoxie. Hoxie always draws them on Saturday, but was disappointed in the picture. My patrons like a western that is full of action, but somehow I can't get hold of one. R. L. Nowell, Jr., Idlehour Theatre, Monroe, Georgia.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star, Anna Q. Nilsson. People here were enthusiastic in their praises of this production and it went over nicely. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BETWEEN FRIENDS. (6,900 feet). Star, Alice Calhoun. Some of the sub-titles decided "off color" otherwise all right. Why spoil an otherwise good picture by one short rotten scene or title. Special, no. Audience appeal, hard to tell. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BORROWED HUSBANDS. (7,000 feet). Star, Florence Vidor. Poor vehicle for Florence Vidor. Fair picture. Very light. Special, no. Vanzo & Kopuster, Eagle Theatre, Livingston, Illinois.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A wonderful production intensely interesting from start to finish. A story of a freebooter's spectacular adventures on land and sea in the seventeenth century. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

CLEAN HEART. (7,950 feet). Star, Percy Marmont. Filled with strong human interest and self sacrifice. It should appeal to all for its humorous, emotional and dramatic action.

A very good picture for all classes in any locality. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

CLEAN HEART. (7,950 feet). Star cast. "The Clean Heart" is in a class by itself. It's different and they all say it is fine. Marmont is at his best. Book it and boost it. Tone, good. Sunday, yes. Special, yes. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CODE OF THE WILDERNESS. (7,000 feet). Star cast. My patrons told me it was the best out-door picture they had seen in months. Evidently everybody was pleased and so was I. Business was okay. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GREATER THAN MARRIAGE. Star, Lou Tellegen. A very satisfactory picture and pleased generally. Direction very good. It is simply up to the director to make a good story and, my, how some of them misjudge the public. Tone, okay. Sunday, yes. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

MIDNIGHT ALARM. (6,000 feet). Star cast. Benefit Fire Company, very good picture. Everyone well satisfied. Tone, good. Sunday, no. Special for firemen's benefit. Audience appeal, eighty per cent. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MY MAN. (6,800 feet). Star, Dustin Farnum. A very good picture. Miller and Farnum at their best. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

TWO SHALL BE BORN. (6 reels). Star cast. The title is the only bad thing about this picture. It's lots better than the average program—and the price is right. Tone O. K. Yes for Sunday but no for special. Draw small town class, town of 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

ONE LAW FOR THE WOMAN. (6 reels). Star cast. Out of door picture that got by. Not so sexy and trashy as a great many recent ones. Tone, fair. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Small town class town of 1,000. Admission 10-25. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Warner Bros

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Good comedy feature. Pleased one hundred per cent. and brought them out. Good, about the best Hines has done to date ought to be good in any house. Tone, okay. Sunday, yes. Special, yes. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

CORNERED. (7,500 feet). Star, Marie Prevost. Warners never fail. A picture that we received many good comments on. Drew fair crowd. Tone, okay. Sunday, yes. Special, no. Coal miners town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Good program picture satisfied almost one hundred per cent. Tone, okay. Sunday, yes. Special, no. Appeals to better class. Admission 10-30. J. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

DADDIES. (6,800 feet). Star cast. Pleased the majority but being over-sold lost money on it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DADDIES. (6,800 feet). Star cast. Good program picture. Pleased almost one hundred per cent. Tone, okay. Sunday, yes. Special, no. Appeals to all classes. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

VIRGINIA VANCE
Is one of the mirthmakers in Educational's Cameo comedies

MARRIAGE CIRCLE. (8,500 feet). Star, Monte Blue. Hand it to Lubitsch. He sure did produce a real one in this. It's great. Go the limit on this one. It will stand up. Some great stuff in this one boys. Tone, okay. Sunday, no. Special, by all means. Appeals to all classes. Better class town of 4,000. Admission 10-30. Joseph Angros Jr., Palace Theatre, Leechburg, Pennsylvania.

MARRIAGE CIRCLE. (8,500 feet). Star, Monte Blue. Unquestionably one of the best pictures of its kind ever made and the more intelligent people were especially enthusiastic in their praise. Buy it and don't be afraid to tell your people how good it is. The picture will fully back you up. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHERE THE NORTH BEBINS. (6,000 feet). Star, Rin-Tin-Tin (dog). Very fine dog picture. Everybody pleased. The dog seems to be almost human. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Comedies

BARNUM JR. (Educational). Star, John Fox. Pleased all the kids. Dunno how the adults liked it as heard no comments from them. Tone, fine. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BUSHER. (Educational). One of the best two reel comedies I have seen in a long time. Taken from the famous "You Know Me, Al" baseball letters, written by Ring Lardner. The baseball game is a riot. Real funny. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CAKE EATER. (Pathe). Star, Will Rogers. The best Rogers comedy we have ever had. His others have been very poor. Tone, none. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ELECTRICAL ELOPEMENT. (Fox). A good comedy with some good laugh provoking material in it. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedburg, Amuse-U Theatre, Melville, Louisiana.

FLICKERING YOUTH. (Pathe). Star, Harry Langdon. Very good comedy. Langdon is one of the best and his stuff is all new. Tone, good. Sunday, yes. Special, yes. Great audience appeal. Miners and railroad class town of 3,500. Giles Master, Strand Theatre, Gallup, New Mexico.

HIGH BROW STUFF. (Pathe). Star, Will Rogers. Two reels of agony not a laugh in it. Why do they make such stuff. Will Rogers does not draw for me. Print good. Sunday, yes. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

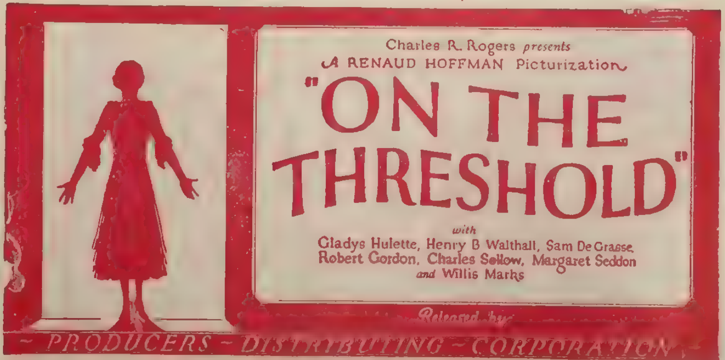
HOT DOG. (C. B. C.) This comedy is acted entirely by small animals. If you are looking for something to please the people, give them this. It will go over one hundred per cent. Tone, none. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MIDNIGHT BLUES. (Educational). Star, Lige Conley. An especially good comedy that would be appropriate at the Halloween season. Whenever we see the names of "Jack White" and "Lige Conley" on a 1-sheet, we know there's a good laugh coming. Tone, okay. Sunday, yes. General audience appeal. Rural class town of 500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

MIDNIGHT WATCH. (Asher Comedies). Another good for nothing comedy. Don't play it. Print new. No audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NEW SHERIFF. (Educational). Here is a humdinger of a two reel comedy, they laugh and then they laugh some more. Two reels. Educational sure has the comedies and it takes real comedies to get over with the fans. Tone, good. Sunday, yes. Audience appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

VAN BIBBER SERIES. (Fox). Real laugh-getting two reelers. Pleased most any audience. Better than any two reel comedy. Don't draw much but pleased those who came. Tone, okay. Sunday, yes. Coal miners town of



Now Booking

Charles R. Rogers *presents*
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellow, Margaret Seddon *and* Willis Marks
Released by
PRODUCERS DISTRIBUTING CORPORATION

1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

WHY HURRY. (Educational). This is a very pleasing comedy. Has lots of laughs and new gags. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Serials

INTO THE NET. (Pathe). Star cast. Feature edition. Looked like the features of eight years ago. Melodrama, possibly suitable for a night run. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

IRON MAN. (Universal). One of the best stunt serials we have shown for a long time. Have just finished the 15th episode. We played it for the kids and it got them every Saturday for packed houses. Family class city of 600,000. E. Barker, College Playhouse, Toronto, Canada.

Short Subjects

GETTING GOING. (F. B. O.) First episode of the "Go-Getters" and it is a corker. Am praying that all the other eleven will be as good as this one. Truly a little gem (as F. B. O. calls it) and it should go over with a bang anywhere. Have played "Fighting Blood" and "Telephone Girls." The fact that we have booked "Go-Getters" is ample proof that the first two series must have delivered the goods. Tone, good. Sunday, yes. Very strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PATHE NEWS. This is as good as any news but doubt its value to the small town program where it has to be used so old that it has no news value and is merely a pictorial magazine of forgotten events. High class town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPORTLIGHTS. (Pathe). These entertain and fill in the place of a comedy with more appeal to lots of people. However, I do not think they should come more than one every two weeks. Tone, yes. Sunday, yes. Special, no. High class town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TELEPHONE GIRL SERIES. (F. B. O.) Star cast. Have just finished this series and wish to advise everyone of Our Gang who have not played this one to do so before the prints wear out. While not better, this series is every bit as good as the "Fighting Blood" series and will satisfy your fans from beginning to end. This type of picture is far superior to serials and is a good business stimulator. Tone, fair. Sunday, yes. Special, no. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

"Our Gang" is the finest group of exhibitors you can find anywhere.

Their contributions come from all over the United States—and other countries.

The service they do touches and brightens the exhibitor's lot in every corner of the globe.

ARE YOU SENDING TIPS?

UNREAL NEWS REEL NO. 4. (Fox). A bum excuse for a two reel comedy. Lay off. They are about the worst you can buy. Prints good. Sunday, no. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Independent

ACROSS THE DEAD LINE. (William Steiner). Star, Leo Maloney. A very good picture. Pleased a Saturday night crowd nearly one hundred per cent. The dog "Bullett" registered with the "fans" as usual. Tone, good. Sunday, no. Fine audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BAREFOOT BOY. (State Right). Star cast. Very good for program. Sufficient action to hold interest. Juvenile parts exceedingly well done. Tone, okay. Sunday, no. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

BLOOD AND STEEL. (State Right). Star, Helen Holmes. A cut and dried railroad drama with the exception that Helen Holmes fails to do her stuff. Usual runaway engine about to collide with special, Helen and horse swim river, pulls switch in nick of time and ditches runaway engine. Usual clinch and fade away. Tone good. Sunday, yes. Special, no. Audience appeal, 50 per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CALIBRE 45. (State Right). Star, Franklyn Farnum. This is about the worst Farnum that I have run, but he is not bad in any of his pictures. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

CALIBRE 45. (State Right). Star, Franklyn Farnum. Not so good. Ordinary western that doesn't set well, not much to it. Wouldn't advise playing. Not suitable for Sunday. Tone, okay. Special, no. No audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FAST AND FEARLESS. (Artclass). Star, Buffalo Bill, Jr. A promising star, and a pleasing western. Tone okay. Appeal 75 per cent. Yes for Sunday but no as special. Draw masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

THE FLASH. Star, George Larkin. Fair program picture that seemed to please generally. Draw all classes, city 10,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

JACQUELINE. (Arrow). Star, Lew Cody. A Curwood story and a very good picture bought right, and made some money. Print good. Tone, good. Sunday, yes. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MADEMOISELLE MIDNIGHT. (6,775 feet). Star, Mae Murray. Did not take here. Don't like Mae Murray here, but picture was very good. She doesn't wear any gowns in this, a Mexican picture with action. Tone, good. Sunday, no. Special, no. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MIDNIGHT SECRETS. (State Right). Star, George Larkin. Good drama with plenty of action. This boy Larkin is always good. Also a pretty fair cast. Sunday, yes Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

PAINTED FLAPPER. (Chadwick). Star, Pauline Garon. Pretty fair little picture. Full of pep first four reels. A little slow to finish. Camera work and photography very fine. Tone, fair. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PASSION PLAY. (Bland Bros.) Star cast A very good religious story and goes good this time of the year. Played to S. R. O. on every showing. Sunday, yes. Audience appeal, 100 per cent. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

RAINBOW RANGERS. (Progress). Star, Pete Morrison. A jam up. Good western full of comedy. The negro is good. The Progress Pictures Co. select a pretty good bunch of pictures. Tone okay. Sunday, yes. Not a special. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RIP SNORTER. (Arrow). Star, Dick Hatton. A zippy western with a popular star and his two horses, "Star" and "Beverly." Tone okay. Special, no. Good audience appeal. Family class city of 300,000. Admission 10-20. Ed Dubinsky, Regent Theatre (680 seats), Kansas City, Missouri.

SELL 'EM COWBOY. (Arrow). Star, Yakima Canutt. Very good picture. Very funny. Sunday, yes. Special, no. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

SPEED KING. (Phil Goldstone). Star, Dick Talmadge. Comedy drama, popular theme and a picture. Make good anywhere. Tone, okay. Sunday, okay. Program picture. Family class city of 300,000. Admission 10-20. Ed Dubinsky, Regent Theatre (680 seats), Kansas City, Missouri.

SPEED KING. (Phil Goldstone). Star, Richard Talmadge. A fast moving drama-comic. Please any audience. Tone, okay. Sunday, good. Good program picture. Family audience appeal. City of 30,000. Admission 10-20. Ed Dubinsky, Regent Theatre (600 seats), Kansas City, Missouri.

THREE DAYS TO LIVE. Star, Ora Carewe. Despite the fact that this is simply serial stuff, the picture "took" and went over very nicely. All classes, city 10,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Over 500 Newspapers Printing Serialization of Vitagraph Film

FIVE hundred and five newspapers in the United States and Canada, having a combined circulation of approximately twenty-one millions, are now printing James Oliver Curwood's famous novel, "Baree, Son of Kazan," in serial form.

They are taking advantage of a free service offer made by Vitagraph. Actually, the number of those that have accepted is considerably in excess of 505, the total which had been reached up to Wednesday of this week.

John B. Rock, general manager of Vitagraph, called attention to the fact that the previous high water mark reached in the publication of a novel, through facilities extended by a motion picture distributing organization, was attained last year, when 474 newspapers published serializations of Rafael Sabatini's "Captain Blood."

It is worthy of remark, too, that a very large number of the papers which used Vitagraph's "Captain Blood" service were prompt to take advantage of the offer for "Baree, Son of Kazan," thus giving evidence of their enthusiasm over such a fictionization arrangement as a booster of circulation.

Mr. Rock also pointed out that, although David Smith is now finishing the production of "Baree, Son of Kazan," for Vitagraph, and the photoplay special has been set for release April 19, the fictionization service is being given without any obligation whatsoever on the part of the newspapers. There are no strings to the offer. The distribution is handled by a special staff at the Vitagraph offices, working entirely independently of the booking department. Newspapers in communities in which the picture has not been contracted for are treated on precisely the same basis as those at centers where arrangements have been made for early showings.

Dempsey Starts Work on "Manhattan Madness"

Jack Dempsey, heavyweight champion of the world, and his wife, Estelle Taylor, will start to work this week on the Coast in the production of their first picture for Associated Exhibitors.

According to J. S. Woody, general manager of the Associated Exhibitors, Dempsey's contract with the Associated Exhibitors calls for a very large stipulated salary in addition to a share in the profits of the picture.

It is the plan of the Associated Exhibitors to heavily exploit the Dempsey picture. A nationwide billboard campaign will be waged months in advance of the release of the picture.

Arrangements were completed last week at Los Angeles for the rental of a studio, and the work of production has started. The picture, "Manhattan Madness," will be made under the supervision of Oscar Price.

This is the first feature-length picture in which the prominent fighter has taken the star role. The story of "Manhattan Madness" was originally produced in pictures by Triangle with Douglas Fairbanks in the starring role.

Start Special Campaign on Columbia's "Fighting the Flames"

COLUMBIA PICTURES have started a special publicity and exploitation campaign on their latest release, "Fighting The Flames." Jack Cohn showed the picture to officials of the California Fire Department before he brought the first print to the East with him. He had the use of their apparatus and they played a big part in many of the scenes making sure that many phases of the fireman's life would be authentically represented.

The studio organization received many congratulations and the unqualified endorsement of the officials who saw the picture, stating that the story depicted accurately the life of the fireman in its proper light.

There are many excellent exploitation possibilities in this picture and with such enthusiastic approval they decided to get behind the picture with an extra hard push.

A special supplement to the press book has been sent giving in detail a number of possible money making tie-ups which the exhibitor can use to great advantage.

Another supplement is now in work which will give much extra advertising material in addition to that which is already in the press book.

Exchanges in all territories will have prints on this picture in their hands this week and many are arranging special showings to which the fire-officials will be urgently invited.

The previews already given promise a smashing success for this picture.

Circuits Close for "Charley's Aunt"

Paul C. Mooney, vice president of Producers Distributing Corporation, reports the closing of contracts with five of the biggest circuits for the presentation of Al. Christie's big feature "Charley's Aunt" immediately following its current long runs in New York, Chicago and Los Angeles.

Among the chains closed are Famous Players for the entire Southern circuit; the A. H. Blank circuit for the entire Des Moines territory; the West Coast Theatre Circuit for its entire chain; Jensen and Von Herberg; and the U. B. O. circuit in New York.

Fox News Scores Beat

Fox News scored a beat on the disastrous fire at Palm Beach, Fla., being the only newsreel to release motion pictures of the conflagration that completely destroyed the Breakers and Palm Beach hotels, two of the fashionable hostelries of the popular southern resort, with a damage loss of over $7,000,000.

Every one of the big Broadway motion picture theatres utilized the exclusive subject in their news magazines.

Ray Starts "Some Pumpkins"

Charles Ray, the newest star of the Chadwick Pictures Corporation, started work this week on "Some Pumpkins," the first of a series of four specials which he will make for that company this year. This production will be typical of the kind of unsophisticated comedy-drama that first established Ray among the leading male stars of the screen.

Ray's leading woman will be Duane Thompson, whose interpretation of country girl roles in Christie comedies is responsible for the prediction that she will be an ideal foil for the star. Mary Carr will play Ray's mother. The general supervision of "Some Pumpkins" is in the hands of Joseph De Grasse. Jerome Storm will direct.

Sternbach Enters New Field

Bert Sternbach, for several years the Assistant Manager of the Hollywood Studios of the Century Film Corporation, producers of Century Comedies, has resigned to enter the theatrical costuming business in Hollywood.

Now Booking
Harry Carey in "The Bad Lands"
A Super Thriller with Thousands of Real Indians
A Hunt Stromberg personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

"The White Monkey" Started; Barbara La Marr is Starred

FOLLOWING several weeks of careful preparation, Associated Pictures Corporation began filming "The White Monkey," the next Sawyer-Lubin production on March 25.

The scenes for the picturization of John Galsworthy's novel, which will present Barbara La Marr, will be made at Universal Studios, Fort Lee, N. J., under the direction of Phil Rosen.

In addition to Barbara La Marr, the cast includes at the present moment, Charles Mack, Thomas Holding, Flora Le Breton, famous English actress and stage beauty; George Marion, celebrated for his characterization of the old sea captain in "Anne Christie," and Tammany Young, the well known character player.

The photography will be in charge of Rudolph Bergquist, assisted by Charles Levine. Production details will be under the management of Barney Lubin, while Al Hall will assist Phil Rosen.

San Diego Studios Scheduled for Uninterrupted Activity

"THE Grossmont Studios will now go ahead full speed. Contracts signed with independent producers assure a spring and summer of uninterrupted activity. Our long and careful preparation in fully equipping the studio and engaging an expert technical force, was made in full anticipation of such an eventual condition."

Such is the message Harry M. Owens, president of the San Diego Cinema Corp., brought back after a visit to Hollywood during which he closed contracts for the making of 23 pictures in addition to those already arranged for production at the Grossmont Studios, just outside of San Diego.

Clifford S. Elfeld, after a visit to the studios, is planning a heavy production schedule at the Southland studio. He will make in the near future 6 James Oliver Curwood productions; 8 Western whirlwind speed dramas from stories by Frank Howard Clark; 8 features starring Ken Maynard, world's champion trick rider, with his famous equine, "Tarzan, King of Horses." and in which 6 famous Pacific Coast bathing beauties, each a winner in coastwise beauty contests, will appear; and one special production, "The Courage of Captain Plum," by James Oliver Curwood.

Eight months have been spent by Mr. Owens and his associates in preparing the big Grossmont studio for production. Surprisingly moderate rentals are offered independent concerns, as well as financial backing in production.

Books All Vitagraph Films

100 Per Cent Booking by Salt Lake City Ward Houses Transforms Deficit Into a Profit

By the simple expedient of booking every Vitagraph release as it becomes available, authorities in charge of more than forty entertainment halls in Salt Like City have transformed a deficit into a consistent profit.

The Church of Jesus Christ of Latter Day Saints maintains one of these halls in each of the ecclesiastical wards of the city, and in each there is a weekly picture presentation, for which a nominal admission price is charged. The purpose is to provide recreation and entertainment for young people and those in charge insist that only photoplays that are scrupulously clean shall be shown.

For years the hall in Wasatch ward failed to meet expenses and the committee in charge was faced with a serious problem. In seeking a way out the committee called at the Vitagraph branch office and stated the situation. The branch manager suggested the filming of Vitagraph's "My Wild Irish Rose" and that attraction was screened at the next weekly entertainment.

That evening marked a turning point. It was found that after the payment of expenses a sum remained to be added to the ward's recreational fund.

Schulberg Buys "Plastic Age"; Will Be Next Season's Release

"THE PLASTIC AGE," by Percy Marks, one of the biggest fiction sellers of 1924, will be included in the program to be filmed next season by B. P. Schulberg Productions, according to a statement just made by the producer.

Published by the Century Company, "The Plastic Age" took an immediate bound into the fiction hits and for eight consecutive months headed the Best Sellers List compiled by the Publishers Association. It has already reached the phenomenal sale of approximately one hundred thousand copies, with the demand still mounting.

By no means of secondary importance is the circulation "The Plastic Age" is obtaining through its syndication to big city newspapers. It has recently been published in the New York Evening Journal and arrangements for its appearance have been concluded with papers in Albany, Rochester, Syracuse, Washington, New York, Chicago, Los Angeles, San Francisco, Boston, Atlanta, Detroit and Baltimore. The reading public it will reach in these cities totals close to three million.

Commenting upon this significant purchase, Mr. Schulberg said: "Our organization has consistently pursued a policy of big stories, but I feel that we have never had one that approached 'The Plastic Age' in importance. Like 'Black Oxen,' 'So Big,' 'Flaming Youth' and the other tremendous sellers it is known by practically every person in the United States. Its exploitation possibilities surpass any story that will be filmed next year."

Tom McNamara Signed

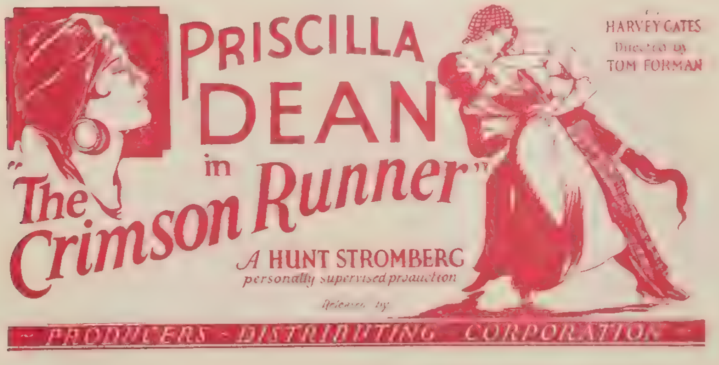
Tom McNamara, the famous creator of children's comic pictures, will provide the same brand of infectious humor for Mary Pickford's forthcoming production, "Little Annie Rooney" that he puts in his comics.

McNamara has been signed to assist in the story that Miss Pickford is to do. It deals with a gang of dirty-faced youngsters in the slums of New York. Of course Mary is the leader of the gang, and the picture marks her return to the role of a saucy young imp, always in trouble and just as regularly getting out of it.

Release Date Changed

Due to a recent revision of its feature release program, Associated Exhibitors announced that "The Sky Raider," which was previously announced for release on March 8, was finally made available on April 5.

Now Booking



THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Developing Presentations

By

Colby Harriman

"FOR as Nature rewardeth the bee with honey, so Art recompenseth the painful student with riches, praise and honor."

These words have been expressed in many different ways since the days of 1599 A. D. when Gulielmus Fulbeckus uttered them.

Presentations were unknown in his time; the visionary mortal who even dared to prophesy that pictures would some day move was in danger of the Inquisitional Chamber; Drama, such as it was, led a hectic existence. So frustrated was the development of Art by the rulings of Church and State, that the enforced limitations surrounding the composition of the subject made it imperative for students of the Arts to master the rudiments prescribed for them by governmental agencies. In the small category of Arts which embraced Painting, Music and Book-writing, it was necessary for the fine-artisans, in order to meet the edicts of the Powers, to so concentrate on the rudiments of the chosen task, that the conclusion would win approval to continue unmolested.

Perhaps this accounts for the small number of men whose achievements are recorded. It was a survival of the fittest; the weaker and less ambitious artisan was counted out. Those students who surmounted the many obstacles, who endured hardships for Art's sake, lived through the days fraught with tedious and laborious activities in the preparation and development of their subjects ultimately achieved their objective. They survived their present status, met the test, and attained "riches, praise and honor."

History doesn't repeat itself, rather continues; the basic principles of an art from its inception through its achievements to ultimate recognition are the same today as in past centuries. It is absolutely impossible for a man to attain a well-rounded success in any branch of the Arts unless he is willing to concentrate on its development to the minutest degree.

The reward of recognition comes only to the man who performs his work every day in the very best way he knows, constantly striving toward the improvement of his methods. There is a direct application to the producer of presentations and prologues. Only by regarding this form of production work in the sense that it is an individual art, to be pursued in the same manner as is used in achieving expression in other arts, will he find that his successes are more numerous.

So many producers create real interest in a presentation one week, and the following week's effort shows evidences of a reaction due to the previous week's inspiration. To stage a comeback, which is nothing more than re-creating interest, the effort required is of greater proportions than if an even balance had been maintained. Good productions should not be "occasional" as patrons favor houses where dependability rules in weekly programs.

I can hear some of my readers say that it is a physical impossibility for a producer to strike "ten" every week as it would be for Babe Ruth to stage a "homer" every time he goes to the bat. However, this business is not a matter of averages—but one of standards.

Being irregular in one's production work can be interpreted only as being careless, for the producer who creates one attractive feature and then lapses into mediocrity, shows a lack of consistent planning, the absence of a fixed routine and a hackneyed method in achieving subject matter.

It is not my purpose to preach nor censure, and the constant hammering which I am doing relative to the maintenance of a better program is rather a plea. When producers generally become awakened to the idea that they are trail-blazers, men whose work is being minutely recorded and upon whose production efforts will rise the framework of the presentation art of the future, a new meaning will be given their endeavors.

The only agency we have to contend with today in the development of our art, is the public. Through our own efforts we have taught it to demand certain things of us, and we must not show irritation when the public insists upon that which it has a right to expect.

In developing this art, giving it a personality and an individualism we must see that it is, withal, popular. Otherwise we will not have any work to do—we will not have any art.

Genuine enjoyment is derived in producing the type of things the public like. It is better for one to do the sort of thing that can be understood and enjoyed by the majority of people, than the so-called "high-brow stuff" which only a few privileged individuals may comprehend.

One of the real factors of success in this work, is the ability to see the artistic side of life from the angle which pleases the majority of people. It is necessary for one to live intimately with the ideas during the formative period. In this way the producer can put his artistic idea across because he feels the particular emotion which he wishes to express to a far greater degree than does the public. Just as a musician is able to stir the emotional enthusiasm of his audience only through the greater magnitude of his own feeling, so it is with the producer, whose medium is scenery, light, and artists.

After all, the measure of greatness in art which will "recompense the painful student with riches, praise and honor," is the power to stir the imagination. The art which fails to do this, however technically correct, falls short.

Pioneers in Presentations
Hugo Riesenfeld

Managing Director, Rivoli, Rialto and Criterion Theatres, New York City

A Series in Which Mr. Harriman Chats About Recognized Leaders

TO begin an article about Dr. Riesenfeld by telling who he is would be quite unnecessary to all those who keep in touch with the best in motion picture presentations. But for those who are not intimately familiar with the particular kind of work he does, Hugo Riesenfeld is best identified as not only one of the best composers of motion picture scores, but a single individual who has done more to elevate the standard of music in the motion picture theatre and the impresario of musical presentations and prologues.

The Doctor has recently celebrated his sixth anniversary on Broadway. It would be impossible to estimate the influence his many artistic programs have had in the cause of music. In temperament and personality he is a musician, an artist, but he has a highly developed business ability and is basically a clever showman.

Riesenfeld pioneered in this particular form of music. He had a definite program which he believed would become popular, and surrounding himself with a selected group of artists he proceeded to make his dreams come true. His various presentations became known for their exquisite musical settings, and it is safe to say that there is a huge majority of the people who attend his theatres principally because of the excellent music which is offered.

The purport of the chat with the Doctor was to get his idea, secret, plan or system for the application of music to presentations. His eyes twinkled as he regarded the expectant expression of his caller, who was determined to get a definite answer to this oft-proffered question.

"Experimenting," he said, "and watching the public while you are doing it." That wasn't exactly the answer we expected, but it was a stepping stone.

"In arranging the presentations for our theatres, we have found that those that get over best are the ones in which well-known music is used, be it dance, song or instrumental number. In the case of the dance numbers we have been particularly successful with the "Serenade" by Drigo, "The Glow Worm," "Valse Bluette" and "The Swan." "Air de Ballet" by Chaminade; "Dance of the Hours" from "La Giaconda" by Ponchielli; "Bacchanale" from "Samson and Delilah" by Massenet; "Egyptian Ballet" by Luigini; "Persian March," by Strauss, and "Naila" by Delibes.

"Ballet dancing has of late returned to the stage victorious, resuming the place it so rightly deserves. For many years it was an exile. With its revived popularity, the so-called Greek dancing which was introduced by Isadora Duncan and which reigned supreme on every stage, had to be satisfied with a minor part.

HUGO RIESENFELD

"Dances involving team work on the part of two or more performers get over better than any other kind. By experimenting we have found that even mediocre dancers, with their movements rhythmical and precisely alike, have aroused spectators to admiring applause.

"Apropos of this, we at one time engaged an excellent dancer to perform to a certain piece of music. It was not a success. We then employed the same piece of music for a dance by two young girls—I might call them the chorus girl type. They did their job neatly and crisply, with perfect synchronization and were a great success.

"It is by this utilization of team work that successes are achieved."

As the conversation drifted along the musical route, Dr. Riesenfeld said that he had discovered the constantly growing preference for songs in the language of the country.

"They want to be able to understand what is being sung, when a vocalist appears in a presentation or prologue. For this reason every conductor and producer should insist that the artist he engages has a distinct pronunciation. In winning appreciation for a vocal number, clear pronunciation is half the battle."

One feature of presentation toward which Riesenfeld has given particular study is the development of "atmospheric prologues" with a musical background. Primarily a prologue so devised should aim to create atmosphere for the feature picture. This phase of the chat reached an interesting climax. Here was a subject that was full of potentialities, was the big problem—creating an atmospheric act that was truly atmospheric.

"Multitudes of sins are committed in the name of atmosphere acts," the Doctor stated. "There seems to be a tendency among some producers to extract a scene from the picture and try to duplicate it in an act. This I consider very poor showmanship. It shows absolute deficiency of imagination—an inability to invent something original.

"May I give another reason why I consider this poor showmanship? If the act is performed better than the film scene we do harm to the picture. After all, our chief mission so long as we are connected with the motion picture theatre is to present the picture in the best light possible. If the act is not as well performed as the scene from which it is taken there is no excuse for staging it. Why show something second rate when a first-rate rendition of the same thing is to be seen later on? Is it reasonable to suppose that the latter situation will occur? We are pitting the limited material we have available against the highest paid and most talented artists and against wonderful stage-settings, the best of technical experts and everything that money can produce in a motion picture studio.

"If you will permit me to give advice out of my own experience I should say that one should use prologues of this character only where there is definite local color in a picture; that is, when there is an atmospheric background which adapts itself to good music and settings. This occurs most frequently in the case of films which have a foreign setting, particularly those depicting life in Russia, Italy, Holland or the Slavic and Balkan countries, Spain and South America. The picturesque costumes and the native songs and dances of these countries can be reproduced with great success. A prologue of this sort supplements the picture. It creates an atmosphere without arousing odious comparison.

"As in the case of all other units of a motion picture program, music is the most important factor to consider in preparing an atmospheric act. There is available a large enough assortment of music by native composers to make it possible to represent nearly every country claiming the individual composer."

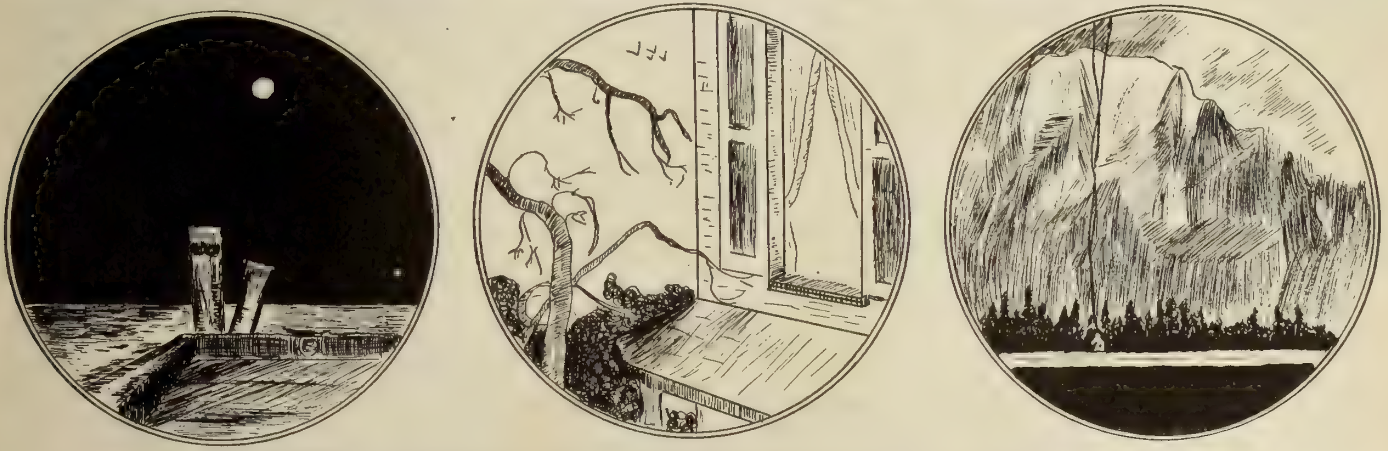
As a courtesy, Riesenfeld gave me a list which contained suggestions of a few composers whose compositions might prove helpful in arranging the musical setting for a regional prologue.

(Continued on next page.)

A Moving Picture World Presentation

Complete subject matter for a novel prologue or presentation will appear weekly in this department. Any producer engaged in this type of production work in motion picture theatres is entitled to use th esuggestion in its entiret yor make his own adaptation.

Working plans, complete in every detail, are available on the presentation suggested herewith. Blueprints have been prepared with view to aiding showmen who may desire to avail themselves of the Colby Harriman suggestions. Music cue sheets, color diagrams and costume plates are included. Same may be secured without charge by requesting same of the editor.



THREE SUGGESTIONS FOR CAMEO SETTINGS, SUITABLE FOR ANY STAGE

Three Suggestions
for
CAMEO SETTINGS
Moving Picture World Presentations
Devised by Colby Harriman

The suggestions offered this week especially relate to that form of presentation which is not of sufficient magnitude to invest with a full stage set, but of sufficient importance to demand a scenic background. In this category come such numbers as "prologue songs," singers, violinists, and other artists of similar classification.

Such numbers on the program demand simplicity in scenic construction to permit easy adjustment to the stage.

Each of the suggestions herewith are arranged to be used with a circular opening in the masking drop.

The drop which can be hung in about one can be tied taut on the batten or a drapery effect achieved with black velvet or plush framed around the opening. The opening should be between ten to twelve feet in diameter according to the size of the stage and the depth to operate in.

The first plate is suitable for a sea song, ballad or sonata arrangement. A scrim should be hung directly over the opening. The pier is the corner of a platform, boxed on the upper and right sides to give a beam effect. Two spiles made of profile can be placed at the upper right hand corner. The back drop is a combination sky and water. The moon can be stationary or a moon-box used. A yellow-blue moon, in a deep purple sky, with a purple-green water treatment highlighted with a water ripple toned with canary will render a picturesque scene. The artist stands on the platform and highlighted from the sides.

The second plate is an ideal setting for a Spring song or love ballad emphasizing Nature. A flat piece with a window and a flap roof occupies the opening left of center. A light green foliage row is painted on the base of the back drop which is done in mottled light blue. A cloud effect toned with a rose and canary medium plays on the back drop. A set tree, the scraggy branches of which are visible at right. The singer appears at the window, the shutters can be practical and permit them to open for the song and closed at finale.

The third plate is a colorful suggestion for a Spring song, or a western aria. The foreground is an indefinable row upon which the artist stands or reclines. A thin strip of white, which is gradually toned canary, light amber, green and deep blue marks the dividing line between the front row or platform and the back drop. The back drop suggests snow-laden mountains which slowly take on the green tones of summer as the snow is centralized at the top. Clouds are seen moving at the crest of the mountain and can be set to shroud the top of the mountain outline. A deep foliage line is at the base of the rocks. A small hut is visible and two narrow gray-blue ribbons may be used to stream out the tracery of smoke.

Starting With Next Issue

Purchasing Guide and Production Supplies Report

Reliable information relative to new materials and equipment suitable for production work, also new devices, special effects and recent experiments.

National Music Week

We are interested to know details relative to forthcoming plans for National Music Week. This department would appreciate programs suggested for motion picture theatre houses permitting a tie-up with local musical organizations. The programs will be printed with full credit.

HUGO RIESENFELD

(Continued from previous page)

FRENCH—Massenet, Bizet, Gounod, Ganne, Delibes, Lacombe, Godard, Boisdeffre.

RUSSIAN-POLISH—Rubinstein, Tschaikowsky, Glinka, Moslowski, Moussorgshy, Ippolitow-Ivanow.

SPANISH-MEXICAN—Sarasete's "Spanish Dances," Bizet, Gomez, Chabrier, Albeniz, Granados, Yradier, Moskowski's "Spanish Dances", Massenet's "Le Cid Suite."

AMERICAN—Hosmer, Herbert, Hadley, Wilson, Nevin, MacDowell.

AMERICAN-INDIAN—Herbert, Cadman, Skilton, Dvorak.

SOUTH AMERICAN—Any kind of Tango.

CHINESE-JAPANESE—Yamada, Baroh, Fay Foster, Debussy, Rebikow.

ENGLISH-SCOTCH-IRISH—Elgar, Grainger, Lauder, Coates, Shannon, Middleton, Herbert.

NORWEGIAN—Jarnefelt, Greig, Jensen, Svendsen.

HUNGARIAN—Liszt, Brahms, Hubay, Sarasate, Nachez, Kela-Bela.

VIENNESE—Lanner, Kreisler, Johan Strauss, Haydn.

GERMAN—Mozart, Wagner, Brahms.

HAWAIIAN—Kailimai and Cunha, Kawelo, Tyers, Marple.

EAST INDIAN—Amy Woodford Finden.

ALGERIAN—Saint-Saens "Suite Algerienne."

AFRICAN-ARABIAN—Ring's "African Dances," "Arabian Dances."

As his last word, the Doctor said he wished to emphasize "that whatever the presentation, the prologue, or act, it is the music which in most cases puts it over."

Capitol Theatre

New York City

Dance Hindoo

Miss Doris Niles is presented by Mr. Rothafel in a very novel setting of simple construction. A drop hangs in two upon which is painted delicate traceries of palm leaves. The leaves cluster at the extreme sides of the drop and form a scant border outline. Two thin, twisting, vine-like trunks of palm trees rise from the right and left center of the drop. The leaves and thin trunks are in black. The entire drop is flooded from the back with orange amber. A water ripple, highlighted with canary, is down in the lower right center of the drop. Miss Niles, garbed in the flowing diaphanous robes of a temple girl, does an exotic dance, her body being silhouetted against the rose-tinted drop. No lights are in front of the drop.

Roxy's Gang

The group of popular radio entertainers who broadcast directly from the Capitol Theatre Studio every Sunday evening are given an attractive introduction. No special full stage settings are used, practically all of the numbers being zoned to set groupings. The background and other areas dark outside of zone used. The curtains draw open to the strains of "That Old Gang of Mine." Scrim is hung down at the curtain line. Black-out to open. Lights dim slowly revealing set pieces, then back to a black-out.

(a) "To a Wild Irish Rose" (McDowell) is sung by Betsy Ayres. She is discovered left center seated beneath a green-topped birch tree with a pink-flowered bush at her right. She is dressed in modern ensemble costume. Amber spot from stage right is on singer. Green from left covers the tree-top.

(b) "Ma' Little Sunflower, Good Night" (Vanderpool) is sung by Marjorie Harcum. She is dressed in the costume of an old "darky mammy" with the gingham dress, bandana head scarf, and seated right center beside a small canopied cradle. Canary from left lights her face and the edges of the cradle. Orange amber from right is used for backlighting.

(c) "Dear Old Pal of Mine" (Gitz Rice), sung by William Robyn (Wee Willie), is discovered at left center seated on a green park bench, with a set bush in green directly back of it, and a lighted lamp on an indistinguishable post at the up-stage end of the bench. A light amber from right covers the singer, with green from left on the bush, and also used to backlight the singer. The lamp on the post is in a dark amber, brought down about half.

(d) "I've Got a Pain In My Sawdust" (H. A. Wade), sung by Gladys Rice. She is discovered at right center clad in a blue smock, standing back of a small toy counter upon which are displayed dolls, etc. Back of her is a section of shelves upon which are displayed dolls in boxes. A white spot from left floods the set pieces and the singer. Amber from right backlights.

(e) "The Old Refrain" (Kreisler), sung by Douglas Stanbury (Doug). The flashes are eliminated from the routine with this number, a picturesque setting consisting of a large cut tree drop which is hung in two. A large tree trunk is at the center of the drop and spreads majestically, covering the full opening. Pink flowers cover the tree in profusion. The singer is seen seated on a bench at center in front of the tree. He is dressed in a uniform, a dark blouse, white breeches, black leggins, and an honour-sash. The drop is flooded from the back with blue, and soft cloud outlines are scattered over the vacant sky areas. Green from right white from left are thrown on the singer.

At the conclusion of the song Mlle. Gambarelli, dressed in a shell-pink dancing frock of ruffled net, and renders (f) "Schon Rosmarin" (Kreisler) in an effective dance interpretation. White floods her from left and right. Following the dance number, "Gamby" and "Doug" sing "Just Like a Doll" (Romberg). At the end of the number comes a black-out. The concluding number is given by Messrs. Moulan, John Wetzel, Ava Bombarger, Pierre Harrower, Snedden Weir, and James Parker Coomb. This excellent sextette, garbed in Friars robes, sing the rollicking "Pilgrims of Love" from Herbert's "Sweethearts." They appear in line formation backed by the black drop. White from right and left flood them.

Strand Theatre

New York City

Prologue to "Quo Vadis"

The elaborate prologue which Joseph Plunkett designed and produced at the Apollo Theatre in connection with the premier of the picture "Quo Vadis," has been transferred intact to the stage of the Mark Strand Theatre and it has not lost one whit of its effectiveness in the change. This prologue has been reviewed in previous issues, but perhaps generalities concerning it would not be amiss. The curtains slowly open, revealing two massive bronze panelled doors painted on a scrim which is hung down in one. The scrim is floodlighted in amber from the front. The floodlights dim slowly, as the black backing to the scrim is taken away. The lights back of the scrim come in gradually, revealing a highly colorful garden setting, suggestive of a section of the gardens of a Roman Emperor. A blue cyc is hung back, and in front of it is a set-piece—the Acropolis, and other buildings of the ancient capital. The foreground is enclosed with a low wall, with an opening at center leading towards a stairway to the lower gardens. Some set elder trees are at left behind the wall, with shrubbery at right to dress. Miss Kitty McLaughlin, soprano, dressed in a costume of a Roman lady, stands at right center and sings the theme song by Nougoes. A character made up as Nero is seated in a semi-circular chair at left of center, playing on a small harp. A soldier of the Legion is up left. The sky drop or cyc is toned in rose at the top to a canary-green at the base, merging into a blue at the sides. Two smouldering braziers on the newels right and left of the opening at center gradually take on a red tone as the smoke rises from them. Orange-amber is toned for the characters of Nero and the soldier at left, with a canary spot for the singer. After the song, the lights dim to blue and into picture.

Rivoli Theatre

New York City

Dancing Through the Ages

Here is a real presentation offering novelty. It is extremely well mounted, artistically produced, and generally well-done. The theme is developed around the evolution of the dance through various periods in Time. A screen hung down at the curtain line is raised and lowered between each movement and upon it are thrown titles written in verse announcing the type of dance to follow. The various scenes which comprise the presentation are:

(a) Prehistoric Days.

Wood drop hung back. Fantastic, weather-swept trees against a gray-green sky. Two dancers, a woman and a bewiskered man, clad in animal skins, do a wild dance of primitive type.

(b) Egyptian Days.

An interior. Black velvet legs are hung right and left of center, where a high arch reveals a blue-green sky, with a distant ground row in silhouette. Two burning braziers are left and right in front of the black draperies. Two characters are seen up-stage facing left from center. The first, holding a lyre, kneels, and back of her stands a character in a similar costume of early Egypt. A dancer dressed in a jeweled outfit present an attractive number. Blue floods are used with orange amber from the sides to highlight.

(c) Arabian Days.

The voice of a singer is heard during the title, and when curtain rises, a lady dressed in flowing garments of the Asian country is reclining on a low pillowed couch right of center. At the extreme right of the couch stands a male singer garbed in characteristic costume of the Arabs. At left center the scantily attired body of a dancing girl is seen kneeling. Black plush drop comprises the body of the setting. A hanging lamp of Turkestan design is hung center, the red glow at top and green glow at the bottom of the lamp vividly contrasting. The highlighting on the characters is accomplished with orange-ambers and greens from the sides. At the conclusion of the song, the dancer at left rises and renders a fascinating Oriental dance. A black lace skirt falls from a beaded belt.

(d) Knighthood Days.

A large tapestry hangs over the black plush drop at center.

Two large armored figures stand up-stage, right and left. The dance is given by two ladies garbed in medieval court costume with the long pointed hats and flowing scarfs. Blue-green and orange-amber are thrown from the sides, with light amber flood.

(e) Colonial Days.

Two set-pieces are right and left, backed by the black velvet drop. At right is a garden statue of Pan on a marble pedestal flanked on either side with small box-trees. At left is a small garden bench backed with a pink flowered plaque, with the top of a flowered bush appearing extreme left. Orange-amber highlights, the dancers in Colonial costume. Blue foots tone the ensemble.

Music in Broadway Theatres

Week Beginning March 30th

CAPITOL THEATRE

The Capitol Grand Orchestra, conducted by David Mendoza, gave a brilliant interpretation of "Capriccio Espagnole," by Rimsky-Korsakoff, for the overture. The interlude was a selection from "Prince of Pilsen," by Luders. Dr. Melchiorre Mauro-Cottone was at the console of the Capitol Grand Organ.

MARK STRAND THEATRE

The orchestral prelude to "Quo Vadis" was a Gasco composition, "Buffalmacco," played by the Mark Strand Symphony Orchestra, with Carl Edouarde conducting. The same musical score to the picture which was arranged by the musical staff of the theatre for the premier of the picture at the Apollo Theatre, is being used during this special run of the feature.

RIVOLI THEATRE

The overture was a selection from "La Boheme," by Giacomo Puccini, played by the Rivoli Concert Orchestra, with Irvin Talbot and Emanuel Baer conducting.

RIALTO THEATRE

"Sakuntala," by Karl Goldmark, is being played by the Rialto Orchestra as the overture selection, Hugo Riesenfeld and Willy Stahl conducting. The ever popular Riesenfeld Classical Jazz is developed around the hit-song of "Rose Marie." The Rialto Jazz Band, eleven clever artists, play popular selections during the showing of the comedy.

COLONY THEATRE

Overture for the week is "La Boheme," by Puccini, played by the Colony Concert Orchestra, with Dr. Edward Kilenyi conducting. John Priest at the console.

PICCADILLY THEATRE

"Morning, Noon and Night in Vienna," by Franz Von Suppe, is the overture selection played by the Piccadilly Concert Orchestra, with Frederic Fradkin conducting. Mr. Fradkin is featured in two violin renditions, "Liebesfreud," by Fritz Kreisler, and "Song of India" ("Chanson Indoue"), from the legend of "Sadko," by Nikolas Rimsky-Korsakoff. Miss Ethel Sweet, lyric soprano, sings "Away From You," by Davis-Ager. John Hammond, S. T. O., renders an effective interpretation on the organ of the "Marche Slave," by Tschaikowsky.

(f) Waltz Days.

A singer renders a verse of "Long, Long Ago," as the curtain rises and reveals a group of five—three girls clad in the dresses of the eighties, and a lady and gentleman in clothes of that same period. A small white spindle fence is right and left of a garden bench at center. A green-topped birch tree is back of the fence at right, and the flowering bush back of the fence at left. The tree top is highlighted with green, the bush at left in rose, and the characters during the song and dance with orange-amber and blue from the sides.

(g) Jazz Age.

The presentation is given an excellent finish. The setting is a white drapery upon which are three large designed panels in fantastic, colorful figures. The center panel is in blue and pink, with greens, rose and yellows dominating in the other two. Six musicians in tuxedos, are up-stage near drop. After the introductory strains of their orchestra, two dancers enter, the girl dressed in an abbreviated costume, and execute a novelty dance. Four girls dressed in white costume, with pink flowered wreathes on their heads, enter, and join the specialty dances in a whirlwind finish.

Rialto Theatre

New York City

August Werner, baritone

"Where My Caravan Has Rested," by Herman Lohr, is given an artistic background for the rendition of the composition. A drop in blue with palm trees in relief. The trees in the foreground on the drop are in maroon, the distant trees in umbre. A desert waste is suggested at the base of the drop, maroon streaked with light blue. Mr. Werner, garbed in an Arabian costume, a white turban, and striped garments, stands at extreme right. White spot on singer, canary and red in foots and borders for drop. House drapes mask drop.

Colony

New York City

Divertissements

Three well-arranged numbers constitute the presentation offerings.

(a) Musical Prelude: "Minuetto" by Beethoven.

Edward Turk, 'cellist, and Lucille Smyser, dancer.

A cameo setting is given this number. A black drop with a circular opening, back of which is a four-foot platform upon which is seated the 'cellist at upper left, and the dancer down right. The dancer, dressed in a yellow and orange-figured gown, dances as the 'cellist plays. Concluding the dance, she sits on a small stool, and with the conclusion of the composition the lights dim out to curtain. Blue from right is thrown on the 'cellist, and a canary spot is kept on the girl, with pink to highlight.

(b) Colony Ballet Corps.

Six dancers in ballet costumes, gold bodice and metaline dresses with black lace over the skirt, present a charming ballet number. The setting is composed of black plush drop, split in center with a sky background visible through a gilded arch at top of the opening. At the base is a small balustrade. The background through the panel at center is given a deep blue tone. Canary is thrown from the sides, and whites from the bridges.

(c) Paul Specht and His Band.

Present a "Melodic Sunstorm of Brilliant Rhythm and Exotic Harmonies." The setting is simple, a black plush cyc comprising the set. A crystal chandelier with orange-amber lamps is hung center. Grand piano at right, seven members of the band grouped on a double tiered platform at left center. Large, high-backed carved chairs are used. Orange-amber, canary and blues are thrown on the members of the band from the sides. Blue foots on.

Question Box

Inquiries Answered

H. S.—Boston, Mass.: *"What information can you give me relative to patent leather drops?"*

The novelty of patent leather drops is still alive but it is not advisable to purchase any vivid colors in the materials as the combinations are limited. A good stock selection would be a set in black and another set in gray or white. The latter set can be given a variety of color treatments with the lighting equipment and will be less expensive than the purchase of red, blue or green drops. The material to buy is a medium weight oilcloth. In ordering, first get the exact width of the opening and add a third of the measurement to be taken up in folds. It is best that the drop remain hanging in the flies when not in use as it will wrinkle and crack. Patent leather takes light in highly reflective manner, and is very effective when a net or transparency is placed in front of it. Will be very glad to forward some lighting schemes to be used in connection with base.

L. G.—Milwaukee, Wis.: *"Are there any artificial flowers treated for lighting changes?"*

A New York firm manufactures a variety of foliage and flowers which have a white base, treated with a chemical, that results in beautiful colors when various flood lights are played upon them. The cost is small in comparison with the ability to use these decorative bases in many combinations without the necessity of getting flowers and foliage of a particular color.

G. D. C.—Chicago, Ill.: *"Where can I purchase crystals for a chandelier I am going to use in a set?"*

Crystals can be usually purchased through the agency of an electrical fixture store, but to save you some money I am suggesting that you purchase some large gelatine capsules—the kind used by veterinarians—string them on waxed thread or thin twine and adjust them to your metal frame. The capsules will be as effective as the crystals, will take a good lighting treatment, are highly reflective, less expensive than glass and the danger in handling is diminished.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Harold E. Rice Finds a Large Profit in The Chronicles of America Series

PROBABLY no serial production ever has had the vicissitudes of The Chronicles of America series prepared by the Yale University Press. It would seem that this carefully considered succession of incidents in American history should prove one of the largest box office winners ever brought out, and yet a large number of managers have reported almost flat failure in their campaigns.

The reason is not altogether far to seek. Too much emphasis have been given the educational value in the wrong sections and not enough in the right direction. On the other hand, those who had bookings have been tempted to cut down the length until the picture no longer interested because of its emasculation.

Between these two reasons may be found the cause of most, if not all of the failures.

The Right Approach

Harold E. Rice is the manager of the New Majestic Theatre, Pueblo, Colorado, and his name already is familiar to readers of this department in connection with a variety of original stunts he has reported from time to time. Now he comes forward to tell his success with the Chronicles series. He writes:

"We are enjoying good success with our showings of the Chronicles of America series of historical subjects released by Pathe, which we feel is due to the wonderful co-operation we are receiving from the Pueblo Parent-Teachers' Association and to the Chieftain-New Majestic Chronicles Essay Contest arranged with one of the local papers for the purpose of exploiting this series.

"On Chronicles play dates we choose a feature picture and arrange a program which is approved by the Parent-Teachers, which Association then gives us all possible support. They place our advertising in all the public schools and other public buildings not otherwise accessible to us, and have the play dates announced to all of the school children. Our attendance of school children was so large that we tried as an experiment having the Parent-Teachers sell tickets in the schools, a plan which we discarded because it brought no real benefit.

A Newspaper Contest

"In addition to the boosting we receive from the Parent-Teachers, we have arranged a contest tie-up with one of the local papers which is getting us front page stories with red headlines that money can't buy. Under the terms of this contract each contestant must write an essay which includes each Chronicles shown. Essays are turned in to the teachers of the schools, and will be judged by a committee of out-of-town teachers selected by the Parent-Teachers. A great many contestants bring pencils and papers and take notes during the showing of the picture.

"There are two large districts composing the Pueblo schools, and separate but identical prizes are offered in each district. Prizes are offered to High—and Junior High School students collectively, and separate prizes go to the grade schools. Many of these prizes are passes good for various lengths of time, so that the actual cost of the contest and its front page red type publicity is about $30.

"We believe that because of the nature of the Chronicles subjects such a tie-up can easily be arranged with the Parent-Teachers' Association in any city. With a contest to give additional publicity, the scheme is a real money maker. We have found, however, that regardless of the efforts expended in plugging and exploiting a picture, the title is still the thing that brings the money to the box office."

This last is the weak point in the Chronicles. The titles are a trifle bald. Of course such a series cannot carry titles like "Passionate Pochahontas" or "Washington Wins His Way," but a title rather than a label could materially help the sale.

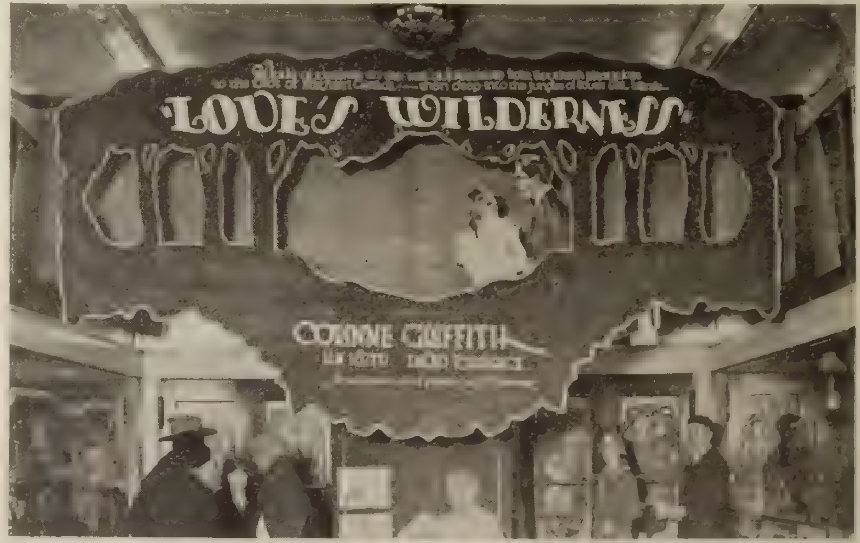
The main point, however, is that Mr. Rice is getting the money and that any other manager can get the same money with the same co-operation, which requires only a little care in booking in suitable long length features. In more than one instance we have seen the Chronicles linked in the booking with titles that, to say the least, were ill advised. The Declaration of Independence and the 1925 flapper may offer strong contrast, but "She Chased Her Chastity" is not precisely the sort of title that will sell the Parent-Teachers' Associations. Use a little judgment and the money is there for you.

Adopts a Slogan for Family Trade

Francis M. Kadow has another good idea. He has adopted a slogan that will be used on all pictures to which he invites the entire family. The idea is best conveyed in this clipping from the Mikadow Reel-News, the very efficient little house organ of the Mikadow Theatre, Manitowoc, Wis. He writes:

There are times and plays that we show that have no particular appeal to children. We want to be frank in saying so. However, there are times and plays, while they are not children's entertainment, they are interesting and wholesome enough. To bring the entire family—we want the family business, and if you will place faith in this little line which we will insert into our advertisement—"As clean as a whistle"—you will know that the attraction is the kind you can take the kiddies to, and enjoy it with them. As a whole the Mikadow's entertainment is on a very high plane, but this is a new departure to serve the public of Manitowac even better than we have done before. Watch for the line "As clean as a whistle."

Some years ago a German theatrical manager adopted a color scheme for his posters. If they were white, the play was clean, you used your own discretion on pink plays and left the youngsters home on his yellow billed attractions. This is a more generally useful idea.



A First National Release

ANOTHER OF RUSSELL BROWN'S ROSIN PAPER BANNERS

This time it is on Love's Wilderness and depicts Miss Griffith and Keith perambulating a conventionalized forest. The ground is black with spatter and the backing orange and yellow green. It was effective and very inexpensive.

Addison's Novelty

H. M. Addison, of the Binghamton (N. Y.) Theatre Company, is arranging to tread upon the heels of the Chautauquas.

Arguing that if a group of people will pay around five dollars a plate for a dinner at which some prominent person will speak, he can get a larger crowd to the theatre, he has booked a number of prominent speakers to appear for one night only.

He has booked Hon. Josephus Daniels, Thomas Mott Osborne, Herman ("Dusty") Miller, Henry Collins Spillman and others of equal note, to make brief addresses.

The initial event was the appearance of Dr. Bernard C. Clauson, of the First Baptist Church, Syracuse, who is minister to the "Syracuse Wireless Congregations," broadcasting a weekly sermon. He is well known as a lecturer and author, and one of the best known speakers in the up-state section.

Got a Gun

Arthur Pinkham, of the Park Theatre, Bangor, Maine, did an extra nice business on Love and Glory through hooking a machine gun company to the stunt.

The National Guard needed men and were glad to be able to tie in on this attraction to help recruiting. They got a boy scout to bugle a ballyhoo and the recruiting went so well that Mr. Pinkham will have no difficulty in selling the guard on his next stunt. Probably he will try to for it gave him a fine extra business at no cost whatever.

That Grey circuit seems to be able to pick the live wires, witness Benson, Carroll and Hart as well as Pinkham, all resident on this string.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

TWO scenes in "Sally," the Colleen Moore-First National production, served as the inspiration of an atmospheric prologue, which formed the principal musical feature of the supporting show. The other stage incidents were an overture populaire, an operatic soprano solo, and a tenor solo. The Topical Review, as usual, filled out the show, running it to 2 hours and 1 minute. Of this time, the feature photoplay took up 1 hour and 35 minutes, with the prologue requiring 13 minutes. The two solos were 4 minutes each and the overture was 7 minutes long, leaving 8 minutes for the Topical Review.

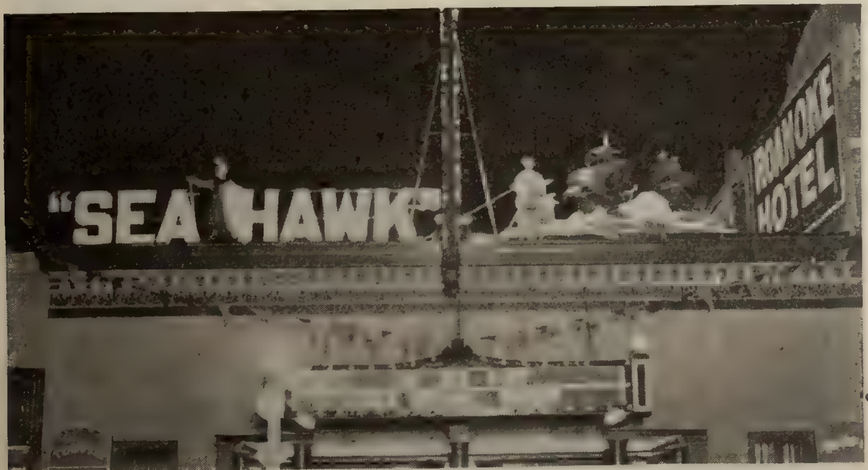
Each deluxe performance was opened by the "Overture Populaire," a special arrangement for this theatre by M. L. Lake. It was programmed as a symphonic synchronization of melodies in vogue, introducing "Tea for Two," "O Katharina," and "My Best Girl." In keeping with the new policy here, a film trailer was run preceding the overture, announcing the incident. This is done, not only to add tone, but because of the fact in the darkened theatre it is difficult for patrons to refer to their programs. During the running of the trailer the orchestra played an introduction and open box lamps of blue from the side were thrown on the screen to give it a tint. At the conclusion of the trailer, the gold draw curtains were closed across the production stage and the following lights were dimmed up: Two orange Mestrum floods on the orchestra from the dome; two orange arch spots of deep blue hitting the gold draw curtains. The transparent windows on either side of the stage were lighted a light blue by open box lamps from behind. A feature of this overture was the arrangement through which "O Katharina" and "The Blue Danube" waltz were played simultaneously by opposite sections of the orchestra. This same stunt was worked also with "My Best Girl," the counter melody being "Indian Love Call." Seven minutes for the overture.

The second stage incident was Jean Bennett, soprano, who appeared in front of the gold draw-curtains of the production stage, in the "Bird Song" from "Pagliacci." The singer was lighted by two magenta spots from one side and two green spots from the other. On the orchestra was a lemon flood from the dome. Side drapes and ceiling drapes were lighted by light green floods from the booth. Magenta foots and borders on small stage.

Following the Topical Review Redferne Hollinshead sang "Little Mother O'Mine" (Burleigh) on the apron of the orchestra stage. Metalline draw curtains were closed across the production stage and were lighted by two orange floods from the booth, which also took in the musicians. The large stage had blue foots and borders.

The atmospheric prologue to "Sally" had a trailer to serve as an introduction. At the opening an alley street scene was disclosed, consisting of painted back drop used as a transparency. Open box lamps from behind the drop flooded the windows of the buildings with light, giving the appearance of evening. Four members of the ballet, wearing the blue and white gingham dresses associated with Sally as a dishwasher, did a dance to the accompaniment of a Ziegfeld selection. Next, a tenor and soprano, who had been standing to one side, came centre stage and sang "You're Just a Flower from an Old Bouquet." At the finish of this the gold draw curtains closed over the street drop and a baritone came on for "I Wonder What's Become of Sally." On the second chorus the four dancers who had changed into party dresses in the meantime, came on and helped him finish the number. With the closing note the gold draw curtains opened, disclosing the cabaret scene of "Sally" with the premiere danseuse of the ballet corps in Russian costume worn by Sally in this scene in the picture. Following the Russian dance by the dancer, the ensemble, headed by a mezzo soprano, sang "Sally Won't You Come Back?" This closed the prologue.

Get Ready For Memorial Day



A First National Release

SOMETHING DIFFERENT IN SKY SIGNS FOR THE HAWK

This is the cornice of the Temple Theatre, San Bernardino, Cal., dressed by George Caldares for the eight-day showing of The Sea Hawk. The figures are not cutouts but costumed men walking around to attract attention. They assuredly did.

Talk Campaign is Help to 40 Winks

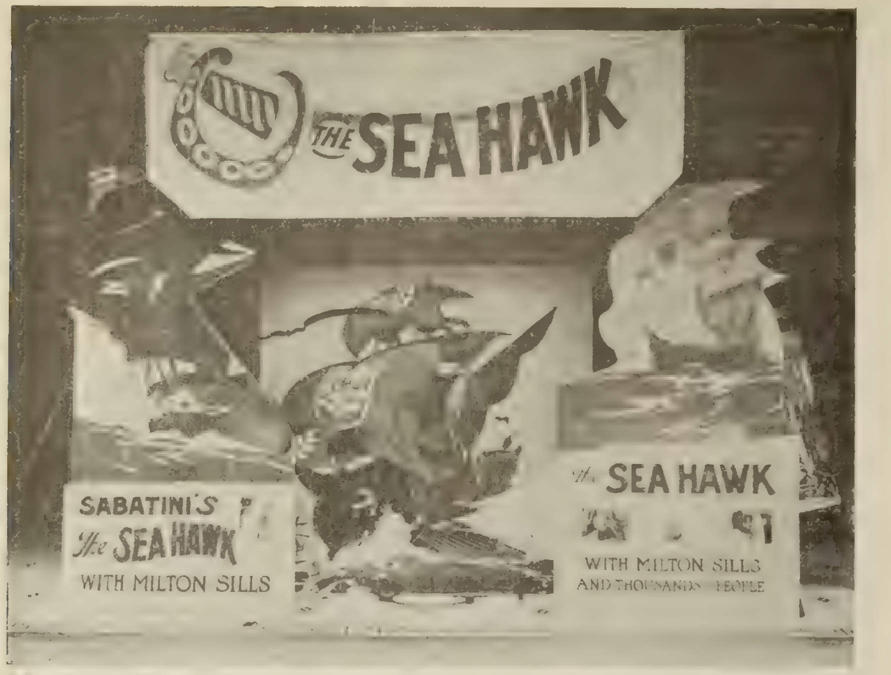
For two weeks ahead of the showing of 40 Winks at the Hippodrome Theatre, Fort Worth, Texas, a verbal drive was made on the picture. Mr. Roberts felt that the story would please everyone, so he planned to tell them all.

The patron was given his tickets with the advice to note the play dates of 40 Winks. When the doorman took the tickets up he gave the same urge and the ushers repeated the suggestion to departing patrons.

In addition, Mr. Gould called up all pass holders and urged them to come the opening day that they might be able to tell their friends what a wow the picture was.

By the time the picture was due even the man in the street was telling his friends that this must be a real picture, and the resultant business kinked all three-day records.

This was backed by a good screen, newspaper and billboard campaign, with a nice lobby display, but the verbal advertising was what put the picture over the top.



A First National Release

A CLEVER USE OF CUTOUTS FROM FIRST NATIONAL PAPER

J. Wright Brown, of the Grand Theatre, Columbus, Ga., did very little brush work on his lobby for The Sea Hawk, and yet brought in a particularly good business on the presentation. He backed this with a huge marquise banner.

Helped Students Who Assisted Him

L. W. Carroll, of the Majestic Theatre, Burlington, Vt., sends in a recent stunt that may be of assistance to others who live in college towns. It can be switched to other than college organizations, for that matter.

Each year the students of the University of Vermont give an entertainment under the title of an Annual Kake Walk. Last year they had a film made of the features.

This old film was loaned to Mr. Carroll, who ran it for two days, just ahead of the 1925 version, as a "special feature." In spite of the fact that it was a year old, the film still held interest and drew some business that the dramatic feature would not have been brought in.

The students also supplied heralds announcing the showing with the line: "If you like it see the real thing February 20-21, University of Vermont Gym," with details as to where tickets could be procured.

Mr. Carroll had this distributed at his own expense and repeated the copy on a slide following the picture. The distribution and the slide were his only costs, and in addition to his direct cash return he will profit from the good will.

Plenty of Pupils

In addition to the public schools, the Troy (N. Y.) Theatre had the students of the Renssalaer Polytechnic Institute, the Emma Willard School for Girls and the Russell Sage College to appeal to on Abraham Lincoln, and the student attendance was usually large.

In addition the William Floyd Chapter, Sons of the Revolution, arranged an essay contest with tickets to Lincoln as the prizes to the winners, the topic being "The Event of the Revolution."

Early Opening Crowded House

A good one-timer was worked by J. H. McLaughlin, of the Franklin Theatre, Tampa, on The Deadwood Coach.

The entire week prior to the Sunday opening, he ran a slide which announced that to accommodate the crowds the house would open at noon on Sunday instead of the customary one o'clock.

The patrons figured that it must be an exceptional picture to call for this provision and they came early, giving the house a standout from one o'clock until half past nine that evening. Just a touch of psychology that was worth a basket of dollars to the box office.

The Franklin, by the way, is over its first anniversary with the usual one-candle cake.

For Fashion Shows

Universal's Fifth Avenue Models might have been specially made for use with fashion shows. At any rate that is the way the Kings Theatre, St. Louis looked at it, and it staged a 25 girl show that knocked business over the top bar in a stretch of bad theatre weather.

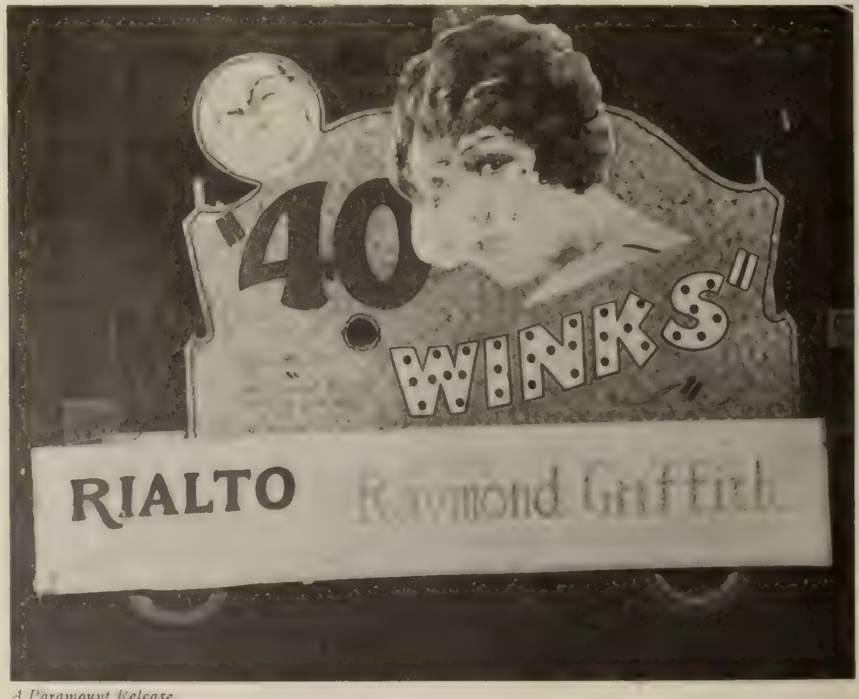
Maurice Davis, of the Universal staff, landed a local concern for the costumes and models, so the extra receipts were mostly all velvet.

You are losing money if you do not use a fashion show with this story of the New York dress shops.

A whole fleet of galleons, each carrying one letter of the title of The Sea Hawk, sailed on a wire across the lobby of the Liberty Theatre, Greenwood, S. C., which was Harry Hardy's way of improving on the cutout letters.

They Laughed

Because the audience at the Garing Theatre, Greenville, S. C., laughed so much at Miss Bluebeard, H. B. Clarke hustled to rig up the loud speaker device he had used on Harold Lloyd, and this helped to persuade the undecided on the second day of the showing. We'll tip Clark off to get it ready for Forty Winks, too.



A Paramount Release

AN ELECTRICALLY LIGHTED TITLE ON A PERAMBULATOR

Planned by the Rialto Theatre, Atlanta, Ga., on Forty Winks. The black spots on the "winks" indicate electric bulbs on a flasher, for night use. The car was run around town for five days and drew an unusual volume of business to the theatre.

This Window Stunt Brought Crowd Back

A window stunt that will bring the people back every little while to look at it again is something of a novelty, even in these days, but that is what J. A. Callahan rigged up for Rossi Cabol, of the Palace Theatre, Torrington, Conn.

He did it with Pola Brown, who originally appeared as a window worker in a bathing suit stunt. This time she was supposed to be the star of The Golden Bed, and there was the bed to prove it.

Every little while she would reach behind the couch and bring up a sales card to show the crowd, and in between times she played with a stuffed cloth monkey that won a lot of laughs.

But the big drag was the fact that every half hour she appeared in a new costume, and all who could came back to se her ring the changes. This gave the store a sort of window fashion show while at the same time it gave much more of a kick to the advertisement for the theatre. This picture had to be made late at night as there was no chance at the window during the day.

The store which provided the window was glad to supply the dresses, as well, the theatre paying the cost of the model. It's a fine stunt for a novelty and worth a try. It can be worked on other titles; almost anything in the line of a society story, though The Golden Bed provided a sumptuous prop.

A Paramount Release

THIS WINDOW PLAYED TO HUNDREDS OF REPEATS

The model wore a new dress every half hour and all who could came back to see the new costumes. Planned by L. A. Callahan for Rossi Cabol, of the Palace Theatre, Torrington, Conn., on The Golden Bed. The model is Pola Brown again.

A Candy Kid

Frank Panoplos, of the Lyric Theatre, McKeesport, Pa., who seldom lets a good bet get past him, hooked the Euclid Candy Company, of Cleveland, to the fact that The Golden Bed is written about candy.

The company was trying to introduce Love Nest bars, and four girls and a man sampled the Pittsburgh suburb in the interest of The Golden Bed, in the lobby of the Lyric.

In addition there was a prize criticism with candy prizes, and a special Saturday morning matinee with a Love Nest bar to each child attending.

And Mr. Panoplos thanked the Euclid's local manager and the latter thanked Mr. Panoplos, for both had profited.

Got Patrons Back With Mail Heralds

George J. Schade has not been using his mailing list much of late, and he has been handing the heralds on attractions to patrons as they left the theatre.

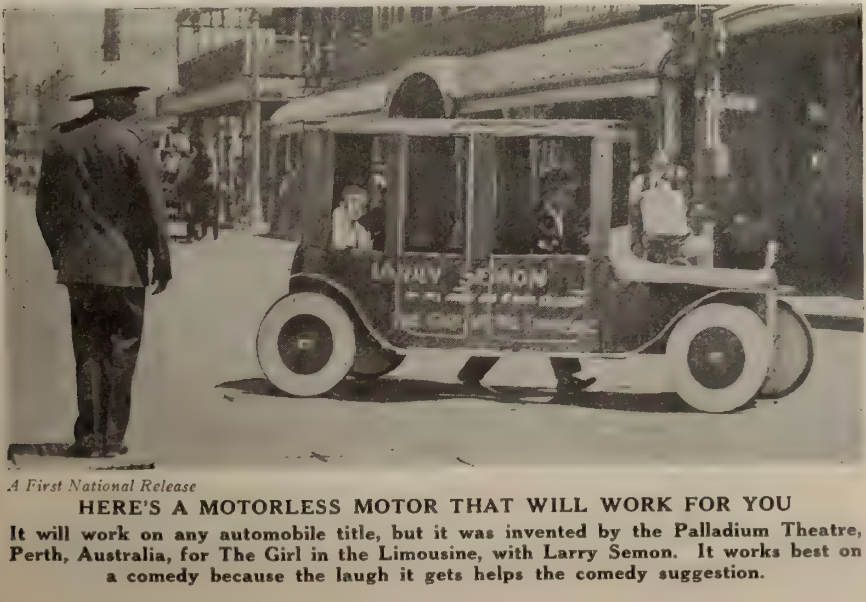
When he booked in Inez from Hollywood he decided to try mailing out heralds, and he brought back a great deal more than the $50 invested in the stunt. The cash return was larger than this, but in addition he noticed a great many patrons who had not been around lately, and he figures that many of these will keep on coming, now he has them started.

I was for this reason he put out the heralds under a two cent stamp. He figured that he would get more attention, since the two cent stamp suggests a letter where the unsealed one cent piece is frankly a circular. That extra $20 spent on the 2,000 heralds was the most profitable portion of the investment.

Auto Stuff

Here's another way to gain auto cooperation. H. C. Farley borrowed a Hudson car for three days to advertise The Fast Worker. In return he gave the agent twenty-five passes to be given the first twenty-five persons who handed in the name of a prospective purchaser. The advertising the agency did on these passes would have more than paid for the tickets, with the car thrown in free.

For another swatch of velvet he gave a local photographer some pictures of Laura La Plante to color and place in his window to advertise his hand colored photographs, of course with a few remarks about The Fast Worker.



A First National Release

HERE'S A MOTORLESS MOTOR THAT WILL WORK FOR YOU

It will work on any automobile title, but it was invented by the Palladium Theatre, Perth, Australia, for The Girl in the Limousine, with Larry Semon. It works best on a comedy because the laugh it gets helps the comedy suggestion.

Unusual and Distinctive

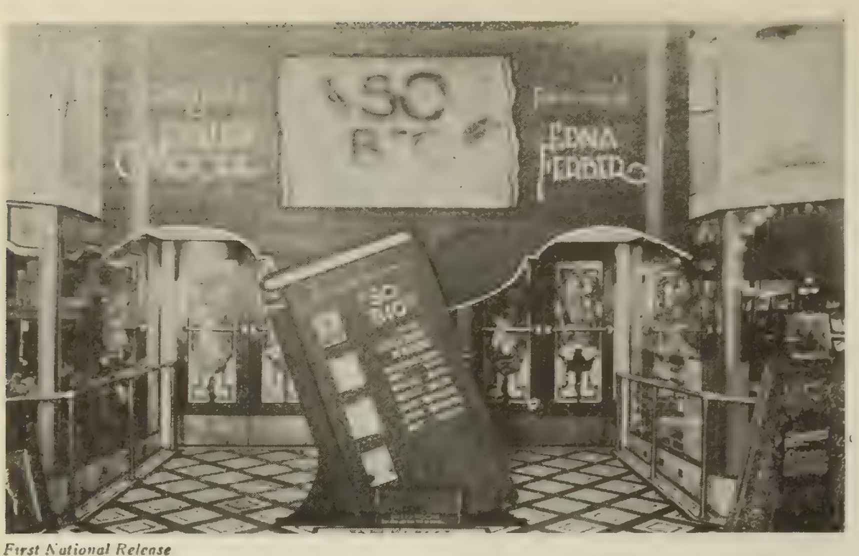
LOBBY DISPLAYS

The Art Guild

250 West 54th Street

N. Y. CITY COLUMBUS 5780

Pathe selected our APLAKAY product for all their displays on Capt. Nungesser's personal appearance tour with "The Air Raider."



A First National Release

ANOTHER ROSIN PAPER DISPLAY FROM RUSSELL F. BROWN

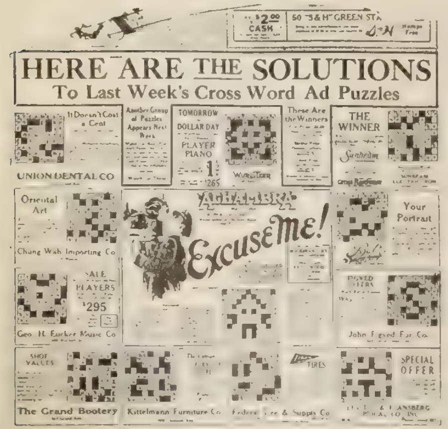
This is on So Big and shows the book as a basis for the still display. The opening in the upper part is covered with green tarletan, with the cutout behind the gauze and the title lettered on. The ground is a green spatter effect.

Uses X-word Puzzles for Hook-up Pages

It had to come. The Alhambra Theatre, Milwaukee, runs a part page of co-operative ads every week. One week there is printed in each space one of a set of 9-square cross word puzzles. Prizes are offered for the best solutions of the set. The following week the same advertisers print the replies and the paper announces the winners. The third week a new set is started with these answers the fourth week and so on.

If you can get your advertisers to agree to stay in this will beat the sectional cut and all similar devices—at least until the interest in the puzzles runs out, and they seem to be still going strong.

The Alhambra takes only three fourths of a page, but this is sufficient, and where the advertising rates are high it is better than to try to run up to the full page.



$2.00 CASH

50 "S&H" GREEN STA

HERE ARE THE SOLUTIONS
To Last Week's Cross Word Ad Puzzles

It Doesn't Cost a Cent

UNION DENTAL CO

Another Group of Puzzles Appears Next Week

TOMORROW
DOLLAR DAY
PLAYER PIANO
1

These Are the Winners

THE WINNER

Oriental Art

Chang Wah Importing Co

ALHAMBRA

Excuse Me!

Your Portrait

SALE
PLAYERS
$295

Geo. H. Eucker Music Co

SHOE VALUES

TIRES

SPECIAL OFFER

The Grand Bootery

Kittelmann Furniture Co

A Metro-Goldwyn Release

HOW THE SECTION LOOKS

The cut shows the layout for Excuse Me, the space being a little more than eleven inches deep. This is a good idea and you will notice that you do not have to be particularly careful about the "pattern." The puzzles are made the easiest way instead of in conformity with the rules, but the "not more than ten per cent. black squares" rule should be adhered to.

Back Again

It has been some time since the capsuled throwaway was reported, but it's back. One of the stunts on Oh, Doctor! at the Olympic Theatre, Altoona, Pa., was a capsuled bill.

This was an extra size; large enough to let a big red "dope" be seen through the gelatine. The other side of the slip started off with "Straight dope for a good, hearty laugh, see Oh, Doctor!" etc. Almost everyone who received a capsule took the trouble to read it, and having taken the trouble to get at it, they read it with care.

Another good stunt was a motorcyclist, all bandaged up, with a banner on his back. The bandages were touched up with red, to make him more interesting.

Nick Notopolous, the manager, and Jack Hays, of Universal collaborated on the stunts.

Charley's Aunt Was Los Angeles Sticker

Charley's Aunt did not need much help in Los Angeles, but the press department felt that it ought to go through the motions, and did it very effectually. One of the best stunts was the generous use of the twenty-four sheets which shows the figure of Syd Chaplin in Skirts and the legend "Still Running." Along about the end of the third week it began to seep in that there was a real meaning to that line, for it still was running at Grauman's Million Dollar Theatre.

To offset the almost excessive display of 24-sheets, the house also got out a number of block 24-sheets with varied copy such as "Syd Chaplin is Charley's Aunt—that's funny," "Funnier than a jaywalker—Charley's Aunt," "From Brazil, where the nuts come from—Charley's Aunt." You can make them into teasers if you cannot afford the stands.

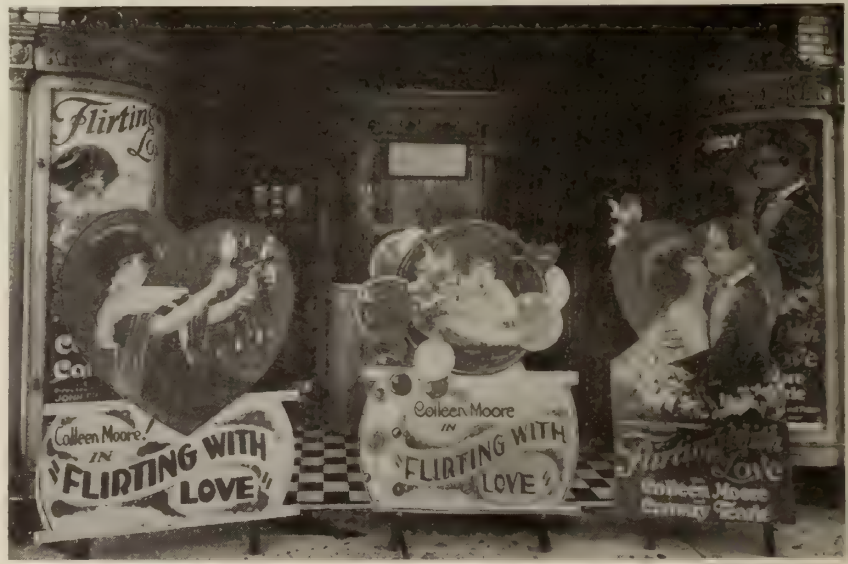
The nut gag was put over with a distribution of 25,000 brazil nuts, each in its own paper bag printed "The Perfect Nut. Charley's Aunt." These were put out in stores and office buildings.

Made the House Laugh

But one of the best stunts was plastering the front of the theatre with cards lettered "Ha! Ha!" "Ho! Ho!" "Haw-haw!" and other forms of verbal laughs. It's a good idea only if you use enough of them to be noticeable. A dozen or so won't count. Use fifty or a hundred.

A stunt that is beyond the reach of most exhibitors was the use of funny horses with laughing masks, planted at parking stations and other populous places. A more useful idea was a simple cloth sign with a stenciled face and the caption "Laughing at Charley's Aunt" which was put on Ford car-hoods where the drivers were amenable to reason. Windshield sticklers were passed out at filling stations instead of being stuck on the cars. This is much better than unlicensed pasting.

It all helped to prolong the run.


Flirting with Love
Colleen Moore in Flirting with Love
Colleen Moore in Flirting with Love

A First National Release

THREE NICE LOBBY CUTOUTS FROM DEWEY MOUSSON

Of course you could get into the Knickerbocker Theatre, Nashville, at showing times. He just set them up to get them all together. The house has two lobbies and he wanted only one photograph. These cutouts look so much better they are worth while.

Wins a Watch on a Fine Campaign

Just before the picture was released last October, Harold B. Franklin, of the Paramount theatres, offered a watch to the manager on Southern Enterprises who should make the best campaign on The Story Without a Name. Because of the time required to play the dates over the circuit, the decision was not announced until March.

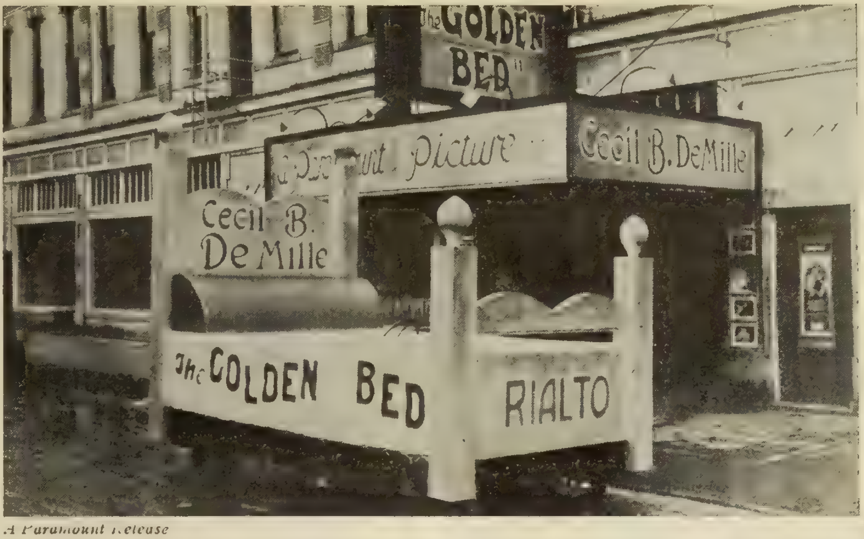
The award was made to J. F. Stelling, of the Rex Theatre, Spartanburg, S. C. The Princess Theatre, San Antonio; Hippodrome, Fort Worth; Old Mill, Dallas; Strand, Asheville; Capitol, Oklahoma City, and Queen, Austin, Tex., are given honorable mention in that order.

The winning items of Mr. Stelling's campaign are two, though there were nine items in the contest. These were the check off and the booster clubs. Either can be used on any good picture.

The check-off is the familiar "—— days to wait" worked for twenty days, always with snappy copy. This was done on the screen and in the newspapers. An example runs: "2,400 years ago Aesop said 'What's in a name?' 'The Story Without a Name' has everything but a name. 18 more days." At the start of the last week the days of the week were tabulated and each day a check was placed opposite the day just gone and the days to wait was reduced by one until the "to-morrow" was arrived at.

Two booster clubs were formed. First, the employees were shown the picture ten days in advance, and they were given badges of white satin printed in red which read: "I've seen 'The Story Without a Name'—ask me." The reply to questions was always "It's great." Care was taken not to oversell. A week in advance 150 high school pupils were shown the picture and given the badges.

With good newspaper and billboard campaigns, the picture was sent over at a cost of 7 per cent. of the receipts.



A Paramount Release

A GOLDEN BED PERAMBULATOR FROM MISSOULA, MONT.

This is a structure on a Ford chassis and we gather that the driver apparently sat up in bed to direct the car, though this does not show clearly in the photograph. However, you can see the steering wheel. From Guy D. Hasselton, of the Rialto.

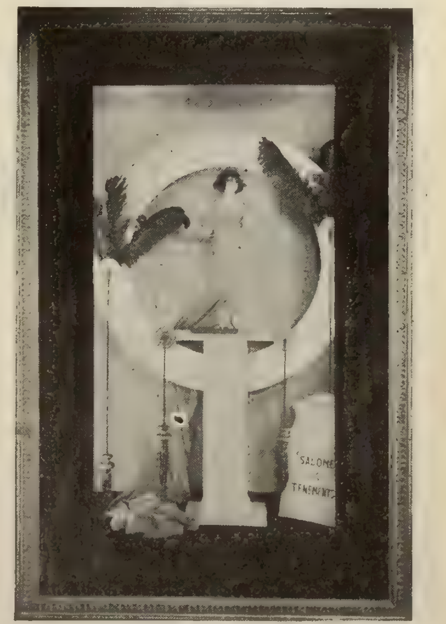
DX Broadcasting

The Kiwanis and Rotary Clubs of North Platte, Neb., recently put a program on the air through W. O. A. W., Omaha. The program was taken to Omaha over the wire and there put on the air, and the novelty of the idea brought all of the local fans to their sets at the appointed time, which had been widely advertised by both clubs.

This would not be of particular interest were it not that the program was sent out from the Keith Theatre, and the bulk of it supplied by the theatre orchestra, a fact not stated in the advance notices, but announced during the program. It made a fine advertising for the Keith house, perhaps better because it was not advertised in advance, and so did not look like an advertising stunt.

Builds a Cutout Into Three-sheet

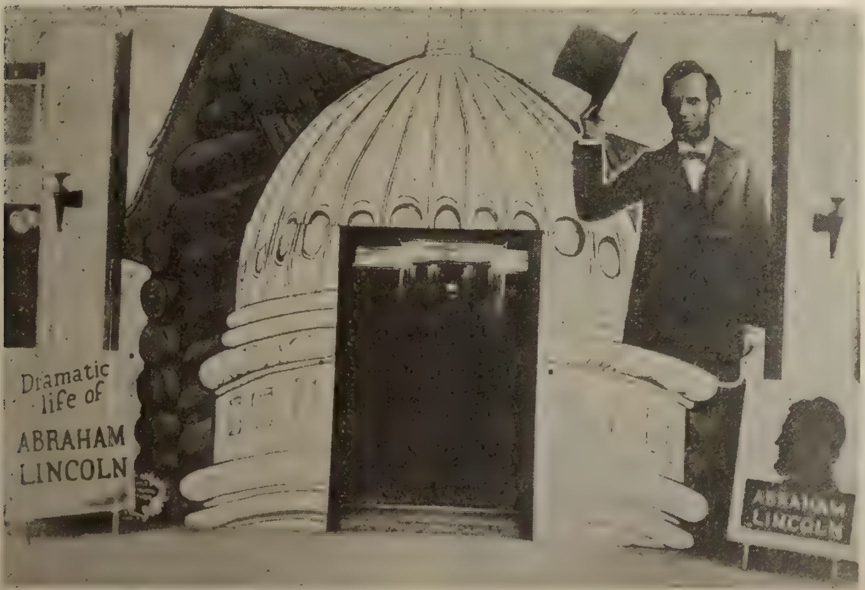
C. B. Stiff, of the Tivoli Theatre, Chattanooga, sends in a very nice lobby display in which a small cutout is developed into three sheet size with a frame and decorations.



A Paramount Release

FOR SALOME OF THE TENEMENTS

The cut is self-explanatory. Evidently a cutout from the one-sheet has been draped with real fabric, which falls to the floor of the shadow box. The plumes, tassels, pedestal and circle merely serve to throw the figure into relief while the card at the right gives the title. It is simple, effective and cheap if you have the material or can borrow it from some store. Generally a credit card or a slide will take care of this detail.



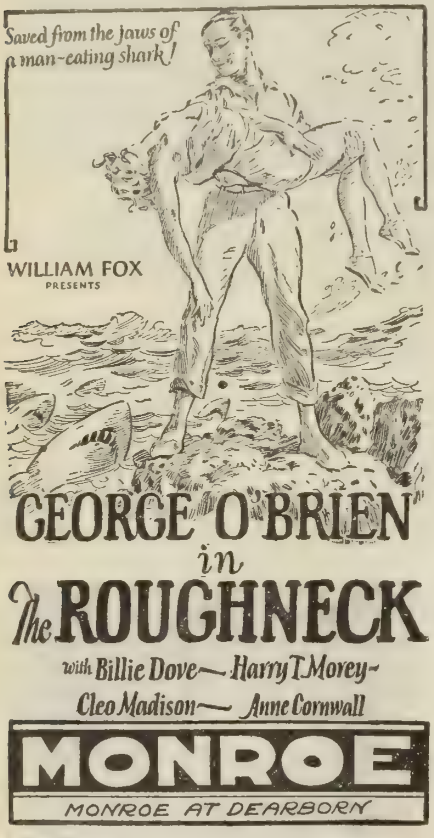
A First National Release

SOMETHING DIFFERENT ON A LOBBY FRONT FOR LINCOLN

This was made by the Empress Theatre, Owensboro, Ky., and clearly conveys the idea of his life. It helped to get interest and hold up a three-day run with a big last day, many of the early visitors paying a repeat trip or bringing friends.

The Light Drawing Gives Nice Effect

Sometimes a light line is better than a heavy one, and often the attention value is greater. This is 105 lines by 2 from the Chicago papers on The Roughneck. The drawing is very light and yet this stood on a page of strongly black cuts and got the first attention. You simply had to look at that space because it was different. "Stronger" drawing, with black masses and heavy lines, would have been like all the other displays on the page and would have had to take a chance with the rest. As it stands this drawing fairly clamored for attention—and got it. We think it sold more extra tickets than any space the Monroe has had for a long time. Newspaper advertising in the large cities is more an announcement than an advertisement. This is an advertisement in that it persuades sales and does not merely direct the reader. It does not merely tell that The Roughneck is to be seen at the Monroe. It suggests that the play is well worth seeing. If we wanted to be hypocritical we would suggest that the pleased smirk on O'Brien's face as he gazes upon the rather liberal display of feminine charm is not altogether polite, but that would be too critical. The general effect is so good that the ensemble will sell. Of course a page of all light advertisements would not give the same effect. It is because this is the only light display on the page that it gets the attention, but the selling is done because the cut not only attracts attention but arouses interest after attention has been gained.



Saved from the jaws of a man-eating shark!

WILLIAM FOX PRESENTS

GEORGE O'BRIEN in The ROUGHNECK

with Billie Dove—Harry T. Morey—Cleo Madison—Anne Cornwall

MONROE

MONROE AT DEARBORN

A Fox Release

LIGHTNESS AND STRENGTH

Try the effect of a light line some time. You'll like it.

Offers a Good Angle on Unfamiliar Title

This is the upper portion of an interesting advertisement of the Sun Theatre, Omaha, on He Who Gets Slapped. It is a capital idea for any play with an odd or misleading title.

DON'T BUY A PICTURE ON ITS TITLE

Coming to the Sun Theater

TOMORROW

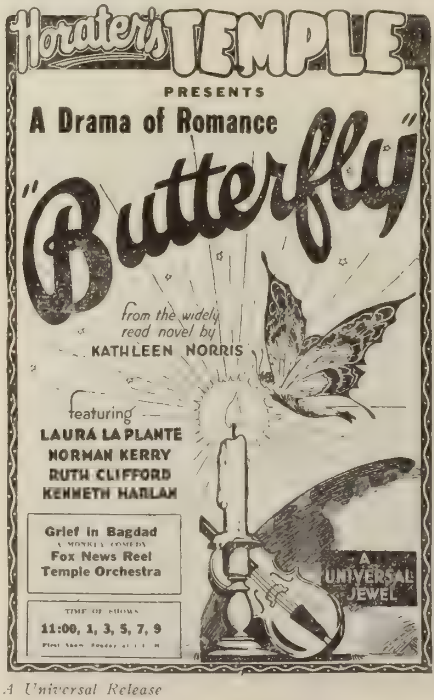
is a photoplay with a title that may not sound interesting to you, but the picture is 100% entertainment. You may not understand why a photoplay should be titled "He Who Gets Slapped," but after seeing the production you will realize the reason for it.

A Metro-Goldwyn Release

A GOOD INTRODUCTION

Minimum of Talk Sells Butterfly

Horater's Temple Theatre, Toledo, puts over Butterfly with very few words. It takes it for granted that people know of the Norris romance, so it simply notches the plan book cut to let in the extra announcements, adds that it "presents a drama of romance" and gets a better display than would be the result of more intensive selling. This is a three tens, yet it has only 23 words in addition to the boxes. Presumably the selling has been done through the advance notices, but whatever the idea, the fact remains that this makes a very sightly display and we question whether a single additional ticket could be sold through the addition of a hundred more words. The Temple does not always use this form. It can talk when it feels that talk is needed, but it has the good sense to let an attractive cut sell a well known story without trying to bark like a sideshow ballyhoo at an amusement park. Note the display value the title gets because it has so little interference. We like this layout exceedingly well.



Horater's TEMPLE

PRESENTS

A Drama of Romance

"Butterfly"

from the widely read novel by KATHLEEN NORRIS

featuring

LAURA LA PLANTE

NORMAN KERRY

RUTH CLIFFORD

KENNETH HARLAN

Grief in Bagdad

A MONKEY COMEDY

Fox News Reel

Temple Orchestra

TIME OF SHOWS

11:00, 1, 3, 5, 7, 9

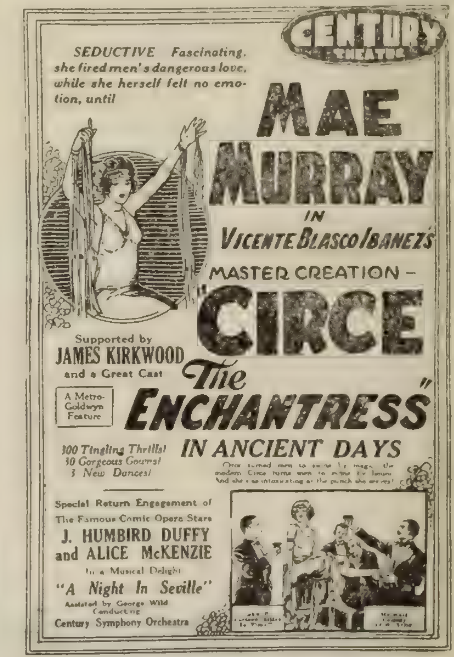
A UNIVERSAL JEWEL

A Universal Release

ECONOMICAL OF WORDS

Nice Display Is in Baltimore Ad

This space from the Century Theatre, Baltimore, does not differ materially from the Century's usual layout, but it manages to achieve an unusually good balance. Much of this is hand lettering and seems to be plan book stuff, but whether it is from Metro-Goldwyn or home made, there is not a single confliction. Miss Murray, Ibanez, the play, the soloists and the musical production in which they appear are all given prominence in a space about a three nines—130 lines to be exact—and they do not interfere with each other. The only slight lack in valuation is in that "In ancient days" just above the lower cut. The prominence given this not only interferes a little with the "Enchantress" just above, but it seems to ride with the title instead of with the eight point to which it properly belongs. It gives the title as "Circe the Enchantress in Ancient Days" instead of showing that "In ancient days Circe turned men into swine, etc." Cutting the offending line to a twelve point bold would have given a better connection to the following lines and at the same time would have aided the display of the title. Apart from this the advertisement stands a pretty example of line valuation. The cuts are well set in and work better than would half tones. By and large this is a very pretty example of thoughtful work. Ofter a display with ten cuts will split the interest and lose it. But these help each other.



CENTURY THEATRE

SEDUCTIVE Fascinating, she fired men's dangerous love, while she herself felt no emotion, until

MAE MURRAY

IN

VICENTE BLASCO IBANEZ'S

MASTER CREATION—

"CIRCE The ENCHANTRESS"

Supported by

JAMES KIRKWOOD

and a Great Cast

A Metro-Goldwyn Feature

300 Tingling Thrills! 30 Gorgeous Gowns! 3 New Dances!

IN ANCIENT DAYS

Special Return Engagement of

The Famous Comic Opera Stars

J. HUMBIRD DUFFY and ALICE McKENZIE

In a Musical Delight

"A Night In Seville"

Assisted by George Wild Conducting

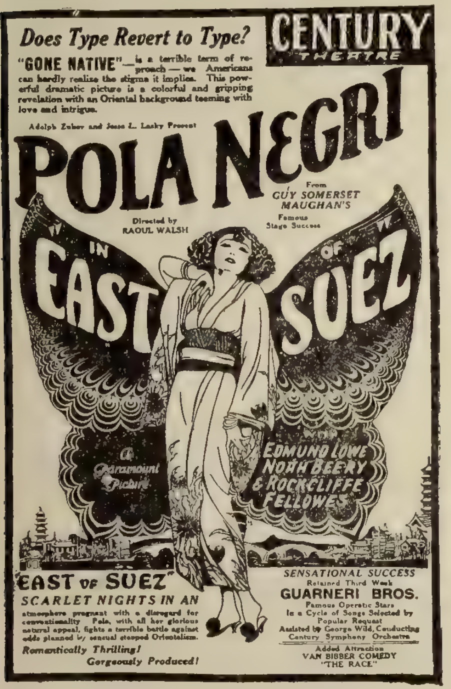
Century Symphony Orchestra

A Metro-Goldwyn Release

NICELY BALANCED

Plenty of Type Is Possible in This

The attention of managers and publicity men who feel that they simply must use hand lettering to gain the display they desire is called to this display from the Century Theatre, Baltimore. Here the only hand lettering is found on the wings of the butterfly, if we except the star name. There are two banks of sales talk and one for the other features, all set in type, mostly six and eight point, and all getting a strong and legible display. If any artist can get one-tenth of the display with hand lettering that this house achieves with type, we would very greatly like to see the example. The upper bank sells the idea of the slump into native habits that is the bane of the Orient. It is told in such a manner as to suggest that a story dealing with this phase simply has to be interesting. The bottom section sells the play from a more general angle, the two combine to give you the idea that it is the sort of photoplay that will yield colorful entertainment. In many instances the amount of type used might be too much, but it takes a little argument to sell Negri after some of her earlier pictures and we think there is not a line too many. And note, too, that here is a display almost free from all capital lines, and yet the type faces are tasteful, almost elegant, and far from inartistic. The Paramount cut has been notched to let in the type. It can be done, because it is being done, as witness this example.



Does Type Revert to Type?

CENTURY THEATRE

"GONE NATIVE"—is a terrible term of reproach — we Americans can hardly realize the stigma it implies. This powerful dramatic picture is a colorful and gripping revelation with an Oriental background teeming with love and intrigue.

Adolph Zukor and Jesse L. Lasky Present

POLA NEGRI IN EAST OF SUEZ

From GUY SOMERSET MAUGHAN'S Famous Stage Success

Directed by RAOUL WALSH

A Paramount Picture

WITH EDMUND LOWE NOAH BEERY & ROCKCLIFFE FELLOWES

"EAST OF SUEZ"

SCARLET NIGHTS IN AN atmosphere pregnant with a disregard for conventionality Pola, with all her glorious natural appeal, fights a terrible battle against odds planned by sensual steeped Orientalism.

Romantically Thrilling!

Gorgeously Produced!

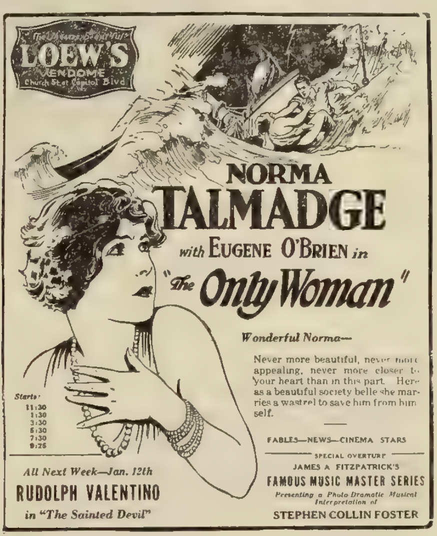
SENSATIONAL SUCCESS
Retained Third Week
GUARNERI BROS.
Famous Operatic Stars
In a Cycle of Songs Selected by Popular Request
Assisted by George Wild, Conducting Century Symphony Orchestra

Added Attraction
VAN BIBBER COMEDY
"THE RACE"

A Paramount Release
PLENTY OF GOOD TYPE

A Four Column Cut Fits Space Nicely

This four column cut makes a nice layout for Loew's Vendome Theatre, Nashville, Tenn. It is planned to leave room for a sales talk and yet to fill most of the space with a scene cut and a portrait, the latter rather better than some of the recent drawings of this star. Notching gives room for the house plate without taking extra space, and the entire design is as good as though it had been drawn by the house office instead of coming from New York in mat form.



LOEW'S VENDOME
Church St. at Capitol Blvd

NORMA TALMADGE with EUGENE O'BRIEN in "The Only Woman"

Wonderful Norma—

Never more beautiful, never more appealing, never more closer to your heart than in this part. Here as a beautiful society belle she marries a wastrel to save him from him self.

FABLES—NEWS—CINEMA STARS

SPECIAL OVERTURE
JAMES A FITZPATRICK'S
FAMOUS MUSIC MASTER SERIES
Presenting a Photo-Dramatic Musical Interpretation of
STEPHEN COLLIN FOSTER

Starts:
11:30
1:30
3:30
5:30
7:30
9:25

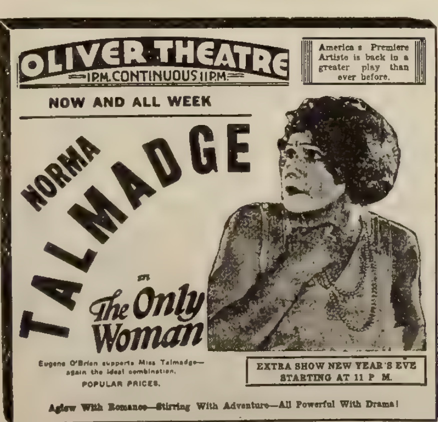
All Next Week—Jan. 12th
RUDOLPH VALENTINO
in "The Sainted Devil"

A First National Release
A VERY GOOD DESIGN

This gives a very much better result than the average small-city house artist can give and yet at a small fraction of the cost. Most house artists would not get the contrast between the detail sketch and the open lines of the portrait. They would not understand the trick of holding the two portions of the design apart to gain the effect of contrast. It is unusually good work.

Arches the Line to Get a Larger Type

In order to get a large face for the name of the star, the Oliver Theatre, South Bend, Ind., sets the first name at an angle and arches the Talmadge. We think that a smaller letter, letter spaced, and set straight across, above the level of the shoulder, would have given a better display, but since there is nothing else in the space to interfere with the title, this gets over very nicely and there may be some attention-value in the unusual placement. Evidently the cut has been made from a solid background, the routing being done by the house. This gives a much better effect and probably saved the cut situation, for the cut does not come out very well as it is and with a tint background it would have been worth little or nothing. It does not take very long to outline the cut, it should not cost very much, and the increased printing value of a treated cut will be worth much more than the cost. The Oliver has done a very good construction job on this space without having very much to work with.



OLIVER THEATRE
1 P.M. CONTINUOUS 11 P.M.

America's Premiere Artiste is back in a greater play than ever before.

NOW AND ALL WEEK

NORMA TALMADGE in The Only Woman

Eugene O'Brien supports Miss Talmadge—again the ideal combination.

POPULAR PRICES.

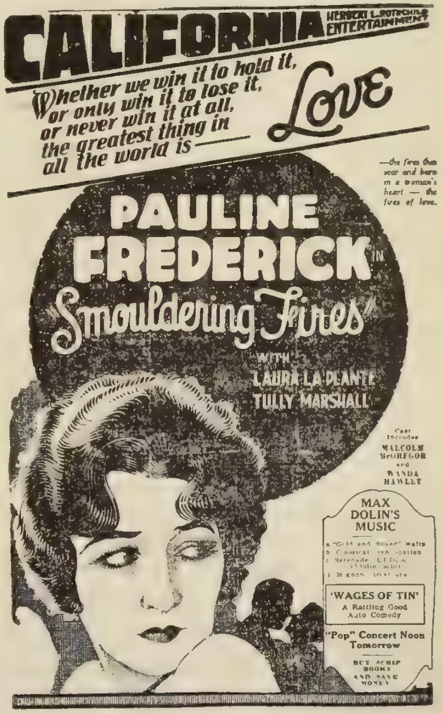
EXTRA SHOW NEW YEAR'S EVE STARTING AT 11 P. M.

Aglow With Romance—Stirring With Adventure—All Powerful With Drama!

A First National Release
BENDING NORMA

Well Planned Space Strong Attraction

Combining the attraction value of a well drawn portrait with the appeal of a good reverse gives the California Theatre, San Francisco, a very good three tens on Smouldering Fires. Using benday for shadows on Miss Frederick's face gives emphasis without over coloring, and is better than pen hatching. Another benday sheet is used for a part of the background. The use of the reverse circle is good where there is reasonable assurance that it will come through, but it is a risky venture unless the local papers give uniformly good blacks. This came out all right, so it is good, but it might have lost much of the display value with poor presswork. We do not like that hand lettered five line space at the top. It seems to get attraction and yet we believe that a clean boldface would have been better, with the single work, "love," in script. The excellence of the drawnig suggests that Jewett Bubar is still on the job, though we have not seen much of his work since the California passed to the Rothchild management.



CALIFORNIA
HERBERT L. ROTHCHILD ENTERTAINMENT

Whether we win it to hold it,
or only win it to lose it,
or never win it at all,
the greatest thing in
all the world is— Love

—the fires that sear and burn in a woman's heart — the fires of love.

PAULINE FREDERICK IN "Smouldering Fires"

WITH LAURA LA PLANTE
TULLY MARSHALL

Cast Includes
MALCOLM McGREGOR
and
WANDA HAWLEY

MAX DOLIN'S MUSIC

'WAGES OF TIN'
A Rattling Good Auto Comedy

"Pop" Concert Noon Tomorrow

BUY SCRIP BOOKS AND SAVE MONEY

A Universal Release
A GOOD COMBINATION

Send in your good all-type ads, please. They are hard to get.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

Features Reviewed In This Issue

Burning Trail, The (Universal)
Grass (Paramount)
Gold and Grit (Artclass)
Marriage in Transit (Fox)
Men and Women (Paramount)
O. U. West! (F. B. O.)
Sackcloth and Scarlet (Paramount)
School for Wives (Vitagraph)
Waking Up the Town (United Artists)
Way of a Girl (Metro-Goldwyn)

"The Way of a Girl"

Absolutely Novel Handling of Peppy Action, Comedy and Thrills Make this Corking Entertainment

Reviewed by C. S. Sewell

Whoever is responsible for the manner in which the Katherine Newlin Burt story "The Summons" has been adapted has hit upon a mighty clever idea of presenting it and as a result, in its screen form this Metro-Goldwyn production "The Way of a Girl," is corking good entertainment that should go over big with any audience.

This story is developed as if the spectators were getting a peep behind the scenes; it is not the familiar "inside the studio" stuff but the troubles of the scenarist in preparing the script that is utilized and is played up from a comedy angle with extremely effective results that registers with a bang.

The opening represents Mr. LeVino, the scenarist faced with the rejection of four versions and the necessity of turning out another in a hurry. From a bunch of stills he picks Eleanor Boardman as the star and in miniature she walks out of the picture onto the desk and leans up against his typewriter, where a clever and amusing dialogue ensues ending by her picking Matt Moore to play opposite and telling LeVino just what kind of action she wants—thrills and an opportunity to tame Matt.

A typewritten subtitle fades into the action proper and then follows about as fast moving a story as we have ever seen, filled with thrills, good comedy, witty subtitles, action and more action. It is all worked out on the line that Matt believes a woman should be trained the same as you would a horse, and Eleanor resenting this proceeds to lead him a merry chase. She takes him to a prize fight, gets arrested for speeding while returning home, decides to serve a jail sentence rather than be paroled in his custody, relents after having a fight with a woman in the cell. On being released she again jumps the traces and goes to an artists ball. The place is raided, Matt manages to get her away and deciding he has had enough starts to take her to her father in the mountains.

Up to this point, snappy action and comedy predominate. On the mountain road she manages to get him out of the car, and the thrills start when she begins a wild drive down the mountain. The car runs off a curve, rolls down the hill; thrown out, she grabs a tree which breaks and drops her into a river and she is rescued by a rough-looking man. Here heavy melodrama commences for this man and his companion prove to be murderers and fight over her. Matt comes to her aid, an avalanche buries the cave, one of the villains is about to attack her. Right here is another clever touch that breaks the spell of the tense drama and brings about a peach of a situation with a good laugh. Eleanor, just at this crucial moment, appears on the scenarist's desk for help; disgustedly he tells her to shoot the villain. She does. Then she comes back and says she is going to finish the story. The scenarist tells her to go ahead but be quick about it. She gets Matt, they climb on the typewriter for the final close-up, the scenarist sneezes and they disappear.

Director Vignola and Scenarist LeVino have done their work well and deserve praise for something absolutely novel and highly entertaining. The trick photography showing the characters in miniature with the scenarist and his typewriter full size is excellent and will mystify the spectators.

The cast is entirely satisfactory. William Russell and Matthew Betz as the murderers are featured with Matt Moore and Eleanor Boardman. Another valuable member of the cast is Hank Mann, whose efforts to extract a cherry from a tall glass is a scream.

Although there is plenty of peppy action, comedy and thrills galore, it is the exceedingly novel handling that puts this picture in a class by itself. It is the something different you have been looking for and your patrons should enjoy it immensely.

Cast

Rosamond	Eleanor Boardman
George	Matt Moore
Brand	William Russell
Matt	Matthew Betts
Judge	Charles K. French
Pugilist	Jack Herrick
Traffic Cop	Leo Willis
Woman in Jail	Kate Price

Based on story, "The Summons," by Katherine Newlin Burt.
Scenario by Albert Shelby LeVino.
Directed by Robert G. Vignola.
Length, 5,000 feet.

Story

Having written several scripts that were turned down, the scenarist has to turn out a story in two days and can pick his own star. He chooses Eleanor Boardman, and she consents if she can select her leading man. She names Matt Moore, saying she wants a story where she can tame him, and the story commences. Matt proposes; her father says he will need nerve. Matt says to treat women like horses; Eleanor overhears and proceeds to teach him a lesson. They go to a prize fight. Returning home she is arrested and jailed for speeding. After a fight in the jail with another woman she is glad to be paroled in Matt's custody. His troubles continue with a raid on a ball they attend and he starts to take her to her father in the mountains. Through a ruse she gets him out of the car and speeds down the mountain. The car runs away and she falls into a stream and is rescued by two murderers who fight over her. Matt finds her and an avalanche closes the mouth of the cave. One of the murderers starts to attack her and she goes to the scenarist for help. He tells her to shoot him and she does. She then tells him she is going to finish the story and he says go ahead. She summons Matt and they climb on the scenarist's typewriter for the final close-up so the audience can go home.

"Grass"

Paramount Offers Deeply Stirring Record of Struggles of a People for Mere Existence

Reviewed by C. S. Sewell

Fact not fiction, with the drama supplied by the goad of necessity urging on thousands of human beings, rather than by the imagination of an author, is unfolded in the Paramount production "Grass."

A recital of events, this picture has no plot like the studio-made feature and is narrative in form; dealing with the struggles of a mass of human beings, there is no cast of players, in fact, with the exception of the adventurous Marguerite E. Harrison who journeyed with these people, only two of the number are identified, the chief Haidah Kahn and his nine-year-old son Lufta.

"Grass" is the pictorial record of the migration of a tribe of people said to be 50,000 in number with a half-million cattle from one section of Persia to another in search of this food which is needed to keep their stock alive, without which the tribe itself would perish.

To obtain this film, Miss Harrison and her companions, Merian C. Cooper and Ernest B. Schoedsack, who operated the cameras, started from Angora, in Asia Minor, in wagons, and after journeying for days and days through a large section of Arabia, over deserts and mountains, finally reached the section of Persia inhabited by this tribe known as "The Forgotten People."

This preliminary journey is pictured at considerable length and resembles the ordinary travelogue film of a strange country, with views of the landscape and scenes of its few inhabitants, and is lightened by shots of the playful antics of a very small puppy. A snappy bit shows the activities of the desert police force with their camel mounts, and there are views of wild hunters bagging their game.

With the arrival of the travelers at their goal, the Baktiari tribe of nomads are shown to be a primitive people living as they did thousands of years ago, subsisting by means of their flocks, although some contact with civilization is indicated by their having modern picks and shovels and saddles.

The drama begins in earnest with the start of the actual migration which occurs twice a year and this time took forty-six days. There is a decided punch in witnessing the tremendous hardships they undergo and the apparently insuperable difficulties they overcome in the struggle for mere existence, and documentary evidence is furnished that this is the first time a foreigner has accompanied them on one of these migrations.

The first big thrill comes when they reach a river with a swift and treacherous current, and nothing daunted we see them construct rafts supported by inflated goat-skins, and driving the horses, sheep, cows—every animal but the goats which just won't swim and were taken on the rafts—in to the swirling waters with which they battle for life to reach the other side. With its vast number of human beings and animals, this is tremendously gripping and makes the crossing in "The Covered Wagon" pale into insignificance.

But this is only one of the obstacles. An almost perpendicular mountain blocks their path, and it seems impossible that they can climb it with their cattle, etc., but they do, so we are prepared to see them unhesitatingly cross an icy-cold mountain stream.

Their next obstruction is another steep mountain, the crossing of which is made more hazardous because it is pathless and covered with deep snow. Discarding their thin cotton shoes, the men in bare feet clear a pathway, and assisting the weaker animals, in some instances carrying them on their backs, they reach the summit and then begins the slippery downward trail to their goal in a valley filled with grass.

Some of the earlier scenes might be omitted and some of the later ones shortened for they are held after the full effect has been produced, but in any event "Grass" is an amazing and deeply stirring epic of the fight of thousands for existence. In addition there are several bits of human interest and comedy; and the "shots" of the multitudes toiling up the mountain are as beautiful pictorially and dramatically effective as anything we have seen.

"Grass" is different from other films; the only one we can recall that at all resembles it is "Nanook" which dealt with the struggle of one Eskimo family for existence while "Grass" deals with a whole people and a multitude of domestic animals as well.

"The Burning Trail"

William Desmond in Universal Western of Strife Between Cattlemen and Sheep Herders

Reviewed by Sumner Smith

"The Burning Trail," a Blue Streak Universal Western, deals with a double romance in western cattle country and with ill feeling, culminating in open warfare, between cattlemen and sheep herders. The story possesses rising interest, despite minor faults in its presentation, and should find public favor, the backgrounds are very fine, some of them exceptionally striking, and the acting of the cast headed by William Desmond wholly satisfactory. Furthermore, the scenes of fast riding and then of fighting toward the end of the picture are well directed and impressive.

The many points of interest in the story evidently made flowing continuity a difficult problem. There was a double romance to be brought out, the enmity of cattleman toward sheep herder, a revenge incident and the characterization of Desmond as the man who, having once killed a man in a boxing bout, inclined toward leniency in his dealings with the villains. To include all this within the allotted footage required much thought, and that the director, or editor, failed to provide smooth continuity in some sections is not surprising. But, anyway, western fans want action and "The Burning Trail" supplies it along with fascinating of cattle and sheep ranches. Only one incident, the hero's rescue of two women from a fire, is not well handled and is unconvincing.

Desmond performs satisfactorily as the carefree chap, and Albert J. Smith has a good villainous role. Mary McIvor, James Corey, Jack Dougherty and Edmund Cobb also fill the bill.

Cast

"Smiling Bill" Flannigan	**William Desmond**
"Texas"	**Albert J. Smith**
Nell Loring	**Mary McIvor**
"Black" Loring	**James Corey**
John Corliss	**Jack Dougherty**
Tommy Corliss	**Edmund Cobb**

Adapted by Isadore Bernstein.
Directed by Arthur Rossan.
Photographed by Gilbert Warrenton.
Length, 4,783 feet.

Story

"Smiling Bill" Flannigan wanders west to forget that he has killed a man in the boxing ring. As cook at a bog ranch he gets into a dispute with "Texas," a bad man, and both are discharged. Texas gets a job with John Corliss, cattleman, and offers to show Tommy, John's young brother, how to get his stock across a sheepman's land. Bill wanders into the desert. John loves the sheepman's daughter and opposes the stirring up of strife by Texas and his brother. Bill arrives at the Corliss ranch. Circumstances bring Bill to the sheepman's ranch just as the Corlisses attack. He goes for a sheriff. Tommy is killed. The sheriff ends strife. Bill rescues the sheepman's daughter and John's cousin from the burning ranch. The ending finds a double romance.

"Marriage in Transit"

Edmund Lowe Again Has Dual Role as Secret Service Man and Spy in Fast-Moving Fox Feature

Reviewed by C. S. Sewell

Edmund Lowe, the Fox star, seems to be going in for dual roles. In "The Brass Bowl" he appeared as an adventurous young chap who is mistaken for a noted crook, and now in "Marriage in Transit" he is cast as a secret service agent who impersonates an international spy.

There is always an air of mystery and intrigue surrounding the activities of the secret service in the pursuit of spies that makes good picture material. In this instance the action involves the recovery of a stolen code, and the hero makes good in the early reels. Then follows considerable rapid-fire adventures involving the marriage of the secret service agent to the girl while posing as the crook.

The greater part of the footage deals with the "honeymoon" of the young couple aboard swiftly moving trains which are followed by the real crook in a fast auto, and the attempts of the hero to elude him and his henchmen.

There is plenty of action and excitement, so that the story does not have time to lag, and though not as strong a vehicle as "The Brass Bowl," it will probably prove pleasing to patrons who like stories of this type, for there is something doing every minute, with a continual battle of wits and several hand-to-hand encounters. Its main weakness lies in the fact that the story is not at all times consistent and the developments not entirely logical. It all, however, makes for fast-moving entertainment in which good suspense is maintained.

Edmund Lowe is entirely satisfactory in both roles and although his makeup is so similar as to be confusing at times, his acting helps to differentiate the two characters. The picture also has the advantage of a good supporting cast, headed by an attractive and capable young woman, Carole Lombard, who appears to be a newcomer.

Cast

Cyril Gordon **Harry Holden**	**Edmund Lowe**
Celia Hathaway	**Carole Lombard**
Haynes	**Adolph Miller**
Burnham	**Frank Beal**
Aide	**Harvey Clark**
Valet	**Fred Walton**
Conspirator	**Byron Douglas**

Story by Grace Lutz.
Directed by R. William Neill.
Length, 4,800 feet.

Story

Cyril Gordon, fond of adventure joins the Secret Service and his first assignment is to impersonate a noted crook Holden, and secure from a gang of conspirators the key to a secret code which it is believed will be sold to Holden. Gordon succeeds in securing the letter and making a getaway. Still impersonating Holden he rushes to the Hathaway home and finds that Holden is scheduled to marry Miss Hathaway immediately. Learning that she is sacrificing herself, and to save her from marrying the crook, Gordon goes through the ceremony and they leave immediately for Chicago. Holden, who has appeared follows the train in an auto. At first opportunity, Gordon discloses his identity and the pair return to Washington, where he reports to his superior. In the meantime, Holden has invaded Gordon's apartment and lays in wait for him. Gordon appears and finally overcomes him and the gang is landed in jail. Miss Hathaway decided she is perfectly willing to remain as Gordon's wife.

"O. U. West"

Lefty Flynn is Pleasing Personality in F. O. B. Western Production.

Reviewed by Sumner Smith

F. B. O.'s "O. U. West," featuring Lefty Flynn, might be termed "the picture with the three 'R's'" because of the three angles of the story written by Helen Broneau—romance, rustling and reformation. This is the typical pattern and, with a couple of minor exceptions, done with sufficient skill to interest western audiences. Again the jazzy eastern youth is sent west by a father whose patience is exhausted, to gain a new idea of life on a ranch.

The love interest is hinted at almost at the start, after good comedy scenes between Flynn and Raymond Turner. The heroine, however, is obviously enamored of the easterner that the suspense threatens to lag. Just then cattle rustlers are introduced and the interest is heightened along another angle. The reformation idea is dwelt upon only at the beginning. At the end a misunderstanding between man and girl holds up the plot.

Flynn makes an ideal western star. He has looks, a pleasing personality and skill with horses. He was quite the best part of the picture, excelling not only in the drama but in the comedy, which is well done. Ann May is unimpressive as the heroine, while the other players give average performances except in the case of Turner, whose efforts ought to make 'em laugh.

This picture was splendidly scened, some of the "shots" of western backgrounds being as fine as any we have seen in months.

Cast

O. U. West	Lefty Flynn
Tina Jones	Ann May
Cass Jones, Her Father	Milton Ross
Sally Walker	Evelyn Francisco
Ranch Foreman	Bill Donovan
Porter	Raymond Turner
Luke Crawley	Ed Burns
Jazebel Crawley	Fred Burns

Story and adaptation by Helen Broneau.
Directed by Harry Garson.
Photographed by Billy Ivers.
Length, 5,000 feet.

Story

Dad sends irresponsible Oliver U. West to his friend's ranch to sober up and learn sense. On the train he gets drunk with the Pullman porter, who accompanies him to the ranch. Cass, Jones, cattleman, and his daughter Tina take Oliver in hand and he willingly does chores until one day he proves his horsemanship. The Crawley brothers, rustlers, make away with the Jones herd, but Oliver, almost single-handed, makes them prisoners. He falls in love with Tina after a brief period of anger over his father's frame-up with Jones, and she accepts him.

'Sackcloth and Scarlet'

Alice Terry Scores in Paramount Production With Daring Theme Finely Directed by Henry King.

Reviewed by C. S. Sewell

A story dealing with the contrasting natures of two sisters, one selfish the other self-sacrificing, is presented in the Henry King production for Paramount "Sackcloth and Scarlet" adapted from a novel by George Gibbs and featuring Alice Terry.

A striking feature of this production is the fine directorial work of Henry King. Without any preliminaries he plunges right into the situation which gives rise to the story wherein the younger sister seeking adventure deliberately lures the hero into a situation which brings about her undoing. Daring from its sex angle, it has been handled with such finesse that the full purport will only dawn on many of the spectators as the action unfolds. With the exception of a too great use of close-ups, one especially of the star that is held much too long, the same skill is exhibited throughout the picture, and in addition he has introduced some strikingly beautiful scenic backgrounds of the Sierras and fine interior lighting effects.

The picture's greatest appeal, however, will come from the fine work of Miss Terry as the self-sacrificing sister. While her bearing the brunt of her sister's shame and refusing to reveal the child's paternity does not accord with everyday human nature, it gives her opportunities that reveal real depth and sincerity and emotional ability, and result in establishing intense sympathy.

The story is rather sad throughout, the role of the heroine having a deep note of pathos and suffering right up to the ending which brings her happiness. The interest is well sustained in the earlier reels but lags somewhat in the middle of the picture with the introduction of situations that are somewhat conventional and in which coincidence plays too large a part. The ending, too, seems rather forced for effect but there is good drama, suspense and sustained interest in the scenes immediately preceding.

Dorothy Sebastian, a newcomer, gives a strikingly effective performance of the selfish sister and Orville Caldwell is an unusually convincing type for the leading male role, while an exceptionally clever little fellow, Jack Huff, takes the role of the boy.

From every standpoint, this is a high-class production and we believe that it will furnish average entertainment for the majority of spectators.

Cast

Joan Freeman	Alice Terry
Stephen Edwards	Orville Caldwell
Polly Freeman	Dorothy Sebastian
Beatrice Selignac	Kathleen Kirkham
Samuel Curtis	John Miljan
Miss Curtis	Clarissa Selwynne
Jack	Jack Huff

Based on novel by George Gibbs.
Scenario by Tom Geraghty, Jules Furthman and Julie Herne.
Directed by Henry King.
Length, 6,732 feet.

Story

In search of adventure, Polly Freeman under an assumed name goes west and persists in flirting with her big mountain guide Stephen until he falls madly in love with her. Stephen wishes to marry Polly but she runs away and returns home where she confesses the truth to her sister Joan. The two sisters go to France, Joan postponing her wedding to Samuel Curtis. Curtis follows and discovers Joan at a small inn, with the baby who has been born to Polly and misunderstands. Selfish, and fearing discovery, Polly leaves. Joan, her mother love awakened takes charge of the boy and refuses to tell the truth. Finally she comes to Washington as the guest of the Countess Selignac who has remained faithful to her. Here she meets Stephen who has been sent to Congress as a reward for putting through a big irrigation project. Stephen finally wins Joan's love but refuses to listen to anything about his past. Polly reappears after her money is gone and she is broken in health and discloses that Stephen is the father of her boy. Joan insists that they be married, but Polly dies soon after and Joan and Stephen are left to find happiness together.

"Waking Up the Town"

Variety of Entertainment in United Artists Film Co-Starring Jack Pickford and Norma Shearer

Reviewed by C. S. Sewell

Having created an excellent impression by her work in recent productions, Norma Shearer shares with Jack Pickford the starring honors in the United Artists' production, "Waking Up the Town."

This picture starts out as a peppy comedy involving the chase of the heroine in an auto "borrowed" from a bootlegger, settles down into a typical small town romance with the hero as an inventor who finally succeeds in making good his dream of establishing a power company to harness a local waterfall, and then introduces sequences in which the hero, dreaming of his elderly partner's prophecy of the end of the world, sees the destruction of the earth by fire and flood.

The early part is bright and snappy, but the story slows down somewhat with the beginning of the hero's fight for his water-power scheme, which follows along somewhat familiar lines. The scenes of devastation and destruction, with towns flooded, mountains slipping into the sea, volcanos in eruption and cities being destroyed, are well handled and include a clever bit of trick photography in which New York is seen gradually sinking into the ocean. This comes as a surprise and adds to the interest.

Jack Pickford has a congenial role and handles it capably. Norma Shearer's work is entirely satisfactory and marked by strong sincerity. She is handicapped, however, by not having many opportunities and the fact that her role in the later reels is not entirely in keeping with the pep she displays at the opening. There is a good supporting cast, although Herbert Pryor is inclined to overact in the character of the small-town banker.

The human interest angle is good, the romance pleasing and the sympathy properly placed; the story angle is of the type that has proved its appeal, and with the variety of entertainment offered by the different parts of this production it should prove a pleasing attraction.

Cast

Jim Joyce	Jack Pickford
Mrs. Joyce	Claire McDowell
Abner Hope	Alec B. Francis
Mary Ellen Hope	Norma Shearer
Curt Horndyke	Herbert Pryor
Helen Horndyke	Ann May
Joe Lakin	George Dromgold

Story by James Cruze and Frank Condon.
Length, 4,802 feet.

Story

Mary Ellen Hope comes to spend her vacation with her grandfather, Abner, who with young Joyce runs a garage. Joyce, who is an inventor, dreams of harnessing nearby waterfalls but is unsuccessful in interesting the town banker, Horndyke. Abner, an amateur astronomer, predicts the end of the world and gives all his money to Jim, who buys a car and a house and, to impress Mary Ellen, writes a letter to Horndyke saying he has outside capital. Mary mails it. Horndyke, hearing of Jim's prosperity, agrees to raise capital and tries to interest Jim in his daughter, Helen. The plant is opened and Horndyke broadcasts Jim's engagement to Helen. Jim assures Mary Ellen it is unwarranted. A severe storm comes and damages the house and Jim is hurt. In his dream he sees the end of the world, everything being devastated by fire and water. Awakening, he finds Mary Ellen at his side, and the future shows them happily married.

"Gold and Grit"

Buddy Roosevelt's Newest for Artclass is Entertaining Western With Plenty of Action and Stunts

Reviewed by C. S. Sewell

Characteristic of the series of westerns starring Buddy Roosevelt distributed by Artclass Pictures Corporation on the independent market, "Gold and Grit" the seventh of the lot moves along at a good fast tempo with plenty of action.

The story concerns a chap who makes a daring stop of runaway horses attached to a stage when the driver is killed, and is himself given the job. It develops he has left his home town accused of robbery and fate gives him the opportunity not only to win the girl but to vindicate himself and save the girl's father from being cheated out of his mine by the real thief who loses his life in a mine explosion.

It will be seen that the plot follows along conventional lines, but sufficient stunts, melodramatic situations, fights, fine horseback riding and other marks of the usual western have been injected to sustain the interest, gives the story good snap and plenty of action and as a result it should prove a satisfactory attraction of its type.

Buddy is of a vigorous type and gives a good account of himself in the role of the hero, with Ann McKay attractive as the girl. Nelson McDowell is inclined to overdo his role of a stranded actor as his make-up is exaggerated and theatric; however it is good for some laughs.

One of Buddy's best stunts shows him hanging by his legs and grabbing the villains from the backs of their horses as they ride beneath him, this is followed by the thrilling though familiar situation of the fight at the top of a cliff, with the hero of course victorious.

While there is nothing really new in "Gold and Grit," it has a likeable star with a sufficiency of stunts and action to make it an entertaining western.

Cast

Buddy	**Buddy Roosevelt**
Helen	**Ann McKay**
Bill Mason	**W. H. Turner**
Jim Crawford	**L. J. O'Connor**
Jack Crawford	**Wilbur Mack**
Horatio Blaabs	**Nelson McDowell**
Sheriff	**Hank Bell**

Story by Ned Nye.
Directed by Richard Thorpe.
Length, 4,712 feet.

Story

Buddy stops a runaway stage coach which has been attacked by bandits and gets the job as stage driver. He is recognized by Blaabs a stranded actor as a chap who has run away on account of being accused of robbery and who is in reality the nephew of Crawford, part owner of a nearby gold mine. Crawford's son takes Helen Mason for ride, a storm occurs and they seek refuge in Buddy's cabin, where young Crawford tricks Helen into a promise of marriage by cheating in cutting the cards. Buddy takes a hand and Crawford denounced him. The elder Crawford fires Buddy. Helen takes his part and it develops that Crawford has tricked Helen's father out of his share of the mine. Blaabs, who is aiding Buddy, learns that Crawford has instructed his henchmen to secure the gold and make a getaway. He notifies Buddy who fights them but is overpowered and tied. Blaabs frees him, and Buddy, hanging from a tree manages to get two of them. He fights the third one who finally falls over the cliff. Crawford in attempting to blow up the mine, trips and is himself killed. Buddy and Helen declare their love for each other.

"School for Wives"

Vitagraph Offers Adaptation of Leonard Merrick Story with Conway Tearle and Sigrid Holmquist

Reviewed by C. S. Sewell

Adapted from Leonard Merrick's story "The House of Lynch," the Vitagraph production "School for Wives" belongs to the familiar and formerly much used type of story in which the evils of great wealth in the hands of an unscrupulous man are exploited as responsible for the wrecking of many lives and much suffering.

The bid for audience sympathy is made in the character of a young artist whose chum commits suicide as the result of Lynch's doings. This artist marries Lynch's daughter but refuses to touch his tainted money and finally his wife, no longer able to bear poverty, leaves him. She finally learns the truth about her father's wealth and in seeking to become the right kind of a wife for a poor man, she, too, gives up her wealth and works as a drudge in a farm house. This episode gives the picture its title.

The leading players, Conway Tearle and Sigrid Holmquist do good work, but the characters they portray do not command a great amount of sympathy as their actions are not in accordance with real life. In fact the story itself is over-stressed emotional melodrama; in which every device has been employed to heighten the audience interest. It is peopled with the regular lot of familiar types including the woman who scrubs the floors to support her sick husband, the old farmer and his wife whose home is to be sold over their heads, etc., the vamping woman who seeks to win the artist. But at no time does it ring true or arouse more than mild interest. In addition to the story weakness, the continuity is jumpy due to the taking up of many different threads and switching from one to the other.

This picture has been given an elaborate production, and one of its features is a scene in which the entire chorus of Earl Carroll's Vanities appear in a dance number. Belonging to the old-school melodrama "School for Wives" has little to recommend it for the discriminating patron although it may prove fairly entertaining for those who like diatribes against great wealth crushing the laboring man and who are willing to overlook the illogical situations and scenes.

Cast

Richard Keith	**Conway Tearle**
Betty Lynch	**Sigrid Holmquist**
Lady Atherton	**Peggy Kelly**
Jordan B. Lynch	**Arhtur Donaldson**
Howard Lynch	**Allan Simpson**
Ralph	**Brian Dunlevy**
Tomlinson	**Dick Lee**
Muggins	**Dorothy Allen**
Ronald Van Stuyvesant	**Gerald Oliver Smith**
Kitty Dawson	**Emily Chichester**
Mary Wilson	**Alyce Mills**

Story by Leonard Merrick.
Produced by Victor Hugo Halperin.
Length, 6,182 feet.

Story

Jordan B. Lynch is a super capitalist, seizing with relentless grasp international industries from banks to steamboats. He is indirectly responsible for the suicide of a friend of Richard Keith, an artist, in that he has absorbed the mill formerly owned by this friend. Keith, who lives in London, accepts a commission to paint a New York society woman and meets and loves Betty, Lynch's only daughter, but explains that he cannot marry her because her father's money is tainted. He returns to London and the enterprising Betty goes on the same ship and before they land has consented to marry him and share his respectable poverty. She sticks to her promise until the illness of her child necessitates an operation her husband cannot afford, and cables for money. The operation is not required, but Betty goes home to take up the old life. In time she meets two women who have suffered from her father's ruthless ways. She returns to England, but not to her husband, living on ten dollars a week to train herself for the comparative affluence of Keith's earnings. Her father dies, leaving his fortune to her, and she promptly turns the money over to charity and Keith, learning for the first time of her presence in England, rejoins her.

"Men and Women"

William De Mille Gives Convincing Presentation of Old Belasco-De Mille Drama for Paramount

Reviewed by Epes W. Sargent

Written in the days when David Belasco owed much of his success to the technique of Henry De Mille, this play still is a story of today, thanks in part to the excellent direction of William De Mille and in part to the excellence of the scenario, but chiefly to the inherent soundness of the plot. But the plot is a tricky one and in less careful hands the protagonist might be pictured as too supine to win and hold interest.

It is a tribute to both William De Mille and Richard Dix that the character of Prescott holds the sympathy of the spectator. It is not the best character Dix has had, but it is one of his best bits of acting. The basis of the plot is the time-worn triangle, but here is a three cornered situation in which the intentions of the antagonist are entirely honorable. He does not seek the seduction of the wife, but aims to undermine her love for her husband through a greater liberality than the latter can afford. It is a distinct relief from the usual situation, and makes for greater interest.

Claire Adams plays sincerely as the pleasure-loving wife and Neil Hamilton, as the technical villain is always within the picture. Robert Edeson is seen for once outside the role of the elderly and unloved husband. Here he is the good genius of the play and does much for the picture. Harry Stephenson is thoroughly convincing as the stockbroker and Flora Finch makes much of a small but important bit.

The acting ensemble is unusually good and the direction blends the individual efforts into an unusually good whole. There is nothing sensational to the production, but it is thoroughly good entertainment and will appeal to all who like really good drama.

Cast

Will Prescott	**Richard Dix**
Agnes Prescott	**Claire Adams**
Ned Seabury	**Neil Hamilton**
Marco Culman	**Robert Edeson**
Arnold Kirke	**Henry Stephenson**
Kate	**Flora Finch**

From a play by David Belasco and Henry De Mille.
Scenario by Clara Beranger.
Directed by William De Mille.
Length, 6,223 feet.

Story

Prescott is cashier in a bank in which Ned, his assistant, plays the stock market. Will and Agnes, his wife, accept Ned's hospitality, but when Ned offers Agnes a dress "for a valentine" she tells that it is a gift from her worldly wise-cousin, Kate. The first acceptance leads to others and when Will remonstrates with Ned, the latter tells him that he does not aspire to be "the other man" but plans to win Agnes for his wife by giving her the luxuries Will cannot afford. Desperate, Will falls into the net of Kirke, Ned's broker, depositing some of the bank s securities as margin. Kirke and Will are wiped out and Kirke kills himself. Culman, president of the bank, discovers the theft and blames Ned. Will momentarily avails himself of the opportunity to throw the blame on his friend and dispose of his own guilt and a rival, but his better nature prevails, he confesses and is taken to jail, but the repentant Agnes persuades Culman to save Will and the final scene shows them headed for South America to take charge of Culman's coffee plantation.

"Loaded Dice"

(Universal—Western—Two Reels)

With Edmund Cobb as the star, this Universal Western released under the Mustang brand belongs to type of stories popularized by William S. Hart. The hero appears as a square-playing gambler who falls in love with a girl whose father gambles away their ranch. He uses his skill at cards to win back the money, but is robbed and beaten and suspected by the girl. Finally learning the truth she goes to the hero for help and he enters his own horse in a race and wins enough money to save the ranch. There is considerable action of the familiar type and the average amount of human interest and sympathy for the girl, and it offers fair entertainment for the western fan.—C. S. S.

"Papa's Pet"

(Universal—Comedy—One Reel)

This Universal Comedy released under the Bulls-Eye brand with the familiar trio Bert Roach, Neely Edwards and Alice Howell in the leading roles, is built around the oft-used idea of the parent who goes away for a trip and leaves his spoiled and mischievous offspring in the care of friends. They take the kid to an amusement park, he gets lost and manages to become involved in all sorts of mischief to the despair of his guardians, and to cap the climax, the father is so pleased with their report of the child's good behavior that he decides to leave him for six months. The child's antics will amuse children and provide a few smiles for the grownups.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Marriage Circus"

(Pathe—Comedy—Two Reels)

For a two-reeler, Mack Sennett has a knock-out in "The Marriage Circus." Ben Turpin heads the cast of established screen comedians among whom are Madeline Hurlock, Sunshine Hart, Louise Carver and William C. Lawrence. Louise Carver as the aggressive mother and Ben as the dutiful and lovelorn son form a couple in this comedy that should weaken almost any audience with laughter. Madeline, the "Pathe vamp," "busts" Ben's heart when she turns him down at the church for another beau. Ben in order to blot out the blighty past does a "Ben Hur" with a couple of horses. The wedding party pursues him in several cars during the course of which the bride is stolen by another admirer. It so happens that Ben's horses collide with the taxicab in which reposes the abducted damsel and he unconsciously effects her rescue. In our estimation Turpin is at his best in "The Marriage Circus."—T. W.

"Bad Boy"

(Pathe—Comedy—Two Reels)

The familiar story of a wealthy college graduate working from the ground up in order to be infallibly fit for Pa's job is the theme of "Bad Boy." Charlie Chase gives a highly amusing performance as the "grad." In overalls of many stripes he joins the motly gang in his father's iron foundry. Between times he plays the nymph in a lawn fete being given by his mother. In search of his lunchroom waitress he masquerades with success as a hard guy but the crowd in a rough dancehall mobs him when he is identified as the dancer. He then seeks the aid of bricklayers in the street below and their bricks soon restore quietude. On the whole this is a mighty good offering.—T. W.

"A Day with the Gypsies"

(Red Seal—Screen Gem—One Reel)

There are two distinct angles of interest in this single reel Red Seal subject. First, as implied by the title, this little picture depicts the activities of an average day in the life of a gypsy tribe, how they start out in the morning and after traveling across country stop for lunch and as night approaches pick a suitable place for camp and then dance and sing around the camp fire. Their familiar aptitude for fortune-telling by reading the palm is of course included. In the instance filmed, their wanderlust takes them over a part of England and the backgrounds are attractive.—C. S. S.

"Why Hesitate"

(Educational—Comedy—Two Reels)

Neal Burns in this Christie Comedy for Educational plays the familiar role of a bashful beau whose triumph is accomplished through actionful circumstances. The comedy is replete with slapstick and of a vein that has proved itself successful entertainment. In "Why Hesitate" someone is always stumbling, running, leaping and crashing. It's two reels, as far as the speed and laughs are concerned, are best likened to a hundred-yard dash with professional sprinters as the competitors. This beau is welcomed by daughter and father but his reticence gives a rival the opportunity to complicate things. Father hires a detective to beat-up the obnoxious one but circumstances provide that Neal gets the pummeling. The comedy winds up with the police raiding a gambling house and the bashful beau outpointing the "nervy" rival.—T. W.

"Shorts" Reviewed In This Issue

Are Husbands Human? (Pathe)
Bad Boy (Pathe)
Day with the Gypsies, A (Red Seal)
Hair Cartoon (Red Seal)
Loaded Dice (Universal)
In the Spider's Grip (Educational)
Marriage Circus (Pathe)
Papa's Pet (Universal)
Putting on Airs (Universal)
Smoked Out (Universal)
Why Hesitate? (Educational)

"In the Spider's Grip"

(Educational—Novelty—One Reel)

Educational in "In the Spider's Grip" introduces an interesting and entertaining novelty. The film has various mechanical devices representing a spider, grasshopper and beetle. The grasshopper is the unsophisticated dame, the spider is the villain and the beetle essays the role of the true lover. How the dame is lured by the bright lights and the spider's promises of splendor to the web den is cleverly unfolded. A battle between the spider and the beetle with knife and axe and the rescue of the grasshopper at the sacrifice of the contestants' lives is quite peppy. The sub-titles are very appropriate and in rhythmic form. They are the work of Morris Ryskind.—T. W.

The House of FEATURETTES

ANNOUNCES THAT

Max Fleischer's "KO-KO SONG CAR-TUNES" are one of the most extraordinary releases ever made. A combination of CARTOONING and well-known SONGS which has taken FIRST-RUN houses by storm.

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RED SEAL PICTURES CORP.

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1600 BROADWAY NEW YORK CITY

"Putting On Airs"

(Universal—Comedy—Two Reels)

In this Century Comedy distributed through Universal the fun is supplied by this company's newest star Edna Marian and Arthur Lake. Edna appears as a poor girl who doll's herself up and meets a rich chap and pretends she lives in a swell home. To keep up the bluff she invades the house when the owners are not around and the youth stages a jazzy party in the midst of which the owners return and it develops that they are the boy's parents. There is considerable pep to this subject which gives a chance for Edna Marian to appear in classy clothes and shows her to be a very pretty blonde; her previous roles have been in character. Arthur Lake is a clever juvenile. Several of the situations are amusing though they follow familiar lines, and it should prove a comedy of average entertainment value.—C. S. S.

"Are Husbands Human?"

(Pathe—Comedy—One Reel)

Jim Finlayson in "Are Husbands Human?" sets up a new record for screen fundom. He plays the part of one of those measely, obnoxiously timid hubbies. The boss is late for the firm's dinner and the temporary toastmaster's job is up to Jim. The moth balls roll out of his dress suit, the electric fan fans off his wig and blows away the patent leather speech, and his burley wife kicks him in the shins. Jim puts it all over in the form of convulsive laughter and that's what this comedy should register in any house at any time.—T. W.

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

In accordance with the policy of issuing subjects especially suitable for certain occasions, Red Seal is offering Hair Cartoon "P" which is appropriate for the opening of the baseball season. This number contains animated cartoons drawn by Marcus in his characteristic style, showing John J. McGraw and Christy Matheson, also one of the celebrated author Bernard Shaw that is deftly changed into the high mogul of organized baseball, Judge Landis.—C. S. S.

"Smoked Out"

(Universal—Comedy—One Reel)

This single reel Universal Comedy under the Bulls Eye brand is built around one situation. A father catches his budding son smoking cigarettes and instead of chastising him, treats him as an equal and insists that he smoke a big cigar. The expected happens and the boy gets sick and swears off smoking. The excellent work of young Arthur Lake, especially his facial expressions, are good for a number of chuckles, although the subject may not appeal to all patrons.—C. S. S.

(Additional "Shorts" on page 583)

First National Announces 52 Pictures For New Season; Also Seven Specials

ANNOUNCEMENT of its product for an entire year, beginning September 1, 1925, and ending August 31, 1926, has just been made by First National Pictures.

The company's branch managers have received notification from E. A. Eschmann, general manager of distribution, that booklets descriptive of the product to be made for the new season will be forwarded to them for their information within a short time. The booklet will contain 75 pages, magazine size. It is to be mailed to every exhibitor in the United States.

Mr. Eschmann and his staff are working out the details of the selling plans for the new season's product, which has been designated as the Winner Group of pictures.

There will be fifty-two pictures in the Winner Group, with seven specials.

The seven specials follow:

Three Frank Lloyd productions—"Winds of Chance," from Rex Beach's popular novel of the gold-rush days in Alaska; "Rainbow's End," from Rex Beach's novel of Cuba's struggle for independence from Spanish rule; and "The Splendid Road," from Vingie E. Roe's new novel of California in the period between 1850 and 1854.

Colleen Moore in "Irene," from James Montgomery's successful musical comedy libretto, which will be produced under supervision of June Mathis.

Joseph M. Schenck's new Norma Talmadge picture, "Graustark," from George Barr McCutcheon's novel of a mythical Balkan principality.

"Men of Steel," from R. G. Kirk's story of the steel industry, "United States Flavor," published in the Saturday Evening Post, to be made under the supervision of Earl Hudson.

"Viennese Medley," from Edith O'Shaughnessy's brilliant novel of Vienna before, after and during the war. June Mathis will supervise this production.

The pictures in the Winner Group of releases which can be designated at the present time are:

"The Comeback," a stellar vehicle for Milton Sills, from the novel of the prize-ring and the lumber camp by M. D. Crawford. There will be at least two other productions starring Sills which have not yet been decided upon.

Three vehicles have been selected for Colleen Moore in addition to "Irene." These are "Joseph Greer and His Daughter," from Henry Kitchell Webster's new novel; "Clarissa and the Post Road," from Grace Sartwell Mason's recent Saturday Evening Post story, and "Don Juan's Three Nights," from the novel by Ludwig Biro.

Four productions will be made for First National by Robert Kane, for four years general manager of production for Famous Players-Lasky, who is now producing independently. The first of these will be "Invisible Wounds," from the new novel by Frederick Palmer, famous war correspondent and novelist.

Two stories have been purchased for Corinne Griffith Productions, Inc. E. M. Asher, president of that producing unit, will supervise the two pictures for Miss Griffith. One of them is "Forever After," the Owen Davis play in which Alice Brady starred on the stage. The other is "Ashes," the play by Reginald Goode in which Florence Reed starred on the stage.

Doris Kenyon will be featured in two productions, "The Lady Who Played Fidele," from Gerald Beaumont's short story, and "Bed and Board," by Lenore J. Coffee.

Signs Famous Pair

Harry Cohn, of Columbia Pictures Corporation, has signed Kalmar and Ruby, the well-known pair of skit writers, to apply their talents to the interests of the Columbia. The two writers have already gone to Hollywood to take up the business of turning out clever ideas. Their first step will be to take complete charge of the scenario department. This will involve going over such plays and books as have already been purchased for next season's production.

Frank Lloyd will produce one Winner Group release, "The Rose of Monterey," a story of California at the time it became a possession of the United States. It was written by Minna Smith and Eugenie Woodward.

Another production for this group will be "The Boss of Little Arcady," from Harry Leon Wilson's novel.

Samuel Goldwyn and George Fitzmaurice will contribute to Winner releases. The first production will be "The Dark Angel," from the play which is one of the season's biggest hits on Broadway, the rights to which have just been purchased by Mr. Goldwyn for that director.

An Edna Ferber story, "Classified," will be done by First National with a prominent feminine star in the lead.

Philip Gibbs' short story, "Out of the Ruins," published in the Cosmopolitan Magazine for December, 1924, is listed.

Two Constance Talmadge pictures will be included, "The Twin Sister," from an original by Hans Kraeli, who wrote "Her Night of Romance" for that star, and George Barr McCutcheon's new novel, "East of the Setting Sun."

Four Richard Barthelmess-Inspiration pictures are listed, only one of which can be announced at the time of writing. This is "Shore Leave," from Hubert Osborne's play which David Belasco produced.

June Mathis will prepare the continuity and supervise the production of "Paradise," from Cosmo Hamilton's new novel.

A screen version of Margaretta Tuttle's new novel, "The Unguarded Hour," will be made with Mary Astor in the leading feminine role.

Among the Winner releases will be "Careers," from Alfred Schirokauer and Paul Rosenhayn's play, "Karriere."

"A Husband for George-Anne," Hazel Christie Macdonald's recent Saturday Evening Post story, the screen rights to which were recently acquired by the company.

Sawyer-Lubin will make two productions starring Barbara LaMarr for First National release as Winner product. The titles of these cannot be announced at present.

M. C. Levee will also be represented by two productions, as yet unnamed.

Jacqueline Logan, Clive Brook, "Buster" Collier and Mary Astor in First National's "Playing with Souls"

"Madame Sans-Gene" Viewed By Paramount's Executives

GLORIA SWANSON
The Paramount star of "Madame Sans-Gene"

LEONCE PERRET
Who directed Gloria Swanson in the Paramount Super-special, "Madame Sans-Gene"

At last "Madame Sans-Gene," which has been in the making in France since last August, has been seen in America.

A distinguished company of stars, directors and officials of the Famous Players-Lasky Corporation, viewed the picture in rough form last week in the projection room at the Paramount Long Island studio, and the entire Paramount organization is buzzing with the wonders of the picture.

"It is the climax of the triumphant career of Gloria Swanson," said Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation. "The plaudits given her on her return this week to America will be redoubled by the American people when this picture is shown publicly. It is a new Gloria, a great Gloria with all the artistry, charm and power foreshadowed by her performances in 'Zaza' and 'The Humming Bird.' It is the greatest picture Gloria has made; it is one of the greatest picture ever made.

"I have seen Mme. Simone, Rejane and other great artists of the stage play the role of the laundress who became the Duchess of Danzig. Gloria's performance in this part will live with the greatest of these.

"Not only is this picture a triumph in acting and beauty, but it also has a great value in its historic authenticity. The American people can never be grateful enough to the French Ministry of Fine Arts for allowing us to make this picture in the actual scenes that saw the rise and fall of Napoleon. Not only did the French Government permit us to use all of these historical places, but it also gave us every assistance in the way of supplying us with the articles used by Napoleon and the Court of the First Empire.

"Thus, we see Napoleon's coach, Napoleon's bed, the costumes of the First Empire, the bed of Marie Antoinette, the palaces and grounds of Fontainebleau, Malmaison, Compiegne. Never before have these been shown on the screen; in 'Madame Sans-Gene' they are the background against which we tell a historic story.

"All of these things give 'Madame Gans-Gene' a special interest that enhances its value. I daresay that for years to come colleges, schools and museums will look upon this picture as their authority for the settings of Napoleon's Court, because in this picture we have Napoleon's Court as if a magic wand brought it back to life again amid the scenes of its old-time splendor.

"Naturally we are happy that the effort, the worry and the thought of six months have resulted in this wonderful picture. But to me 'Madame Sans-Gene' has a deeper significance. To me it shows the motion picture coming into its own. It shows how the motion picture can take a great story, a great actress and historic settings and can tell, better than anything else, one of the most absorbing stories of what is certainly the most glamorous period of the world's history. 'Madame Sans-Gene' is the motion picture at its best, and we of Paramount are proud that we have made it."

GLORIA SWANSON IN "MADAME SANS-GENE"

Here we have one of the first reproductions of a photograph showing Gloria as the laundress—before she became the Duchess, of course. Sarah Bernhardt created this role on the stage. The French Government cooperated with Paramount in the filming of this moving story of Napoleon and his fascinating charmer.

Marmont and Hamilton Signed

Screen Favorites to Have Roles in "Street of Forgotten Men"

Percy Marmont and Neil Hamilton have been signed for important roles in Herbert Brenon's Paramount production, "The Street of Forgotten Men," scheduled to go into production April 6, at the Long Island studio.

Mr. Marmont will have the role of "Easy Money Charlie," and Neil Hamilton, who has just finished work in "The Little French Girl," will play the young son of the lawyer.

Mary Brian, who was "Wendy" in "Peter Pan" and featured in "The Little French Girl," is the only other member of the cast chosen thus far.

Will Produce "Rugged Waters"

Irvin Willat will produce "Rugged Waters" for Paramount. Production will begin in about a week. "Rugged Waters" was written by Joseph C. Lincoln and describes the storms and the dangers of the life saving service of the New England coast. Wallace Beery, Lois Wilson and Warner Baxter have been assigned to featured parts.

Vitagraph to Release 30 Productions, President Albert E. Smith Announces

ALBERT E. SMITH

President of Vitagraph this week announces the plans of the company for the season of 1925-26, which lists thirty feature productions.

ALBERT E. SMITH, president of Vitagraph, returned to New York from Hollywood last week bringing with him production plans for Vitagraph's 1925-1926 season. While Mr. Smith declined to give out the names of the productions to be made by his company at the present he let it be known that Vitagraph would produce twenty pictures and would release ten other productions, all of the caliber of those that marked the 1924-1925 season which Mr. Smith named as the biggest in the history of Vitagraph.

Mr. Smith warmly endorsed the recent admonishment of Sidney S. Cohen to the exhibitors of the country when he called on them to "Mobilize their play dates." Mr. Smith said:

"From my observation of production activities by independents on the West coast and from what Mr. J. B. Rock, our general manager, has told me of the situation in the East, exhibitors can depend upon it that there will be plenty of independent pictures for the coming season. There is no reason why the independent who properly mobilizes his play dates cannot be assured of excellent box-office productions for his theatre. There is no need of the exhibitor clutching wildly at the program pictures offered by the producer-distributor-theatre-owning combines to keep his theatre open. There will be independent pictures of magnitude and of exploitation values which never before have been offered for bookings.

"Vitagraph will contribute from its own producing units twenty productions, each by a well known author, from books and plays which already have won an audience throughout the country. Vitagraph will also distribute ten productions by independents whose pictures rate up to the same standard as those of Vitagraph's own units.

"For Vitagraph itself, I can only say that I am grateful, beyond measure, that at a recent election by the stockholders a new directorate was elected and new officers selected for both Vitagraph Company of America and Vitagraph Inc., which restores the company once more to its own. We are once more our own Vitagraph family. Within the year that Mr. Rock and A. Victor Smith have been at the head of our sales organization, we have made tremendous advances and have gained marvelous progress. This has been due, I think, to the selection of stories for our pictures. We have hewed straight to the line in our policy of producing clean and wholesome pictures with plenty of action and the proof is in the eating of it.

"Our rentals have increased in number on every production that we have released on our 1924-1925 schedule and the bookings already in on 'Tides of Passion' and 'Baree, Son of Kazan' prove that fine stories by well known authors have met with the approval of exhibitors and public alike. The former is by Basil King and the latter by James Oliver Curwood.

"The success of our production as box-office attractions in no little measure has been due to the admirable direction by David Smith and J. Stuart Blackton. I saw Mr. Blackton's last picture 'Tides of Passion' before leaving for the East and I consider it a marvelous story. Mae Marsh has the leading role. 'Baree, Son of Kazan' with Anita Stewart, I predict will be one of the greatest box-office attractions of the year. Miss Stewart has brought to the screen in this a youthful beauty that is even more appealing than when she began her career in Vitagraph.

"When I left Hollywood, Mr. Blackton was beginning to shoot 'The Happy Warrior' by A. S. M. Hutchinson, the author of 'The Clean Heart,' a picture which was last year claimed by exhibitors, critics, and public as one of the finest pictures ever screened. Mr. David Smith began shooting last week 'Steele of the Royal Mounted,' another James Curwood story, as intriguing and attraction compelling as it 'Baree, Son of Kazan.'"

"Have you anything to say regarding the M. P. T. O. A. National Convention which has been called to meet in Milwaukee, May 12, 13 and 14?" Mr. Smith was asked by the representative of MOVING PICTURE WORLD.

"I can only repeat what I have been urging on the exhibitors for many years, that if they would protect themselves against unfair theatre competition, they must make themselves truly independent and support the independent producer who is not a competitor and who owns no theatres. If the independent exhibitor supports the independent producer, the latter can give him pictures at live-and-let-live prices and the dollars exhibitors spend in rental will not be used to build theatres opposite him. I sincerely hope that this convention will bring together the great body of exhibitors throughout the country and that they will take such steps as will protect not only themselves but the entire industry against injustice and unethical business methods."

JOHN B. ROCK

General Manager of Vitagraph has assisted in whipping into shape a production program of which Vitagraph is proud.

Finishes "Tides of Passion"

Vitagraph officials and executives at the general offices in Brooklyn expect to have a view of the new J. Stuart Blackton special, "Tides of Passion," within a few days. Word from Hollywood is to the effect that the first print of this photoplay, in which Mae Marsh is starred, is now bound eastward.

Held for Second Week

So great were the crowds that sought admittance to the Arcadia Theatre, in Philadelphia, to see Nazimova in Vitagraph's "The Redeeming Sin," in the opening week of what was scheduled originally as a one-week run, that the feature was held over for a second week. Even this extension resulted in no abatement of interest, and but little diminution in attendance. The Arcadia is one of the Stanley chain.

On to Milwaukee
M. P. T. O. A. It is Independents' Day
May 12th, 13th and 14th
VITAGRAPH
ALBERT E. SMITH PRESIDENT

"Lights!"

George Folsey of First National Camera Staff Forecasts Developments

A RADICAL change in the art of lighting moving picture sets has been forecast as an early screen development.

The change was predicted by George Folsey, of the First National camera staff, now photographing Ben Lydon and Viola Dana in Earl Hudson's production, "The Necessary Evil," which George Archainbaud is directing.

Coming changes will bring into the processes of set lighting the principles evolved by Rembrandt, Corot and other old masters of the painting art, according to Folsey. Lighting then, he holds, will become less a medium of illumination for photography than of expression.

"Of no less importance than the furthering of the photographic art of the film drama is the saving in volume of light, and the elimination of much of the delay in what we call 'lining up' sets," Folsey says.

"Film photography has been passing through a fascinating state of experiment, out of which the fundamental and enduring principles are just being evolved. Camera work began to be an art with the discovery that electrical illumination could supplant natural light.

"After that camera men began working toward heavier and heavier concentration of lights, flooding their sets from all angles. The secret of filming is in the illumination, which is one of the most elaborate and expensive processes. Powerful lights have been devised which can turn night outdoors into day.

"But the more powerful and profuse the volume of light the further from the basic possibilities of art camera work moved. The trend now, however, is toward reduction, and it will not be long before cameramen will be using half the earlier volume of light.

"As a result of the new trend new lighting apparatus is being perfected which will revolutionize set illumination. The present lights are too big, powerful and cumbersome. The present manner of barrage lighting often uses up an entire half day in getting a set ready for a single scene, with highly paid players waiting around indolently, straining their nerves and patience.

"The new type of spots will give a more compact light with lower intensity. Less equipment and man-power will be necessary which, aside from the cutting down of current, will bring a great saving in time, which means money in the film industry.

"With softer and less glaring lighting the effects of contrast and emphasis—the light and shadow effects—are easier to get. Furthermore, the reduced strain on the eyes of the players minimizes the danger of 'Klieg eye.'

"Lights heighten and accentuate dramatic effects, depending upon the way they are used. Film lighting is a form of sketching, using beams of light for lines. It is harder to bring up impressions when the lights are spread on thick and heavy."

Folsey is one of the younger leaders in camera work. He has evolved an individuality of style which has won admiring comment. He filmed "The Bright Shawl," starring Richard Barthelmess, which ranked high as an artistic achievement. He handled the camera on several subsequent Barthelmess pictures before Hudson engaged him to film "The Necessary Evil."

De Mille Starts Building

First of Contemplated Improvements Now Under Way

Work on the first of several new concrete fireproof buildings at the Cecil B. DeMille studios was started last week as the first step in the plans for the enlargement and improvement of the equipment with which DeMille will work in creating his first releases through Producers Distributing Corporation.

This initial concrete unit will be a wardrobe building, 50 by 90 feet, two stories high. Its cost will run well into five figures. It will be on the Ince boulevard frontage of the studio and eventually will be the center of a solid row of concrete buildings replacing the old frame structures of the former Ince studio.

Work will be rushed on the new DeMille wardrobe structure by orders of Studio Manager Fred Kley, as it must be ready for Cecil B. DeMille's first independent production, a Leatrice Joy starring feature to start the middle of April under the direction of Frank Urson and Paul Iribe.

Circuit "Color" Bookings

Largest Chains Playing Sering D. Wilson & Co.'s Short Subjects

Balaban and Katz, of Chicago; Gordon, of Boston; Kunsky, of Detroit; Finklestein and Rubin, of Minneapolis; Stanley, of Philadelphia, and Ascher Bros. and Lubliner and Trenz, two of Chicago's circuits, are playing the color short subjects produced and distributed by Sering D. Wilson & Co. These bookings include "The New Redhead Satires," "Color Shots," "Karlo Kolor Komics," "Ebenezer Ebony" and "The Wonder Book."

The Piccadilly, in New York, played one of "The Color Shots," "A Cottage Garden," and featured it two weeks. The Criterion, Los Angeles, featured a "New Redhead Satire" when it opened its doors, and when Chicago's new Capitol opened with a packed house and had to cut the program, "The World in Colors," a Sering D. Wilson short, was held on the program.

"Stop Flirting" Completed

Latest Christie Feature-Length Comedy Is Now Being Edited

"Stop Flirting," the latest Al Christie feature-length comedy, directed by Scott Sidney, has been completed and is now being cut and titled. The production will be previewed with several different types of neighborhood audiences in Los Angeles, as is the custom at the Christie studios while editing all new pictures, and will then be shipped to Producers Distributing Corporation for early release.

John T. Murray and Wanda Hawley head the cast of featured players, playing the same roles which Fred and Adele Astair played while the musical comedy from which the picture was filmed was having its two years' successful run on the stage.

Hallam Cooley and Ethel Shannon are another prominent pair of players in "Stop Flirting," while the balance of the cast includes Vera Stedman, Jack Duffy, James Harrison, Jimmie Adams, David James and Natalie Joyce.

Flinn Speaks Volumes In Seven Words

John C. Flinn, vice-president of Producers Distributing Corporation, attended a try-out preview of the forthcoming Weber and Fields picture, "Friendly Enemies," before a regular audience in a Glendale, Cal., theatre last week and after the screening he summed up the reaction of the audience and the big possibilities of the production in a telegram to Paul C. Mooney that speaks volumes in just seven words.

Mr. Flinn's wire reads: "Don't worry about this one. It's great."

Pathe News-Radio Tie-Up

Distributes 23,450 Radio Maps in Tieup With Twenty-four Broadcasting Stations

One important result of the tie-up between the Pathe News and radio broadcasting stations throughout the country came to light this week with the announcement that to date over 23,450 of the maps have been distributed and that the number of broadcasting stations using the semi-weekly Pathe News letter has now reached twenty-four.

The idea of distributing radio maps free over the country was started by the Pathe organization on February 6. On that date it was announced (via the radio) that anyone desiring a map of the United States, listing the broadcasting stations, could have one free on request. The idea met with the instant approval of the public. An additional twenty-five thousand is now being printed to fill the ever growing demand.

"Wizard of Oz" on Broadway

Chadwick's "The Wizard of Oz," has been booked for the new Colony Theatre for an indefinite engagement starting April 12. A special prologue is being prepared for this New York showing that will be in keeping with the fantastic theme of the play.

World premier showing of this new Larry Semon feature established several new records at the Forum Theatre in Los Angeles.

Further pre-release bookings of "The Wizard of Oz" are now being arranged in every other key city. The picture has already been scheduled for an early engagement in Chicago.

New Managers for Pro-Dis-Co.

Two new members of the executive sales force of Producers Distributing Corporation are announced by Paul C. Mooney who has appointed Louis Reichert as branch manager at Kansas City and Robert Mochrie as branch manager at Albany, N. Y.

F. B. O. Sets Eight Features and Six Short Subjects on May List

DUE to the increased activity on the F. B. O. lot in Hollywood during February, March and April, the May release chart of the distributing company boasts fourteen releases, eight of which are features, among them two specials; and the remaining six short subjects.

The release chart for May is headed by "Alias Mary Flynn" a crook melodrama by Frederick Kennedy Myton, starring Evelyn Brent. Ralph Ince directed, and the cast which has been assembled to support Miss Brent include Malcolm McGregor, William V. Mong and John Gough. "Alias Mary Flynn" will be released on May 3.

One of the specials for the month, also scheduled for May 3 release, is "Lilies of the Streets," F. B. O.'s police picture, supervised by Mary E. Hamilton, New York's first policewoman. The story was written by Elizabeth J. Monroe, Mrs. Hamilton's assistant in police work, with the continuity by Harry Chandlee and direction by Joseph Levering. The cast is headed by Johnnie Walker and Virginia Lee Corbin, with Mrs. Hamilton, Miss Monroe, Wheeler Oakman, Irma Harrison, Peggy Kelly and Dorothy Cummings prominent in support.

"Speed Wild," the first of the new series starring Maurice B. (Lefty) Flynn, will be shown on May 10. "Speed Wild" is a comedy drama concerning the adventures of a motor cycle cop with a romantic turn of mind, and has been developed along the lines of the comedy dramas which made the late Wallace Reid famous. The story was written by H. H. Van Loan, adapted by Frank S. Beresford, and directed by Harry Garson. Prominent in Mr. Flynn's support are Ann May, Frank Elliott, Ralph McCullough, Raymond Turner and Fred Burns.

"The Bandit's Baby," is the third of the new series which Fred Thomson is making for F. B. O. distribution. This is an original yarn by Leete Renick Brown, and is a story of the open spaces with plenty of action and comedy for the intrepid Fred and his big white horse "Silver King." James P. Hogan directed. "The Bandit's Baby" is scheduled for May 17th.

"Sporting Grit" is the title of the third Richard Talmadge production, which the stunt star is producing under his own banner. This is a swift moving comedy drama, in which Talmadge performs an unusual number of death-defying stunts. Prominent in his support are Peggy Shaw, Lorraine Eason, Herber Prior, Stanton Heck and Dave Morris. Arthur Rosson directed. "Sporting Grit" will be shown on May 24.

May 24 will also see the release of "White Thunder" Yakima Canutt's third Western melodrama for F. B. O. under the supervision of Ben Wilson. "White Thunder" gives the famous horseman plenty of opportunity to put forth his riding and roping skill. The story comes from the pen of Kingsley Benedict, was directed by Ben Wilson and photographed by Al Ziegler. In Canutt's support are William H. Turner, Lew Meehan, George Lassey, Nell Brantley and Kingsley Benedict.

"White Fang," starring the wonder dog Strongheart, is listed as another F. B. O. special, and is also scheduled for May 24 release. "White Fang" is based on the celebrated novel by Jack London, and was produced by Laurence Trimble and Jane Murrin, and directed by Laurence Trimble, with the adaptation and scenario by Jane Murfin. Louis Weadock is responsible for the titles, and John Leezer, King Gray and Glen Gano were behind the cameras. George Berthelon acted as assistant to Laurence Trimble and Viola Lawrence was film editor. In support of Strongheart, are Theodore Von Eltz, Ruth Dwyer, Mathew Betz, Walter Berry, Charles Murray, Tom O'Brien, Steve Murphy, John Burch, Margaret McWade and Silver, a real timber wolf. In "White-Fang" Strongheart plays the part of a wolf-dog, a savage animal that grows up with a wolf pack in the Northland wilds, and becomes the property of an Indian trapper. He is taken away from the Indian and made to fight other animals and eventually is rescued and taken to civilized California where even more dramatic adventures await him.

May 31 will see the release of "The Texas Bearcat," the fifth Texas Ranger production which Independent Pictures Corporation is making for F. B. O. distribution, starring Bob Custer. The story was written by F. J. Rhetore, with the adaptation by George Plympton and direction by Reeves (Breezy) Eason. Prominent in Custer's support are Harry Von Metier, Sally Rand, Jack Richardson, Carleton King and Lee Shumway.

Included in the six short subject releases scheduled for distribution next month are:

"The Covered Flagon," No. 6 of "The Pacemakers," co-starring Alberta Vaughn and George O'Hara, based on the stories by H. C. Witwer, and adapted by Paul Gangelin. Wesley Ruggles is directing the entire series. "The Covered Flagon" will be released on May 10.

Sceen Almanac No. 11, as yet untitled, will also be shown on May 10. This is a one reel novelty made by Standard Cinema Corporation, and includes interesting off stage shots of stage and screen celebrities. The reel was edited by E. V. Durling.

"Meet the Ambassador," eighth comedy which Jimmy Aubrey is making for Standard Cinema Corporation, will be released on May 17th.

"Barbara Snitches," No. 7 of "The Pacemakers," co-starring Alberta Vaughn and George O'Hara, will be distributed on May 24th. The series are based on stories by H. C. Witwer, and adapted by Paul Gangelin, with the direction by Wesley Ruggles.

Dinky Doodle No. 9, as yet untitled, will also be shown on May 24th. This is a one reel novelty cartoon directed by Walter Lanz, in which Dinky Doodle gets himself into the usual difficulties.

Write Theme Piece

John Steele is responsible with Pierre Connor for the composition which will be used as theme piece for the Peggy Hopkins Joyce picture. The composition, as yet unnamed, is described as a waltz theme with lilting melody and is expected to rival in popularity any of the long line of successes that these popular authors have produced. P. A. Powers, who is presenting the Joyce picture, is surrounding the new star with a host of the biggest names in amusements. The engaging of Steele and Connor to supply the keynote of the score is indicative of his purpose to send the Joyce picture to the screen with every possible adjunct in its favor. Steele is well known as the famous tenor of the Music Box Review, now on tour. He served long with the Follies and is also a noted contributor to the Victor records. Connor is equally distinguished for the melodies he has created.

Scenes from "O. U. West," an F. B. O. western picture starring "Lefty" Flynn.

Co-operation with Europe Urged by Guy de Vilmorin

GUY DE VILMORIN, producer of the big French picture, "The Miracle of the Wolves," which this week closed a protracted run at the Criterion Theatre in New York City, in an interview with a representative of MOVING PICTURE WORLD, discussed conditions governing the making of pictures in Europe, and said he hopes for closer contact with American producers in the future. In part, M. de Vilmorin said:

"Certainly the newest and most important factor on the European market is that moving picture men over there have come to realize that big and expensive pictures pay; also, that between two big pictures of equal value, one being European and the other American, it is the European who will get the largest box-office returns.

"It is interesting to know that our picture, 'The Miracle of the Wolves,' made by the Societe Francaise Des Romans Filmes, has grossed for the first run in Paris, nearly twice as much as 'The Thief of Bagdad' during the same period and in the same theatre, though Douglas Fairbanks is certainly the American star who has the greatest pulling power in Europe.

"Having more expensive pictures to sell meant for the European producer the need of a larger market. The natural consequence has been that French and German producers (who are by far the most active and prosperous in Europe) have come to an understanding by which they have agreed to exchange a certain number of their super-productions.

"The working out of such agreements have proven very successful as it is now possible to amortize the cost of a big production on the continent without expecting any returns from America. This has given to the European producers a stronger and more independent position. Of course, we do not mean to say that the European producers have lost all interest in the American market, but they can live without it and realize that if they had not consolidated their position in Europe they would have remained at a disadvantage when compared with America. Now, France and Germany represent 7,000 theatres, with the number increasing at a rapid rate. The independence of the European producer has also been increased by the fact that in certain countries, like Germany, for instance, they are protecting their own market. On the French market, the increase of national productions better adapted to the French taste, has cut down the proportion of American film shown in France from 85% to about 55%.

"American producers have made interesting efforts to keep their trade and increase their sales through different forms of publicity. However, each country responds differently to the power of publicity, and we know of many instances where American methods, which, no doubt, are very effective in America, have not given the best results in Europe.

"If we take, for example, the idea of Americans making a production in France for the publicity reason of pleasing French people and helping the French producers, we find that the American methods of production and th egreat amount of money that must be unnecessarily spent when an organization is working in a foreign country, results in upsetting a market instead of helping it. There is no doubt that if an American company produces in France, and brings with them the high rate salaries prevailing in America, the French producers are obliged to increase also the salaries of their employees. This works against the interests of the film industry over there where production cost is extremely low but entirely in keeping with the cost of living.

"Many other examples of good intentions and friendly efforts could be given showing that large amounts of money and work has not only been wasted but sometimes interpreted in the wrong way and caused regrettable misunderstanding.

"If American companies are interested in the settings of Europe, and can imagine the enormous savings they can make on spectacular productions when working in Europe, they will come to realize that their only way to take full advantage of the difference of cost between the two countries is to co-operate with the local producers. In this way they will not only have the benefit of the low cost of production, but at the same time create ties of friendship which will be felt in the box-office returns of their American pictures over there.

"On both sides of the Atlantic this situation has come to be understood, and the American people realize that the war conditions are now over, and that they have to reckon with the local industry of Europe. French producers know that to reach the American market they have to meet certain requirements. This exchange of work and talent which is found so normal and even indispensable in all lines of art, in literature, theatre, music, vaudeville, etc., is bound to develop also in the moving picture industry. For in these other lines, it is not only appreciated but demanded by the public who finds more entertainment through the novelty and diversity of imported material.

"Your trade papers echo continuous complaints of American exhibitors in regard to the similarity of a production exclusively American. Therefore it is evidently to the advantage of the American producer to show greater interest in European productions and to co-operate with the European producer, not only to satisfy the demand of the American public, but also to create good-will and protect the American moving picture industry in the markets of the world.

"It is true that French newspapers have at different times taken up the question of the distribution of American films in France, and have urged the French exhibitors and the French public to concentrate their interest on French or European productions, because French films are shut out of the American market. These campaigns, which have hurt the American trade, would be easily met if more normal business relations existed between the two countries.

"The publicity efforts of American firms would be much more effective if, instead of trying to organize expensive and far-fetched drives, personal exhibition, etc., which are methods detrimental to the interest of the local industry, a co-operation and exchange of material would take place. This has proven the natural solution."

Scene from "Miracle of the Wolves" produced by Guy de Vilmorin.

Directs One for Rayart

Dell Henderson has started work for Rayart Pictures on "Quick Change" a short stories magazine novel by A. E. Ullman. George Larkin is to be featured. The production is being made at the California studios in Hollywood. Following this picture Henderson will likely start shooting on "Rough Stuff" another Ullman novel from the same magazine. George Blaisdell, West Coast Supervisor for Rayart, reports that an unusual cast will be employed in the former production. The continuity is by Robert Dillon, author-director of many serials.

"Charley's Aunt" Sets Granada Precedent; Milwaukee's Alhambra Records Shattered

FOR the first time in the history of picture presentation in San Francisco, the Rothschild Amusement Corporation has extended the run of a feature after playing it a full week in The Granada.

The honor of establishing this precedent goes to Al. Christie's feature, "Charley's Aunt," which turned so many people away during its run at The Granada that the Rothschild interests immediately re-booked the feature.

The Granada has a fixed one week policy and to avoid conflicting with this rule "Charley's Aunt" was moved to Rothschild's California Theatre for the continuation of its San Francisco run.

As a record breaker "Charley's Aunt" is the Nurmi of the screen. This Al. Christie feature is breaking records daily with the nonchalance of the great Finnish runner.

After setting new records at the Colony, New York City, and Grauman's $1,000,000 Theatre, Los Angeles, "Charley's Aunt" opened at the Strand Theatre in Hartford, Conn., with the largest Sunday night crowd in over five months, and at the end of the week all attendance records were broken for all features ever played at this theatre.

The box office receipts totaled the largest ever received for any feature with the exception of "The Sea Hawk," which played to advanced prices. "Charley's Aunt" was played at regular prices.

A report just in from Cedar Rapids credits "Charley's Aunt" with a record long run for that town when it was held over for two days at the Isis Theatre, after being shown for a full week to packed houses.

This feature began an indefinite run at The Stillman, Cleveland, on March 29, and local theatre managers predict that it will smash another record.

Milwaukee Records Smashed

All office reports for the last year at the Alhambra, Milwaukee, were shattered during the week of March 22, when "Charley's Aunt" held a line-up at the box office both day and night.

In a telegram to Paul C. Mooney, vice-president of Producers Distributing Corporation, sent after the second day of the run, O. J. Wooden, manager of the Alhambra, said:

"'Charley's Aunt' opening at the Alhambra was a riot. Held them out all day and night. The first two days' business on this great comedy is the biggest for the past year with the exception of Gilda Gray in person. Congratulations on a real box office winner."

Charlie Chaplin and his brother Syd do a character pose for the camera man at the Hollywood Studios. Charlie is in his famous make-up while Syd is in the character of "Charley's Aunt" in which he is now registering a pronounced hit at the big long run motion picture theatres in New York, Chicago and Los Angeles

Reports from theatres in the North, South, East and West have now come in on this production telling substantially the same story conveyed in Mr. Wooden's telegram. This gives "Charley's Aunt" the distinction of being a universal success and a hit with people of all classes and temperaments.

Praise From Raymond Hitchcock

Raymond Hitchcock, world famous comedian, was a guest of Milton Crandall, of Pittsburgh, at the private screening of "Charley's Aunt," given by Producers Distributing Corporation, and his expert opinion of Al. Christie's farce is expressed in a letter to Mr. Crandall in which Mr. Hitchcock said:

"Dear Mr. Crandall: I want to thank you for a most enjoyable afternoon. I consider this picture far better than the play, which is most unusual. It is the most wholesome and refreshing comedy I have seen in many years and there is nothing so uplifting to all classes of people as good, healthy amusement. 'Charley's Aunt' is the comedy picture of the year.

"Sincerely,

(Signed) "RAYMOND HITCHCOCK."

Grauman Extends Run

Syd Grauman, now playing "Charley's Aunt" for the fifth week at the Million Dollar Theatre in Los Angeles, has decided to hold the big Al. Christie feature for at least another week.

It was originally intended to move the picture to the Alhambra Theatre after the fifth week of its run in the Million Dollar Theatre but business had held up to such gratifying figures that the run has been extended and the production is now in its sixth week at the Los Angeles picture palace with every prospect of remaining there for several more weeks.

"Charley's Aunt" in 6th Week

Keeping steady pace with its New York and Los Angeles runs, "Charley's Aunt" is now in its sixth week at the Orpheum in Chicago, with business holding right up to record figures.

Henry P. Zapp Appointed

Paul C. Mooney, vice-president of Producers Distributing Corporation, made another addition to his sales staff this week in the appointment of Henry P. Zapp as special home office representative in the central division, now under the management of Robert Cotton. Mr. Zapp is a well known figure in central division film circles through his associations with the John H. Kunsky Film Company, the Fox Film Company, Goldwyn, and First National from which organization he resigned to accept his present appointment.

Davidson Back from Coast

G. M. Davidson, comptroller of Producers Distributing Corporation, returned to New York this week from Culver City after supervising the reorganization and enlargement of the accounting departments of the De Mille studio.

Scenes from the Warner Bros. production, "How Baxter Butted In," with Dorothy Devore and Matt Moore featured

Harry M. Warner Urges Industry to Use Radio

WHEN Harry M. Warner, of Warner Bros., returned from the West Coast last week, he was just as enthusiastic about the broadcasting station recently established at the Warner's Hollywood studio as he was about the company's next year's program of pictures.

He volunteered the information that when KFWB went on the air, March 4, he believed it was as progressive a step for the interest of the motion picture industry as ever has been taken.

Asked to give his views concerning the radio situation relative to motion pictures, Mr. Warner said:

"My attention has been directed for a long time to a general tendency within the amusement field to fight radio. The identical arguments used only a few years ago in an effort to minimize the popularity of motion pictures are being dragged out and pointed at an entertainment which now, roughly, has 20,000,000 supporters in the United States.

"Radio Here To Stay"

"The radio is here to stay, just as the pictures and the theatres are here to stay. They all have their followers. Just as the picture audience is a theatre audience, so is the radio audience largely a picture audience.

"To my mind, any effort to fight an entertainment that has the backing of 20,000,000 people is sadly misdirected and will react harmfully on the entire industry. If radio has cut in on pictures, as is no doubt the case (on the word of exhibitors who know what they are talking about), my idea is not to wage a useless fight against it, but to use it.

"There is no argument in the statement that the man hurt directly by the new form of entertainment is the exhibitor. This is a fact. It seems to me, then, it is up to the producers to direct their efforts toward helping the exhibitor meet a new situation which he cannot do individually, except in certain specific cases.

"Does anyone suggest that the Capitol Theatre in New York has been hurt by the broadcasting of 'Roxy and His Gang,' or the Mark Strand by 'The Plunketeers,' or the Rialto and Piccadilly by the radio entertainment of those theatres?

Small Town Showmen Affected

"In answer to this will naturally come the question: 'But how about the small town exhibitor; he has not the facilities nor can he afford a broadcasting program, even if it would boost his house?'

"My contention is that the producers can do for the whole industry, including the exhibitor, what Rothafel, Plunkett, Reisenfeld, Ochs and other Big Town exhibitors are now doing for their respective theatres; what we are attempting to do for the West Coast with our new broadcasting station, KFWB, at our Hollywood studio, and what Balaban and Katz and other big booking combines, wh ocontrol chains of theatres, are about to do, according to their announcements.

"To my mind, this is a matter that should be taken up seriously by The Motion Picture Producers and Distributors of America, Inc., of which Warner Bros. is a member. Radio, properly handled by this body, can be made to work for the benefit of the whole industry. I am in favor of the motion picture industry, after the wave-length situation has been adjusted (as it will be)—building and maintaining its own broadcasting stations in New York and Los Angeles, and possibly in the Middle West. Through these sources the producers could advance motion pictures in a way that would result in unfailing benefit to everyone connected with them and particularly to the exhibitor.

"The M. P. P. D. A. is engaged all the time in prosecuting various plans for the benefit of the industry as a whole. If the radio program was added, there would be a decided, and practically sure, direct benefit on the sale of seats at the box-office, providing a comprehensive plan was formulated with this end in view.

Suggested Programs

"Space will not permit details, but programs could be devised to be broadcast before and after show hours, tending to create interest in all meritorious pictures being released or playing at that time. Nights could be assigned to various companies, calling attention to their releases and advising where they were playing in that particular locality. Artists could talk into the microphone and reach directly millions of people who have seen them on the screen but never came in contact with them personally or heard their voices. Such programs would serve to whet the appetites of the radio audience and make it want to see the persons they have heard and the pictures they are appearing in.

"One of the principal tasks undertaken by the M. P. P. D. A. is informing the public of the harm lurking in general and specific legislation favoring drastic censorship of pictures. In my opinion, the radio could be made a powerful weapon to further the campaign aimed at this real and severe menace which, happily, thanks to Will H. Hays, is not so severe a menace as it was.

"The radio is here. It is up to the industry to recognize it and provide some way to make the best use of it."

ERNST LUBITSCH
Warner Bros. director, is now planning for his forthcoming trip to Europe

"HOW BAXTER BUTTED IN" (Warner Bros.)
Here we have Ward Crane (left), Dorothy Devore and Matt Moore in a scene in the current Warner Bros. comedy drama

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Will Direct "Syd" Chaplin

It has been definitely decided by Warner Brothers that "The Man on the Box" will be the first starring vehicle for "Syd" Chaplin and that Fred Newmeyer will direct the picture. Newmeyer's services were obtained by a special arrangement with Harold Lloyd, to whom this director is now under contract.

Pearson Outlines New Pathe Schedule; Plans More Comedies Than Ever Before

ELMER PEARSON, vice-president and general manager of Pathe Exchanges, Inc., in a statement issued this week from the Pathe home office, outlined Pathe's production schedule for the coming season. By the terms of the agreements closed by Mr. Pearson with the Hal Roach and the Mack Sennett Studios during his recent sojourn on the West Coast, Pathe is in line to acquire for distribution, during the 1925-1926 season, a volume of short-subject comedies in excess of its comedy production schedules up to date.

Mr. Pearson's statement leaves no doubt that Pathe, by virtue of its continued alliance with two of the foremost comedy producers, will continue to maintain its place in the comedy field. In addition to the minimum of fifty-two comedies from the Mack Sennett Studios, Pathe is scheduled to receive from the Hal Roach plant during the new season a minimum of 48 and a maximum of 52 two-reel comedies. This represents by far the most formidable lineup of two-reel comedy product ever planned by Pathe, the production costs alone aggregating over $4,000,000.

Mr. Pearson declares that the negotiations closed with Mack Sennett provide for the continued appearance on the Pathe program of Harry Langdon, Alice Day, Ben Turpin, Mack Sennett Comedies and Ralph Graves, and in addition call for a series of Sennett comedies in which various other members of the Mack Sennett stock company will be featured. Prominent among these latter are Madeline Hurlock, Raymond McKee, Natalie Kingston, Billy Bevan and Thelma Parr.

The marvelous progress, both in point of popularity and box-office power, made by Langdon during the past season is to be taken advantage of by Mr. Sennett, who has already laid plans for this star that will solidify the gains made, declares Mr. Pearson. Langdon's rapid development during the past twelve months is a phenomenon without parallel. That Pathe will continue during the new season to release this comedian under Mack Sennett's auspices is a source of special gratification, states Mr. Pearson. Langdon has come to represent a definite value at the box-office, and Pathe is happy to assure its great body of exhibitor patrons that Langdon will continue to appear on its program at frequent intervals during the coming year.

Alice Day has likewise been assigned a definite place on the Pathe program of two-reel comedies during the coming year, according to Mr. Pearson's statement. This young lady, the first woman to be signed for featured roles by Mack Sennett since Mabel Normand, will be starred in a separate series of comedies for Pathe distribution during the 1925-26 term. Ralph Graves, Mr. Pearson points out, is another Mack Sennett comedian who has been developed during the past season into a definite box-office attraction, and he will be featured in a series of two-reel comedies during the forthcoming season.

The contracts closed with the Hal Roach Studios are of greater magnitude than ever before attempted by this remarkable producer, Mr. Pearson declares, and cover six separate series of two-reel comedies: namely, the Clyde Cook comedies, Glenn Tryon series, the "Our Gang" group, Charley Chase pictures, Frank Butler comedies and Hal Roach Star series. The contract covering the Hal Roach comedy product for Pathe distribution was signed two weeks ago and assures for the Pathe program a steady output of the popular Hal Roach comedy brands during the next two years, over which period the contracts extend.

In addition to the two-reel comedy output just described, Pathe will receive from the Hal Roach Studios a number of feature-length productions for release during the new season. The first of these has been completed and is being edited at the Culver City plant. This picture is titled "Black Cyclone" and presents the equine star, Rex, in the title role. Mr. Pearson describes the new production as being even more spectacular than the previous Rex vehicle. "The King of Wild Horses," which has met with remarkable success since its release last April and has been acclaimed by both trade and newspaper critics as one of the best ten motion pictures of the past season. "Black Cyclone" was staged principally in the Nevada desert under the direction of Fred Jackman. The story embodies the romance of a thoroughbred and his struggle for leadership of the herd. The human cast in the picture is headed by Guinn (Big Boy) Williams and Kathleen Collins.

The Hal Roach production schedule for Pathe also provides for a series of single-reel comedies to be released at the rate of one every two weeks. The details of the casting for the new single-reel series have not as yet been perfected, but Mr. Pearson states that Hal Roach is planning to feature a player of established box-office reputation in this group of single-reel comedies.

In the statement just issued Mr. Pearson commented as follows on the negotiations just closed with the Hal Roach Studios:

"The contract just closed marks, moreover, the beginning of the eleventh year of most pleasant business associations between Pathe and Hal Roach. During that entire period Pathe has been the exclusive distributor for the Hal Roach output, and we point to it as a record of unbroken and continuous relations maintained between an independent producer and an independent distributor. It stands as a unique achievement in the history of this business of changing alliances.

"The new contract means an increase in the value of the studio product of approximately 30 per cent. as compared with the previous contract, which was re-drawn about a year ago. However, this increase is well justified in the present cost of high-class comedy productions. I might point out again in discussing the relations between Pathe and the Hal Roach organization that the Pathe Exchange has absolutely no connection financially with the Hal Roach Studios other than that involved in any contract made between producer and distributor. We have no interlocking directorates or similar controlling devices. Pathe pursues a policy to act as distributor for independents, and the contracts just closed with both the Mack Sennett and the Hal Roach Studios are exactly on this basis."

While the major portion of Mr. Pearson's efforts were devoted to the comedy schedule for the new season, he also attended to the matter of Pathe's West Coast serial affiliations with the C. W. Patton Studios. In this connection, Mr. Pearson took an active part in the launching of the wild-west-show serial, which Mr. Patton is now producing at Ponca City, Oklahoma, with the co-operation of the famous Miller Brothers Wild West Show, which is in winter quarters at the 101 Ranch. Mr. Pearson declares this new serial, which features Helen Ferguson and Jack Mulhall, will set a new mark for production standards in the serial field, and at the same time combine real story values and thrilling action with unusual showmanship angles.

Actors Turning from Drama to Comedy, Stern Believes

AN EVER increasing number of the screen's best-known character actors are turning from drama to comedy, is the assertion of Julius Stern, president of the Century Film Corporation, producers of Century Comedies released by Universal. He bases his statement on the large number of popular screen players who now are seeking connection with comedy producing companies.

Century has taken on quite a few of these change-overs, some of them for one or two pictures and others as regular players. Among the most recent additions to the Century lot are Charles King, a featured character actor in many Universal pictures, and Jack Singleton, one-time favorite and more recently a leading man in screen drama.

These two actors have been added to the stock company of the Century Comedies studio. They will be seen in important roles in forthcoming comedies. Singleton as leading man for Wanda Wiley and Edna Marian, Century Comedy stars, and King as character man in various two-reelers.

The almost interrupted output of a comedy studio and the resulting lack of layoffs and between picture periods is said by Stern to be partly responsible for the present tendency from drama to comedy. Also, he says, there is a family spirit about a comedy company that is not to be found in other types of screen production.

Metro-Goldwyn Schedules Four Big Pictures for April Release

ONE important production a week will be released in April by Metro-Goldwyn Distributing Corporation, William E. Atkinson, general manager, has announced.

Robert G. Vignola's "The Way of a Girl," which has Eleanor Boardman in the featured role, heads the list, with the release set for April 6. Marshall Neilan's "The Sporting Venus" follows on April 13, and Elinor Glyn's "Man and Maid" comes after it on April 20. King Vidor's greatly heralded production of "Proud Flesh," with Eleanor Boardman, will be the last release of the month, set for April 27.

The Elinor Glyn picture, which Victor Schertzinger directed from Madame Glyn's popular novel, is looked upon as a sure box office attraction.

The Neilan production of "The Sporting Venus," partly made abroad in locales in England and on the continent, has been the longest in production of any of Neilan's big pictures. It is based on Gerald Beaumont's story and has Blanche Sweet, Lew Cody and Ronald Colman in leads.

The King Vidor production of "Proud Flesh" is regarded as one of the company's best pictures of the season, not alone from a box office standpoint, but from every critical consideration. Vidor has made an unusual departure from the conventional "triangle" idea, and treated the sex angle of the Lawrence Rising novel so cleverly in an original way that the picture stands as one of the smartest comedies brought to the screen.

"The Way of a Girl" gives Miss Boardman two Metro-Goldwyn-Mayer appearances in April. Matt Moore and William Russell are in the cast of this Vignola film, which Albert Shelby Le Vino adapted from Katherine Newlin Burt's "The Summons."

Landslide in Northwest for "Thief of Bagdad"

DOUGLAS FAIRBANKS' "The Thief of Bagdad" has just made a series of record-breaking first runs in the Pacific Northwest and under unique conditions. In Oregon and Washington this big United Artists Corporation special reached its public directly by way of the motion picture houses, since the road show dates for that territory had all been set for January, February and March and were cancelled because of the general release of the film, beginning January 1. In this way "The Thief of Bagdad" had its premiere in these two states without the advance stimulation of road show engagements, and regardless of this condition went over in whirlwind style. As far as the big cities went it was a landslide for the picture, and now the smaller cities are following suit with dates closely clustered throughout March.

In Washington and Oregon the first runs were under Jensen and Von Herberg auspices. In British Columbia "The Thief of Bagdad" got its first general release in the Canadian Famous Players Corporation, Ltd. houses. The big runs in the Pacific Northwest were at the Liberty, Seattle, three weeks; the Majestic, Portland, four weeks; the Rialto, Tacoma, the Capitol, Vancouver and the Dominion, Victoria. In Vancouver additional weeks were billed into the Dominion and the Broadway.

Gasnier to Direct "Plastic Age"

B. P. Schulberg has awarded to Gasnier the task of transferring to the screen Percy Marks' novel, "The Plastic Age." This sensational novel of modern youth will be the first production on the Schulberg program for next year to be directed by Gasnier.

DAVID LOEW
Son of Marcus Loew, and assistant Treasurer of Metro-Goldwyn Distributing Corp. and a member of the Board of Directors

Plays to Capacity Business

"Greed" is Smash Hit at Stanton Theatre, Philadelphia, and Breaks House Records at Palace Theatre, Calgary

Further reports on the business being done by Erich von Stroheim's Metro-Goldwyn-Mayer production of "Greed" throughout the country, substantiates the indication that "Greed" gave when it was recently released, of being one of the biggest box-office hits ever known in the industry.

The Stanton Theatre, Philadelphia, has reported tremendous business for "Greed." The von Stroheim picture would have broken the house record there if the footage had been shorter.

At the Palace Theatre in Calgary, however, "Greed" did the biggest business in the history of that theatre. The following wire was received from J. B. Barron of the Palace:

"Opened 'Greed' today breaking house records for attendance at regular prices. Hundreds turned away. This picture with proper exploitation is bound to be a record-breaker and we appreciate the opportunity of playing it. This further demonstrates to us that a real attraction such as 'Greed' at comparatively high price is much cheaper than ordinary pictures at very cheap rental."

Norma Shearer, the Metro-Goldwyn-Mayer star, is seen here in her dual roles in "Lady of the Night," and with Malcolm McGregor, at the right. Miss Shearer's artistry in this production is one of the film sensations of 1925

Jill Lynn, as Dardy Waldehast, in Vitagraph's "School for Wives," produced by Victor Hugo Halperin. The generosity of Bonwit, Teller & Co., of Fifth Avenue, New York, in lending her four gowns, enabled her to play this part and launch upon a career in motion pictures

Hough Novel Filmed

Associated Exhibitors Announces Prominent Players Engaged for "The Ship of Souls"

Associated Exhibitors announces the completed cast for the forthcoming Stereoscopic Productions feature picture, "The Ship of Souls," now in production on the West Coast.

"The Ship of Souls" is a screen adaptation from the popular novel of the same name, written by the famous author, Emerson Hugh, which enjoyed a large circulation.

The plot of the story is laid in the snow country. Charles Miller engaged to direct the picture, has lined up a cast for the principal roles that reads like the "Who's Who in Filmdom." The players already cast include the names of such important screen personages as Bert Lytell, Cyril Chadwick, Lillian Rich, Earl Metcalf, Russell Simpson, Tom Santschi, Gertrude Astor, Lillian Leighton and Ynez Seabury.

Tom Mix and "Tony" Ready For Long European Tour

TOM MIX, the Fox "Western" Star, who will shortly begin his first real vacation in ten years, is ready for his tour of Europe with his family. Tom will take his famous horse, "Tony," with him. He is expected to arrive at Southampton on April 14 in the Aquitania.

In Tom's party, sailing April 8, will be: Mrs. Mix; baby Thomasina Mix; Mrs. Mix's mother, Mrs. Ford; Pat Chrisman, Tom's cow-boy chum; Joe Lee, publicist and Albert Brick, cameraman.

Tom will visit England, France, Germany, Spain, Portugal, Holland, Belgium and Italy.

A bon-voyage banquet will be tendered the Fox star at the Hotel Astor, New York City, on April 6.

A statement issued by the Fox offices in New York contains the following:

"This spectacular Old World pilgrimage by the intrepid star of the Fox Film Corporation will be a strenuous tour rather than a restful vacation. There will be but little rest for Tom, as his mission is to carry the spirit of our own wild Western reaches to the people of countries that were venerable before the foot of a white man ever pressed our soil. He goes in response to a demand that has grown so strong it could no longer be resisted.

"The tour is to be made in response to thousands of letters and uncounted columns of newspaper requests. For months these letters (written in every language that can be put on paper) have poured into the Mix home in California and into the offices of the Fox Film Corporation in floods. They made it plain that a plainsman from the Western part of the United States is the most interesting and romantic character the people of the Old World can vision and that Mix leads all western men in the strength of personal appeal.

"Mix realizes that the world has drafted him for a purpose. He is to make friends—not for Mix; not for William Fox, but for the American people. He is to represent the United States, not as an official but as a type of the popular American of that virile daring type that all admire."

The statement continues:

"Five busy days will be spent in London. On April 19 the party will arrive at Paris and go at once to the Hotel Crillin. In the brilliant French Capital tremendous enthusiasm is looked for. Mix is enormously popular with the French people. The bare announcement that one of his pictures is to be given at one of the cinema theatres ensures a crowded house and the warm hearted French race do not fear to cheer the daring rider loudly. He will make but one appearance at a theatre on the tour. That will be at the Trocadero in Paris and the entire receipts will be given to the poor children of France.

"From Paris hasty trips will be taken to Brussels and Amsterdam. But one day will be spent in each of these cities and on April 27 the party will reach Berlin and quarter at the Adlon Hotel."

Mix and his party arrived in New York last Wednesday and registered at the Hotel Biltmore. Tom said he would look New York over for a few days.

One Girl in Cast

Much has been said of "The Last Man on Earth," a picture with a thousand girls and one man, made by Fox Film Corporation this year. The cast of "The Best Man," recently completed at the Fox West Coast Studios, under the direction of R. William Neil, has just one girl in it and a dozen men.

The girl is Carol Lombard, who plays opposite Edmund Lowe. Among the men in the cast, besides the star, are Frank Beal, Harvey Clark, Adolph Milar, Fred Walton, Byron Douglas, Fred Butler, Wade Boeteler, Fred Becker and Edward Chandler. It is Lowe's enviable job to protect Miss Lombard from no less than six villains.

Playing tennis to the tune of an orchestra is the latest development in motion picture circles. Herbert Brenon (center with racquet) and the Paramount company on location in Bermuda, where tennis and other exterior scenes were filmed for his latest production, "The Little French Girl." The actor being "shot" is Paul Ducet (at right with racquet)

Gunnar Kasson and "Balto" in an Educational Special

IMMEDIATELY following the arrival in Seattle of Gunnar Kasson, and his dog-team, headed by Balto, the canine hero of the historic dash to Nome with the antitoxin to save the diphtheria stricken city, E. W. Hammons, president of Educational Film Exchanges, Inc., announces that Educational will release a two-reel special featuring this heroic pair. The picture is now in the course of production and will be offered to exhibitors as soon as it is completed. The picture is being produced by Sol Lesser and the re-enactment of the actual race has already been filmed in Alaska in the same localities in which the desperate struggle with death transpired.

No dream of fiction or stage has ever gripped the world's imagination as did the story of the desperate plight of plague-ridden Nome and the super-human efforts to rush the life-saving antitoxin to the isolated town through the barren wastes of Alaska in the face of almost insurmountable difficulties, rendered doubly dangerous by a killing blizzard.

The elements of human interest were multiplied by the dramatic climax of the story when human endurance failed and the instinct of Balto, leader of the dog team, kept him and his precious freight on the trail through the Arctic darkness and the blinding blizzard until Kasson could again see the trail.

"Balto's Race to Nome" will be the title of this great two-reel Special which is designed to show on the screen the story of the heroic race which was described and written about to the extent of thousands of columns in newspapers everywhere, and which made such an impression on the American public that the men and dogs that risked their lives have become the greatest heroes of the decade. At the present time there is a movement on foot to have a statue to the heroic dog erected in a prominent place in Central Park, New York, and prominent leaders of society are backing the movement.

"Exhibitors throughout America will find this Educational Special a ready-made attraction," said Mr. Hammons in making this announcement. "More publicity has already been given Balto and Gunnar Kasson that has been accorded to any personage in private life in years. The element of hero-worship and the fact that the characters of the picture are portrayed by the actual heroes of the race will make this an attraction that will be second to none that has ever been offered in Short Subject form.

"So great is the interest in the picture that contracts have already been closed for its showing in several of the big first run houses of the country."

Leatrice Joy Released

Paramount Courtesy Makes Possible Start of Work for Producers Distributing Corporation April 13

Because of delays in starring the Paramount picture she was scheduled to do at the Lasky studio, Hollywood, Leatrice Joy has made arrangements to be relieved from the part and will start at once on preparations for her first Cecil B. De Mille picture.

The courtesy of the Famous Players-Lasky Corporation in releasing her makes certain that Directors Frank Urson and Paul Iribe will be able to start precisely on the day scheduled, namely April 13th (De Mille's lucky number). This would have been impossible had Miss Joy continued with the Paramount picture and the new releasing arrangements with Producers Distributing would have been correspondingly disturbed.

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CAROLINE GENTRY Director of Films

Laska Winters as "Hagar" in the J. Stuart Blackton production, "In the Garden of Charity," for Vitagraph

'Bad Boy' and 'Marriage Circus' Head Pathe Program for Apr. 12

THE week of April 12 marks the start of the series of two-reel Charley Chase comedies on the Pathe program. The title of the first of this series is entitled "Bad Boy." Ben Turpin in a Mack Sennett comedy, "The Marriage Circus" is also one of the highlights of the Pathe releasing program for the week. Added to these are a chapter of the Patheserial "Idaho" and a Hal Roach one-reel comedy, featuring James Finlayson.

In "Bad Boy" Hal Roach has managed to start his new two-reel comedy star off in a fast moving vehicle with an ideal supporting cast of comedy players. Leo McCarey is responsible for the direction under the supervision of F. Richard Jones with Martha Sleeper, Evelyn Burns, Hardee Kirkland, Noah Young and Eddie Borden heading the splendid supporting cast.

Reggie Morris and Ed Kennedy co-directed Ben Turpin in the Mack Sennett comedy "The Marriage Circus." The story was written by Frank Capra and Vernon Smith and carries a supporting cast headed by Louise Carver, Madeline Hurlock, Sunshine Hart, William C. Lawrence and Christian J. Frank.

"The Trap" is the title of this week's exciting chapter of the Patheserial "Idaho," featuring Mahlon Hamilton and Vivian Rich.

James Finlayson is the featured comedy player in the one-reel Hal Roach production "Are Husbands Human?" F. Richard Jones supervised the production of this picture which was directed by Nick Barrows and carries a cast consisting of John Prince, Marjorie Whities, Martha Sleeper and Fay Holderness.

A chapter of the series "Origin of Man" is the principal subject in the Pathe Review No. 15.

"S-O-S" is the title of the Aesop's Film Fable for the week. "Topics of the Day" and Pathe News Nos. 32 and 33 complete the Pathe program for the week.

Emporia Editor on "Chronicles"

The Yale University Press has received a letter from William Allen White, owner and editor of the Emporia, Kansas, Gazette, in which he praises highly the "Chronicles of America," released by Pathe, as an invaluable aid in setting high patriotic standards for the people of the United States.

Editor White said, in part: "I have seen with delight some of the 'Chronicles of America Photoplays.' It seems to me that the idea behind these pictures is invaluable. America needs now, more than books, more than statesmen, more than any one piece of legislation, broad tolerant exalted patriotic motion pictures. Your picture will help. They will set high standards and will supply the need of people who still hold high standards."

JANE JENNINGS

The "Cameo Mother of the Screen" has just completed one of the important roles in "The Little French Girl," the Herbert Brenon production for Paramount

First National's "Summer Booking" Drive Under Way

AN Advance Booking Drive for summer play dates on First National pictures was inaugurated April 5. The arrangements were laid out by E. A. Eschmann, before his departure for the West Coast, and his staff in the distribution department, Messrs. Chas. M. Steele, Stanley Hatch, A. W. Smith, W. and W. J. Morgan. The contest will close on Saturday, May 30th, covering a period of eight weeks.

The purpose of the contest is to set in dates to play during the summer months of June, July and August. Each branch will keep its own records and send to the home office a carbon copy of each week's results. These reports, at the close of the playing period, August 29th, when dates actually played will have been checked off, will form the basis for determining the three winning branches.

Each branch will compete against its own record of net billings for the thirteen weeks ending August 29th, 1924, disregarding the usual territorial percentage figures and the weekly quotas.

Standings will be gauged and prizes awarded on the basis of business played and paid during the summer which shall have been set in between April 5th and May 30th.

Prizes will be awarded as follows:

First Prize—To the manager of the branch which sets in and plays the greatest amount of dates in proportion to its 1924 performance, a trip will be given, with all expenses paid for himself and wife, from his branch to either New York City or Hollywood, as the manager shall choose. To all other employees in the branch, winning first place, will be awarded a bonus of one week's salary.

Second Prize—To the manager of the branch finishing in second place, a platinum watch, duly inscribed, will be awarded. To each salesman will be given a pair of cuff links or a cigarette case.

Third Prize—A gold watch will be presented to the manager of the branch winning third place, and to each salesman a pair of cuff links or cigarette case.

In case of ties, the full amount of prize money will be expended for each trying contestant.

Mr. Eschmann and his associates are confident that with the excellent quality of the First National product available, the field force will roll up an amount of summer business that will far surpass their best previous record for the period of the year.

Chas. Ray's Latest Pathe Picture "Percy" a Big Hit, Says Critics

FOR the first time in many weeks motion picture critics of the New York daily newspapers are in harmony on a picture, and without a single exception all of them declared "Percy," the Pathe picture starring Charles Ray at the Colony Theatre, one of the motion picture hits of the year.

The Mirror: "Charles Ray scored a real comeback in a corking good picture. Charles Murray gives a rollicking performance as 'Holy Joe,' card trickster and Biblical student extraordinaire. And Barbara Bedford is very lovely to gaze upon as the heroine."

The American: "Those of us who shook our heads and bemoaned the fact that Charlie Ray had foresaken his teacher, Thomas Ince, and started out on a producing spree of his own can cease lamenting. Charlie is himself again. In 'Percy' he is starred in the best comedy drama on Broadway and one of the most amusing films of his career."

The Morning Telegraph: "Charles Ray returns to the screen at the new Colony Theatre this week in an interesting picture. The story which was taken from the Hamby novel 'The Desert Fiddler,' is well done and Ray is as charming as ever."

The World: "Charles Ray has returned to the fold. After turning out a long line of indifferent pictures, the star returned to the banner of the late Thomas H. Ince and the first result of that new arrangement is at the B. S. Moss Colony this week in a film called 'Percy.'

"This is undoubtedly the best feature that Ray has turned out in years. In it he is his old bashful self and most of his compromising predicaments are sidesplitting."

The New York Evening Post: "Charles Ray is back again as the simple but lovable lad in a typical Ray comedy. It is called quite simply 'Percy' and the program says it is adapted from the story 'The Desert Fiddler.' Percy is the boy's name in this particular picture and he is just what he sounds like. Ray is undoubtedly perfectly at home in this typical sort of a part."

Paramount Signs Arlen

Michael Arlen, author of "The Green Hat," "These Charming People" and other stories of smart life in London, has signed a contract with Paramount to write original screen stories for Pola Negri.

Announcement of this was made yesterday by Jesse L. Lasky, first vice-president of Famous Players-Lasky in charge of production, and coming simultaneously with the departure of Miss Negri on a two months vacation in Europe, it reassured her of suitable vehicles upon her return.

"Sunken Silver"

The Patheserial company, headed by Director George B. Seitz, making "Sunken Silver," in Florida, completed camera work on the closing scenes of this ten-chapter photoplay this week and will return to New York early next week.

Loew Books Pathe Serial

Latest Chapter Photoplay, "Sunken Silver," Contracted for New York Theatres

For the first time in eight years the Loew Circuit of theatres will play a serial picture.

The honor of being the first serial to play this circuit of picture houses falls to "Sunken Silver," Pathe's latest chapter photoplay, featuring Allene Ray and Walter Miller.

A little over eight years ago with the advent of a double featured bill daily, the Loew Circuit allowed their contracts on serial pictures to expire and instituted a policy of "no serials." This policy was strictly enforced and for the first time since then they are considering serials as box office attractions.

"Midnight Express" Breaks Records

"The Midnight Express," the third of the Columbia Pictures, broke all attendance records at the Strand Theatre in Altoona, Pa., during its run of a week in January.

Altoona being a railroad town the exhibitor had an unusual tie-up gotten in conjunction with the railroad officials there. They erected a regulation signal tower in front of the theatre and this with the locomotive bell which was attached and kept ringing at intervals made a great showing.

On to Milwaukee

M. P. T. O. A. It is Independents' Day

May 12th, 13th and 14th

Gloria Swanson to Make Next Picture in the West

GLORIA SWANSON will make her next picture for Paramount, "The Coast of Folly," in Hollywood. Announcement to this effect was made by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

Forrest Halsey, who is making the adaptation of Conigsby Dawson's novel, and Allan Dwan, who will produce the picture, will leave for the coast early in April to make the advance arrangements. In the meantime, Miss Swanson is making daily visits to the Paramount Long Island Studio, where she is taking an active part in the cutting and editing of "Madame Sans-Gene," which she saw in assembled form for the first time this week.

At present the picture is in about 13,000 feet and has about 2,000 feet of titles to come. When released it will probably be about eight reels in length.

As soon as the cutting has been completed, Miss Swanson and her husband, the Marquis de la Falaise de la Coudray, will spend a few weeks at her farm near Croton-on-the Hudson. Following this next trip to the Coast Miss Swanson expects to make her home permanently in the East. Production work in Hollywood will begin about May 11.

Leeper, of Richmount, Goes to Coast; Plans Fall Films

DWIGHT C. LEEPER, vice-president of Richmount Pictures, Inc., and associated with Harry J. Brown in various Rayart producing units, left late last week for New Orleans, Dallas, and Los Angeles.

While in California, Leeper and Brown plan to pass on stories and casts for the fall series of eight Reed Howes productions to be released by Rayart Pictures. Also on a series of twelve productions to be known as "Billy the Kid" series, for Rayart release. These latter will star "Billy" Sullivan.

Leeper and Brown have also acquired the rights to the Harold Titus novel, "The Beloved Pawn," published by Doubleday, Page & Co., and will produce this for fall release on the Rayart program.

Before leaving, Mr. Leeper stated that the Brown units will produce twenty-four productions, all of feature length, as its contribution to the independent program for 1925-26. He also announced that Al Rogell had been re-signed to direct the Howes unit.

Laemmle Jubilee Celebrates Universal's 13th Birthday

THIS is Universal's lucky year, officials and executives of the Universal Pictures Corporation unite in asserting. It marks the thirteenth anniversary of the formation of that company, which came into being on May 10, 1912, when Carl Laemmle, Charles Bauman, David Horseley, P. A. Powers and W. H. Swanson, all independent producers, combined their interests and opened offices at 1 Union Square, New York City.

In commemoration of this combine, destined to result in the vast Universal organization with its branches in almost every civilized country of the globe, Universal has declared a Laemmle Jubilee period of one month, beginning April 12 and ending May 9 inclusive. Marking the thirteenth birthday of Universal and coming as a welcome post-lenten celebration, it is expected to be one of the most widely observed anniversaries ever held by the Universal organization.

Following closely upon the heels of the ten-year birthday party of Universal City, the big Universal studio plant near Los Angeles, which was opened March 15, 1915, the Laemmle Jubilee will be marked by enthusiasm and "harmony and co-operation" gatherings and dinners in the Universal home office and in the many Universal exchanges, not only in the United States and Canada but also in the foreign offices.

The Sales Department especially will celebrate the Jubilee. As a testimonial to Carl Laemmle and his genius in guiding the Universal organization to its present high standing, an effort is being made to place Universal Pictures in every theatre in the land during the Jubilee period. Not only is the drive to get 100 per cent representation, but also to get Universal Pictures shown on as many days during the Jubilee as possible.

Ned Depinet, Jules Levy and Ned Marin, the three sales directors of the Universal sales organization, report that Universal's exhibitor friends are exceptionally responsive to this move. Few exhibitors have denied extra play-dates to Universal during the April 12-May 9 period. Many have given all their open dates to Universal out of their respect and friendship to the Universal chief.

One of the most striking testimonials to Carl Laemmle is the solid Laemmle Jubilee booking of the Stanley Company of Philadelphia. The booking is for the entire month of April and the first week in May.

Gloria Swanson greeting Adolph Zukor, president of Famous Players-Lasky, on his visit to the studio at Joinville, France, during the filming of "Madame Sans-Gene."

Buys Tuttle Novel

First National announces the purchase of the screen rights to the new novel by Margaretta Tuttle, "The Unguarded Hour," which will be published serially by the Curtis Publishing Company in one of its big magazines in the near future. It will later be brought out in book form by Little, Brown & Company.

"The Unguarded Hour" will probably serve as a vehicle for Doris Kenyon, whose next picture for First National will be "The Half-Way Girl."

"The Lost World" In Philadelphia

After breaking all previous house attendance records for a single performance as well as for the entire week in the first week of the engagement of "The Lost World" at the Aldine Theatre, Philadelphia, this spectacular film of Sir Conan Doyle's story added another record to its clean-up on Saturday of the third week, when the daily attendance was a complete sell-out for both performances, eclipsing any record heretofore set up by big attractions previously shown at the Aldine.

The largest painted sign devoted entirely to a motion picture being shown in Philadelphia is that which covers the two sides of the Aldine Theatre, where "The Lost World" is being presented by First National Pictures, Inc. The two signs take up 2,240 square feet of space, each one being 80 feet long and 14 feet high.

John Golden, producer of the stage play, "Lightnin'," isn't as desperate as he looks. See how Alma Rubens, Fox star, is laughing. This picture was taken at the Fox West Coast Studios where the producer is supervising the filming of his stage success.

Stromberg Signs Trilby Clark

Hunt Stromberg has placed Trilby Clark, leading lady for Harry Carey in "Silent Sanderson," under a three-year contract, thus definitely establishing his faith in the future possibilities of this newly featured screen player whom he has hailed as the latest film "find." Miss Clark hails from Australia. She is an auburn haired, dark-eyed beauty, with unusually clear-cut features, with a suggestion of Gloria Swanson about her.

De Mille Signs Stock Players

The first of the embryo stars to be signed for the stock company that Cecil B. DeMille is now organizing at the Culver City studio are Majel Coleman and Sally Rand two particularly promising young players who attracted attention in productions made for Famous Players Lasky. Mr. DeMille has not announced the first story in which his newest finds will appear.

Norma Talmadge In "Graustark"

Norma Talmadge last week began actual work on her next Joseph M. Schenck production for First National, "Graustark," from George Barr McCutcheon's novel. This will be released as a special next season.

Supporting the star are many well known players. Eugene O'Brien will again be her leading man, as he was in "Secrets" and "The Only Woman." Other players are Marc McDermott, Roy Darcy, Albert Gran, Madame D'Aumery and Michael Vavitch.

Dmitri Buchowetski is directing. He started photography on March 25th.

Fox's "The Fool" to Have World Premiere on Easter Sunday Night

THE announcement this week from Fox Film Corporation that the world premiere of their screen version of Channing Pollock's great miracle melodrama, "The Fool," is scheduled for Easter Sunday night at the Central Theatre on Broadway should be of particular interest and importance to the trade. With an entire year spent in filming, cutting and editing this great stage masterpiece, the Fox company rates the production along with their other big, outstanding screen successes of the past—"The Iron Horse," "If Winter Comes" and "Over the Hill." It will therefore be given an unusually pretentious presentation, with a "two performances a day" policy governing its run at the Central.

Harry Millarde was selected to direct the production and Edmund Lowe was chosen to play the title role of the minister-hero, Rev. Daniel Gilchrist.

The rest of the supporting cast was carefully picked and includes many screen and stage players well known and favored by the fans. Ray Bloomer plays Jerry, a part which made Lowell Sherman famous on the stage. Brenda Bond, a new and pretty face in motion pictures but well known on the stage, has the leading feminine role as Clare. Paul Panzer, veteran character actor of the screen, plays Umanski. Others among the leading members of the supporting cast are Anne Dale, Riley Hatch, George Lessey, George Clarke, A. J. Herbert and Henry Sedley.

Ministers Recommend Highly Fox's "As No Man Has Loved"

THE willingness of clergy and church organizations to co-operate with picture producers in popularizing "clean" pictures is evidenced by the assistance which William Fox has received in bringing "As No Man Has Loved" to the attention of the church-going people of America.

"As No Man Has Loved" has been praised by representatives of all the larger religious denominations. It is based on the Edward Everett Hale story, "The Man Without a Country." Hale himself was a Unitarian minister and served several terms as chaplain of the United States Senate.

The new Fox epic has not only been endorsed by ministers and church organizations but the latter are actively co-operating by asking church people to see this great film. As an instance, Dr. Thomas Edward Potterton, pastor of the Church of Our Redeemer, Brooklyn, who is nationally known in church circles as a lecturer, is giving a series of lectures on the new film. The first of these was delivered by Dr. Potterton in his church Sunday night, March 26.

LILA LEE IN "THE MIDNIGHT GIRL"

No, indeed! Lila is not dancing on the wine glasses. She is dancing on the floor. The glasses are on the table. So we won't deceive you. This is a scene from the Wilfred Noy production for Chadwick Corporation. Gareth Hughes is in this cast

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4 920
Lost Chord (Powell-Lake Binney)	Heart interest dr.	Dec. 20	6.751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6.000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5.803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Nerve Tonic	Christie comedy	May 17	2.000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1.000
Air Pockets	Mermaid comedy	May 17	2.000
Lunch Brigade	Cliff Bowes	May 24	1.000
Dizzy Daisy	Mermaid comedy	May 24	2.000
Good Morning	Lloyd Hamilton	May 24	2.000
Tootsie Wootsie	Christie comedy	May 31	2.000
Just Waiting	Robert Bruce series	May 31	1.000
Echoes of Youth	"Sing Them Again"	May 31	1.000
Hot Air	Lee Moran	June 7	2 000
In a Drop of Water	"Secrets of Life"	June 14	1.000
Grandpa's Girl	Kathleen Clifford	June 21	2.000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge Podge	June 21	1.000
The Farewell	Bruce Scenic	June 21	1 000
Wedding Showers	Jack White prod.	June 28	2 000
The Ex Bartender Retires	Bruce scenic	June 28	1.000
Family Fits	Cameo comedy	June 28	1.000
His First Car	Tuxedo comedy	July 5	2.000
Pardon Us	Cameo comedy	July 5	1.000
Melodious Moments	"Sing Them Again"	July 5	1 000
Pigskin	Mermaid comedy	July 12	2 000
Heads On	Cliff Bowes	July 12	1 000
Jumble in the Jungle	Hodge Podge	July 12	1.000
Never Again	Tuxedo comedy	Aug 2	2 000
Turn About	Cameo comedy	Aug 2	1.000
Frozen Water	Novelty	Aug. 9	2 000
Savage Love	Jimmie Adams	Aug 9	1.000
Good News	Cliff Bowes	Aug 23	2,000
Oh, Teacher	Juvenile comedy	Aug. 23	1,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug. 30	2,000
Wild Game	Mermaid comedy	Aug. 30	1,000
Don't Fail	Cameo comedy	Sep. 6	2,000
Jonah Jones	Lloyd Hamilton	Sep. 6	1,000
Hazardous Hunting	Hodge Podge	Sep. 13	2,000
Rough and Ready	Lige Conley	Sep. 13	1,000
Cheer Up	Cliff Bowes	Sep. 20	2,000
Stupid but Brave	Al St John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 27	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Oct. 4	2,000
Court Plaster	Neal Burns	Oct. 4	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy Quilt of Travel	Hodge Podge	Oct. 11	2,000
Fast and Furious (Conley)	Comedy	Oct. 11	1,000
No Foolin' (Bowes)	Comedy	Oct. 18	1,000
Sawmill Four	Hurd cartoon	Oct. 18	2,000
Why Hurry? (Adams)	Comedy	Oct. 25	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	1,000
Empty Heads (Bowes)	Comedy	Nov. 1	2,000
High Gear (Vernon)	Comedy	Nov. 1	1,000
The Mosquito	Instructive	Nov. 15	1,000
Artist's Model	Hurd cartoon	Nov. 15	2,000
Poor Butterfly	Mermaid comedy	Nov. 15	1,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22	2,000
Easy Pickin's	Christie com.	Nov. 22	1.000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 29	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6	2,000
Low Tide (J White prod.)	Comedy	Dec. 6	1,000
Little People of the Garden	Instructive	Dec. 13	1,000
Earth's Oddities	Hodge Podge	Dec. 13	2.000
Goat Getters	Juvenile com.	Dec. 20	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	1,000
Broadcasting	Hurd cartoon	Dec. 27	2,000
Lovemania (St John)	Tuxedo comedy	Dec. 27	1,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3	2,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	1,000
Hi Fliers	Hodge-Podge	Jan. 17	2,000
Hooked (Hamilton)	Comedy	Jan. 17	1,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24	2,000
Good Spirits	Christie com.	Jan. 24	1,000
Motor Mad	Mermaid com.	Jan. 31	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	1,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1.000
Paris Creations	Fashions	Feb. 7	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	2,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	1.000
He Who Gets Soaked	Hurd cartoon	Feb. 14	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	2,000
Wild Cat Willie	Juvenile com.	Feb. 21	1,000
Our Six Legged Friends	Secrets of Life	Feb. 21	2.000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	1,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28	1.000
Paris Creations in Color	Fashions	Feb. 28	2,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7	1.000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1,000
Little People of the Sea	Instructive	Aug. 9	1 000
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14	2.000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14	2.000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21	2,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Judge's Crossword Puzzles	Novelty	Mar. 21	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4	1,000
Movie Morsels	Howe Magazine	Apr. 4	1,000
Mellow Quartette	Hurd cartoon	Apr. 4	1,000

FILM BOOKING OFFICES OF AMERICA

Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6.102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7.010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5.297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6.767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4.775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5.442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5.000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5.367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2.000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5.068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5.000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6 000
Range Terror (Bob Custer)	Western	Feb. 14	4,758
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5.070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6.278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2.000
Helping Hand (Aubrey)	Comedy	Mar. 7	2.000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4.930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	[illegible]
Captain Kidd	Bray cartoon	Mar. 21	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28	6.020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28	5.005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28	2.000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4	4,850

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8.510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5.559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7.142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8.002
Woman on the Jury (all star)	Drama	May 17	7.408
Son of the Sahara (all-star)	Melodrama	May 24	7.603
Sea Hawk (all-star)	Romantic drama	June 14	11.527
Marriage Cheat (all-star)	Drama	June 21	6.622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6.571
Perfect Flapper (C. Moore)	Comedy	June 28	7.030
Self-Made Failure (B. Alexander)	Comedy	June 28	7.285
For Sale (all-star)	Drama	July 5	7.304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	[illegible]
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5.260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6.926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6.685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7.822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6.907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6.298
Sandra (LaMarr)	Drama	Dec. 6	7 905
Classmates (R Barthelmess)	Drama	Nov. 29	6.923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7.530
Love's Wilderness (Griffith)	Drama	Dec. 20	7.037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7.401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5 447
Sundown (all-star)	Western epic	Oct. 25	8.641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6.770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7.231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7.649
Enticement (Mary Astor)	Drama	Feb. 7	6.224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6.150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8.745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6.099
Heart of a Siren (La Marr)	Drama	Mar. 21	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4	7.869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4	5,600

FOX FILM CORP.

Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6.400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1 000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr	Feb. 7	6.020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6.656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2.000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2.000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4.509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2.000
Finger Lakes	Instructive	Nov. 22	1.000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5.861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2.000
Salt of the Earth	Educational	Nov. 29	1.000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2.000
Man Who Played Square (Jones)	Western drama	Dec. 20	6.700
Deadwood Coach (Mix)	Western drama	Jan. 10	6.346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5.828
Stardust Trail (Mason)	Melodrama	Mar. 7	4.686
Scuttlers (W Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2.000
The Violin Speaks	Educational	Jan. 10	1.000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5.500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell Roaring Range	Educational	Jan. 24	1.000
Corsica the Beautiful	Educational	Jan. 31	1 000
Nobody Works But Father	Slapstick	Feb. 7	2.000
Trail Rider (Jones)	Western	Feb. 21	4.752
Man Without a Country (all-star)	Special	Feb. 28	10.000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5.080
Mysterious Stranger	Comedy	Mar. 14	2 000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5.578
House of Flickers	Imperial com.	Mar. 21	2,000
Gold and the Girl (Jones)	Western	Mar. 28	4,512
Amateur Detective	Van Bibber	Mar. 28	2.000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4	2,000
From Mars to Munich	"arieties"	Apr. 4	1,000

METRO-GOLDWYN

Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7.761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,909
Fool's Awakening (Ford)	Drama	Feb. 16	5.763
Man Life Passed By (Marmont)	Drama	Mar. 1	6.459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Women Who Give (all-star)	Sea drama	Mar. 22	7,590
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	[illegible]
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	[illegible]
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 14	6,710
Bread (all-star)	Drama	Aug. 2	[illegible]
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	[illegible]
Bandolero (all star)	Drama	Oct. 11	[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6.613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809

PARAMOUNT

	Kind of Picture	Review.	Feet
Ten Commandments (all star)	Spectacular dr.	Jan. 5	12,000
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7.655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6.621
Open All Night (all star)	Demestic dr.	Sep. 20	6.881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9.741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7.048
Worldly Goods (Ayres)	Drama	Nov. 15—	6.055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6.574
Forbidden Paradise (Negri)	Drama	Nov. 29	7.000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6.415
Garden of Weeds (Compson)	Drama	Nov. 15	6.230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7.908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,570
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3	9,593
Locked Doors (Compson)	Original story	Jan. 24	6.221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6.821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6.116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6.522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7.167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5.889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4	6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6.293
Goose Hangs High (Cruze production)	Typical	Mar. 21	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7.017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28	7,080
Air Mail (feature cast)	Melodrama	Mar. 28	[illegible]

PATHE

	Kind of Picture	Review.	Feet
The Pilgrims	Chronicle series	May 17	3,000
Fishin' Fever	"Sportlight"	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2.000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1.000
Mysterious Mystery	Our Gang	Dec. 13	2.000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2.000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2.000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1.000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2.000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2.000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2.000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000

	Kind of Picture	Review.	Feet
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000
At the Zoo	Terry cartoon	Mar. 28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4	2,000
Love Bug	Our Gang	Apr. 4	2,000
Housing Shortage	Terry cartoon	Apr. 4	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	[illegible]

UNIVERSAL

	Kind of Picture	Review	Feet
Galloping Ace (Hoxie)	Western	Apr. 5	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5	2,000
Marry When Young (Edwards)	Comedy	Apr. 5	1,000
Checking Out (Pal)	Century com	Apr. 12	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,847
Her Fortunate Face	Century com	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist	Oct 4	1,000
Trouble Fixer	Century com	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct —	[illegible]
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Let 'Er Back (Gibson)	Western	Jan. 3	5,900
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Taming the West (Gibson)	Western	Feb. 28	5,304
Paul Revere	Hysterical histy	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak Harlan)	Drama		
Pampered Youth (Landis Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all star)	Character drama	July 1	7,900
Being Respectable (all star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4	6,694

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4	4,825

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Review.	Feet
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

Kind of Picture Oct. 25.. 5,600

C. B. C.

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (F. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gambie (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

Peeps Into Puzzle-land (Gem of Screen)	Novelty	Nov. 1	750
Vacation (Out of Inkwell)	Cartoon	Nov. 22	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,000
Do You Remember	Scenic novelty	Mar. 21	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28	300
Film Facts (Issue D)	Magazine	Mar. 28	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,179
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Foolish Procedure

Recently the editor and friend daughter attended a presentation of a very costly, spectacular photoplay, now running in one of the Forty Second Street theatres, New York City.

This particular photoplay was produced at literally enormous expense. It contains huge mob scenes which leave one gasping in the effort to guess how many thousands of people took part. The photoplay was widely heralded and its sponsors confidently expect it to be a great "hit."

They start it out on Broadway smashing it on the head with an axe.

To my amazement I found this photoplay they had been so very, very careful in producing, projected to the screen from a room actually and literally above the theatre auditorium ceiling——and the projection distance was NOT long either. The angle was so fierce that the front legs had been entirely removed from the Power projector, the cast base front resting directly on the floor of the projection room. The top third of the screen cannot be seen at all from the projection room. The picture was, I think, a bit higher than it was wide. Of course, in order to get even a decent sharpness of focus all over the screen under such a ridiculously absurd projection condition, it was necessary to stop down the projection lens diameter until the screen brilliancy is nothing to brag about.

The distortion of the picture was, of course, terrible, though its sides had been made parallel. The theatre was less than half filled. True, the production is one which has no very powerful appeal, being mostly huge mob scenes (of which we are perhaps a bit tired) and unexciting ancient scenes which are, while quite interesting, still not very amusing. Still, the thing would have had far higher amusement value had it been put on the screen without such huge distortion, with accompanying faults which cannot be overcome where such distortion is present.

Film Break

Another thing. Right smack in the middle of the first half a film broke, and the show stopped for pretty close to half a minute. I was inclined to censure the projectionist until an examination of the program showed them to have been completely snubbed—to have been given no recognition or encouragement to do high class work, except what they might find in the pay envelope—and that was not intended as recognition, for it was exactly the scale the union forced the house to pay, and not one cent more.

On the second page of the program I found the names of almost everybody connected with the picture and the theatre. The names of the projectionists were conspicuous by their absence.

In the name of COMMON DECENCY, why is this done? Every one except the very men responsible for the excellence of the entire reproduction is named. There is nothing right or fair about it. If I were projectionist and such a thing were pulled on me, right then and there the thing would be changed or they would get another man to screen the production, and get him as our good friend the Spaniard says, "muy pronto," too. I am strongly in favor of unions DEMANDING, in their contracts, that where a theatre program is issued, and any portion of the theatre staff except the manager himself be given recognition therein, the projectionists or the Chief Projectionist shall also have his name carried thereon, in an appropriate place, and by "appropriate place" I do NOT mean among the electricians, ushers, etc.

Bluebook School

Question No. 256—Explain exactly what is meant by "arc voltage drop." What does it represent?

Question No. 257—What is meant by "carrying capacity" as applied to an electrical conductor? Just what does it represent? Look out, or you'll stub your toe here.

Question No. 258—Tell us just why it is essential that the motion picture projectionists understand electrical action thoroughly.

Question No. 259—What is necessary to a competent understanding of electrical action.

Question No. 260—Give us your idea as to what electricity is. Here is a chance to display a little originality, and your ability to give rein to constructive imagination.

Screen or Lighting

R. C. McCreery, New Rochelle, New York, buys tickets to a theatre in that city and asks a pertinent question—a most pertinent one indeed from the theatre patron's viewpoint. He says:

"When we (my wife and I) visit — theatre here, we have noticed that when we sit pretty well back in the orchestra it is more difficult to see the picture plainly than when we sit in the balcony and at a greater distance.

"When we sit downstairs, and back, the picture seems blurred, as though seen from a great distance. Upstairs and farther back it is clear, as it should be, and we are able to discern every expression of the actors' faces, much of which latter is lost to us down below. Will you kindly explain to us just why this is?"

The fault might be due to either one of two causes, or to a combination of both. It might be caused by a screen which is not suited to the conditions obtaining in that theatre, or it might be due to wrong procedure in the theatre lighting. I think likely it is that latter.

May Be Lighting

If there are lights in or on the ceiling of the balcony, and they are kept burning during projection, and you only get the effect when seated back of them, then that is surely the answer, without looking further. It may also be that side lights affect the vision when you are seated back far enough. That may be determined by holding something on either side of the face for a moment, so as to cut them off from your vision. If the trouble clears itself, that then is the answer. It may be the orchestra lights, which are more nearly on the line of vision when you are in the orchestra, though I hardly think this is it. Again you may determine the point by eliminating them with a newspaper held about a foot in front of your eyes, at a height just sufficient to cut them off. IT MIGHT BE A COMBINATION OF ALL THESE VARIOUS THINGS.

Someone Remiss

But what, may I ask, is the New Rochelle projectionist doing that he has not discovered this condition, and its cause, and reported it to the manager, with recommendations for the necessary changes to eliminate it? Or if he has, then why has not the manager cleared the trouble up?

If the projectionist has not found the fault, its cause and its remedy, then he is sadly remiss in his duty to the theatre—unless he merely poses as a "machine operator," in which case nothing can, of course, be expected of him beyond merely acting as attendant to the "machine."

Trouble May be With Theatre Lighting

On the whole, I am inclined to think the trouble lies in the theatre lighting, though it is not at all impossible that the screen may also be in some measure at fault. In any event, however, the theatre is a large, fine theatre, and I would certainly suggest that it should have a projectionist who will not overlook such a box office setback as this, or if it has one and his recommendations have been unheeded by the manager, then it should have a manager who will not tolerate such a condition.

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Flicker Chart

John Griffith, in replying to one of the Bluebook School questions, handed us the following on the synchronism of the projector rotating shutter with the alternations of A. C.:

When using a 60 cycle A. C. arc there are 120 light periods and 120 somewhat darker periods in the light source. Each revolution of the rotating shutter means one frame of the film picture projected, hence it would require a projection speed of 225 feet of film per minute to bring a 2-wing shutter into perfect synchronism with the alternations whereas a 3-winger would have to make forty revolution per second to get into perfect synchronism, or a projection speed of 150 feet of film per minute.

We thus see there is no danger of getting the shutter into perfect synchronism with the alternations, but at one half the speed necessary for perfect synchronism we may get it into synchronism with every other alternation, which is in itself bad.

Table Prepared

For the benefit of the men who use A C at the arc I have prepared a table which will show what projection speed to avoid. Believing that a bit of explanation as to exactly what does happen when the shutter gets into synchronism with the alternations may put added meaning into the figures of the tables, I will try to give it.

Let us assume that we are projecting 3 3/4 feet of film per second, and that at that speed the shutter keeps perfect time with the pulsations of the current—one side of the alternations. Of course the result upon the screen would depend entirely upon whether the lens be open at the maximum or the minimum of crater illumination. If the former the screen illumination will be excellent—if the latter it will be poor. But were the shutter to retard speed so as to lose one half a revolution per second, then the screen would have maximum illumination for half a second and the next half it would be very poor. We would thus have two flickers on the screen, one of them invisible because the shutter is rotating too fast and the other, the very slow one, every second.

Nearer Normal Speed

When we get nearer normal speed—20 frames p. s. with two-wing and 30 frames with two-wing—and get into synchronism with every other alternation we get sixty flickers—sixty current and sixty shutter, both together. The other sixty current flickers are cut off by the shutter master blade which is over the lens when they occur. A variation of projection speed either way will produce a slow flicker, or waving effect of the light.

Owing to the fact that the current flicker has less contrast than has the shutter flicker, will disappear at a slower rate than will the shutter flicker, but since the shutter has to travel more slowly to make the current flicker quicker, it is hard to eliminate one without introducing the other. For this reason the man using A. C. at the arc has a very limited projection speed available.

Dope That One Out!

Gosh all hemlock! Dope that out if you can. My headgear is removed with respect. Don't often get a letter that stumps me, but that combination has me woozy. Anyhow the table is submitted for your inspection and comment. If it were submitted by some one in whom my faith was not pretty strong I'd ditch it, but I've always found John's notions, ideas, etc., to be based on fact in things optical, so here goes.

NOTE.—I submitted the following to Griffith, who replied: The table is O. K. It is not the result of an impulse. I studied the problem many times and gave it up, but finally I got the solution which harmonizes with actual practice.

The chart follows: With a 3-wing shutter rotating at the speeds in column No. 1 or a 2-wing shutter rotating at the speeds in Column No. 2, there would be the number of shutter flickers per second shown in Column No. 3, and the number of current flickers shown in Column No. 4.

Col. 1	Col. 2	Col. 3	Col. 4	
40	60	120	0	
	59	118	2	
	58	116	4	
38	57	114	6	
	56	112	8	
	55	110	10	
36	54	108	12	
	53	106	14	
	52	104	16	
34	51	102	18	
	50	100	20	
	49	98	22	
32	48	96	24	
	47	94	26	
	46	92	28	
30	45	90	30	
	44	88	32	
	43	86	34	
28	42	84	36	
	41	82	38	
	40	80	40	
26	39	78	36	
	38	76	32	
	37	74	28	
24	36	72	24	A. C. users should avoid these speeds
	36	70	20	
	34	68	16	
22	33	66	12	
	32	64	8	
	31	62	4	
20	30	60	0	
	29	58	4	
	28	56	8	
18	27	54	12	
	26	52	16	
	25	50	20	
16	24	48	24	
	23	46	28	
	22	46	32	
14	21	42	36	
	20	40	40	

NOTE—Both flickers are on the screen at the same time.

For example: if the shutter was making 54 flickers per second there would be a slow flicker of 12 per second superimposed upon the other flicker, the slow one would give a waving appearance to the light on the screen.

In view of the fact that projectionists judge speed by revolutions of the projector crank shaft, the following is appended. It means that when the crank shafe revolves at the speed per minute shown in left hand column, the shutter rotates at the SPEED PER SECOND indicated in the right hand column.

60	16	93¾	25
63¾	17	97½	26
67½	18	101¼	27
71¼	19	105	28
75	20	108¾	29
78¾	21	112½	30
82½	22	116¼	31
86¼	23	120	32
90	24		

Flicker Problem Serious

This flicker problem is a very serious one to users of A. C. current, especially when they are expected to keep up the speed demanded by the exhibitor who is in competition with other exhibitors using D. C. current. You cannot blame the exhibitor for not understanding a projection problem that not even expert projectionists understood themselves. The solution of this problem has baffled me for a long time. Of course I knew it was due to synchronism, but to explain the effect of synchronism on the screen at different speeds —well, that was something else again.

I would suggest that you read Anglemire's letter again on Page 736, Feb. 14th issue, and your own comments thereon. You say the eye is unable to detect flicker when it is as rapid as 120 per second, which is perfectly true. But if the shutter was only making 119 flickers per second, the light on the screen would pass through two phases of the crater illumination; or, in other words, the current flicker would gain ½ a cycle, equally one dark period and one light period each second. Assuming the start is made when the minimum crater illumination is open to the screen the end of the first half second would find the screen with maximum illumination. At the end of the second half second the screen illumination would be at minimum again, so that we would actually see the one flicker per second instead of 120 flickers per second.

If On the Job

Jessie Lawrence, Projectionist, Lake Placid, New York, says:

Friend Richardson: Have noticed articles in the department on change-over signals. I don't understand why any projectionist should need a change-over signal of any kind. I have two Powers projectors. They have wired glass in the upper magazine doors. Use welded wire reels for projection, and can look right in and see exactly how much film there is at all times. Why, therefore, should I need a change-over signal?

It makes me very angry to find several feet of film utterly ruined by some thoughtless or don't-give-a-hoot MACHINE OPERATOR, as is very often the case when the film reaches me from another theatre. The First National had an excellent plan. It places an opaque trailer at the end of each reel.

Why a Trailer?

And will you tell me of what use this opaque trailer is, insofar as has to do with change-over? Certainly no real projectionist is going to allow it ever to reach his projector aperture while the light is on the screen. It is of value ONLY when through some accident the film runs out before the change-over is made, and I'd hate to be present and hear what Roxy would say to the projectionist who allowed so crude a piece of work to be pulled in the Capitol Theatre, New York City. Of course on a Powers it is possible to watch for the trailer and change when it comes out of the magazine, but few will do that.

You are quite right, insofar as has to do with the man who STAYS PUT where he belongs, beside the projector every second it is working. But the trouble is that very many of them don't and WON'T do that little thing, though it must be noted that in some cases the theatre management requires the projectionist to do rewinding and other things which make it impracticable for the projectionist to thus "stay put." On the whole I don't believe a change-over, such as the one I published a drawing of recently, will do any harm, and it will operate to at least save Mr. Careless from making many a bad break on the screen. Some think it will tend to encourage carelessness. Well, perhaps that is to some extent true, but I have found it best, in projection, as in everything else, not to condemn the thing which has a general good effect—the effect of which is good more times than it is bad, and that is, I think, the situation in this signal matter.

The stays-put man doesn't need it. The man who won't stay put is a condition, not a theory, in projection, as also is the man who can't "stay put" because conditions will not permit of it. My own observation, however, is that for every man who stays constantly beside his projector, attending to his projection 100 per cent, there is at least ten who either can't or WON'T.

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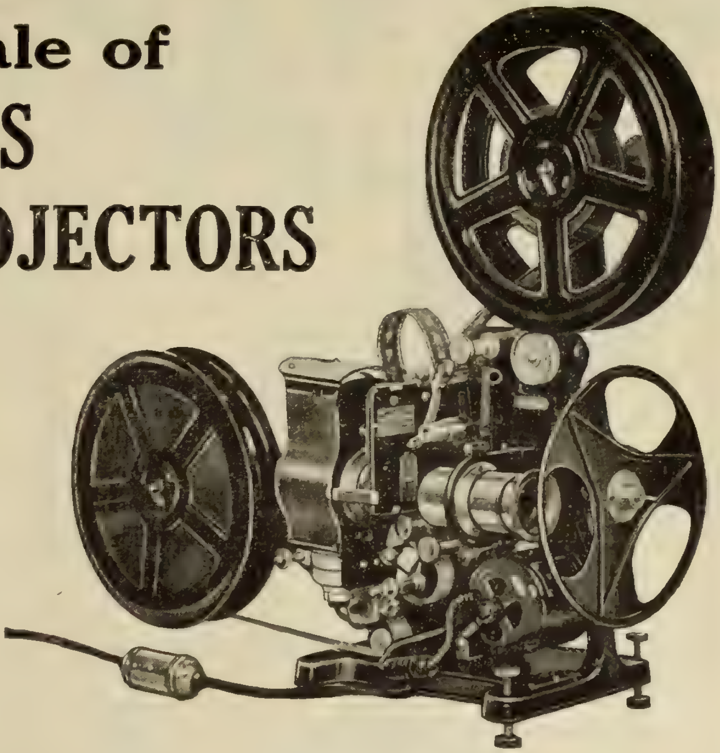

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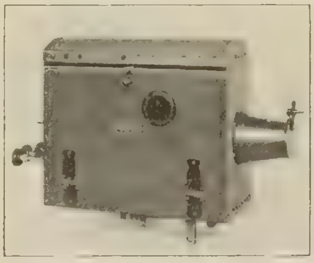

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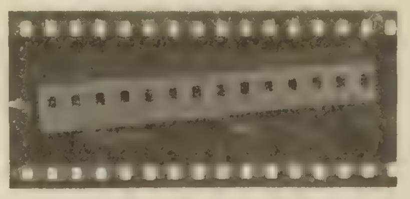
Don't Think So

From Oakland, California, comes the following letter. I am not publishing the name of its writer, because possibly it might not make him any large number of friends. Telling too much cold truth very often does not, you know, please the man whose toes the truth pinches. My own penchant for telling unpleasant TRUTH about individuals who sin against projection, and about organized bodies when they do the same, has "got the goat" of many who object to that sort of procedure, demanding the privilege of keeping their own sins hidden more or less carefully under their own personal bushel. They fail, utterly, to understand the fact that when they commit a sin against projection it is NOT their own individual sin, because it injures other men, as well as the industry we all serve.

Mr. Oakland says:

> Some time ago you said: "What's the matter with the West Coast men that they do not join in on the Bluebook School?"
>
> It is possible the messed samples of change-over signals may be at least a part of the reason for West Coast silence. For myself I know it keeps me pretty busy cutting them out, so that I have that much less time left for study.
>
> Another fault in the proceedings out here is when the OPERATORS double up their programs. If it be an odd number of reels, say a seven-reel feature, the next machine opêrator or Projectionist doesn't know whether to run reel one or seven single, and most of the time it happens that the man does exactly opposite to what the last man did. The trouble is that they cut the film off just behind a sub-title, and when I got them I have to make a new ending, because before the title comes the "end part 2," or whatever it may be shows up.
>
> Just received one of the Eastman books on care of film. Enjoy it just fine. Best regards to the Department and yourself.

Brother Oakland is not very good at expressing his ideas on paper, but I think I have made him out all right. He sends in twenty-five change-over samples, ranging from punch marks to a strip of opaque film three inches long by three eights wide pasted to the film, lengthwise of course, which same it has buckled badly for fully four inches.



Now I don't believe any considerable number of West Coast men perpetrate such crude outrages. As a class, I believe West Coast men are fully up to the average in excellence, and I know West Coast cities have many high class projectionists. True, I have been surprised that such men as Vancouver, Seattle, Portland, San Francisco, Los Angeles, San Diego and many other West Coast cities can show have done nothing at all to help in the Bluebook School work, but even so the work is going on, and if they can square their silence with their own conscience, why that is their affair. My remark merely was intended to express my surprise.

Doubling Up

As to the doubling up and wrong separation—for that must be what Brother Oakland means—I think it mostly represents the urgent desire of the man to "get away" at the earliest possible moment—to get the reels separated into their single shipping elements, packed and on their way, for it is late at night, and perhaps "Maizie" awaits His Joblots, or perhaps it is a wife and some kiddies he wants to kiss nighty night.

However, it is very CRUDE work, and work which nothing CAN excuse. It is unfair to every one concerned. The guilty one has no right to presume the exchange will straighten things out, for he should know from experience that the average exchange won't do anything of the sort. I show you the change-over signal I described. The man who did that has absolutely NO business to be in a projection room at all. His methods, if that be a fair sample, are something very much worse than crude.

Good Work

I am in receipt of a letter from Harry E. Reynolds, Projectionist Liberty Theatre, Redlands, California, attached to which is a clipping from the Editorial section of the Redlands daily paper, edited by an ex-California senator.

Reynolds says, in part:

> With regard to the fire at the high school, mentioned in the clipping, the "machine operator" I mention is a lad of fifteen, or maybe sixteen years of age. He was trying to project with an antiquated Edison (Antiquated all right, I'll say.—Ed.) using A. C. at the arc, through a rheostat located immediately below the lower magazine. The fire occurred when, using his own words: "The rewind didn't take up the film."
>
> Just a word about the Bluebook School. Each week I clip out the answers, paste them in a scrap book, and in my spare moments read them over and over. It sure is doing me a world of good. I most earnestly hope you will continue the school. Have both the third and fourth editions of the handbook, and would not be without them. AM TRYING TO EARN THE RIGHT TO CALL MYSELF A PROJECTIONIST.

Projection a Profession

That last sentence is indicative of what the term "Projectionist" has done, and IS doing for a very great number of men. They realize that operating a machine is nothing, but that PROJECTIONIST really stands for something.

As to the clipping, it is in reply to an editorial statement that a law was offered at "this session" of the California legislature providing that no person of less age than 21 years be permitted to project motion pictures in any theatre, church or school. The editor of the paper took exception to the latter, and brother Reynolds answered him in a well written, well argued article. One paragraph reads: "In addition to the fire hazard, there is the ever-present danger to the eyes of the children from lack of expert knowledge of the optics of projection. To be well versed in motion picture projection requires years of study and practical experience, together with good equipment. The mere fact that a youthful "operator" can thread the film into a mechanism, and with good luck, project a picture, offers neither adequate protection as against fire, nor to the eyes of those in the audience."

My compliments to brother Reynolds. Were all the men able and willing to thus jump in and do battle for the profession of motion picture projection there soon would be a different tale to tell.

Stay East

Stay East, young man, stay East! The west coast is at this time over supplied with men. If you go there you probably will NOT obtain employment. Be warned and avoid the probability of a long loaf by avoiding the west coast at the present time.

It's just a matter of comfort

In winter, people can stay home and be comfortable.

But in summer you can *cool* them—make them far more comfortable with Typhoons than they could be at home.

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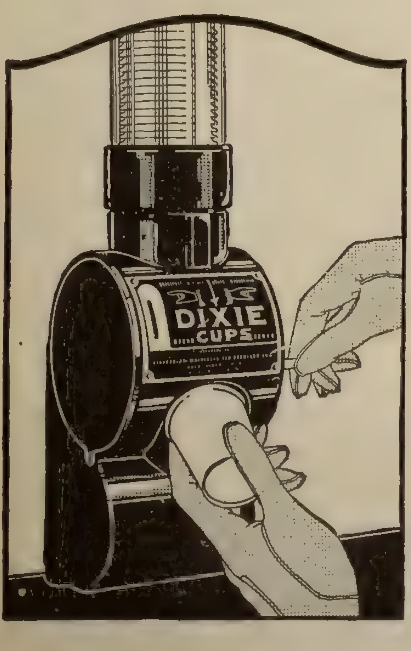

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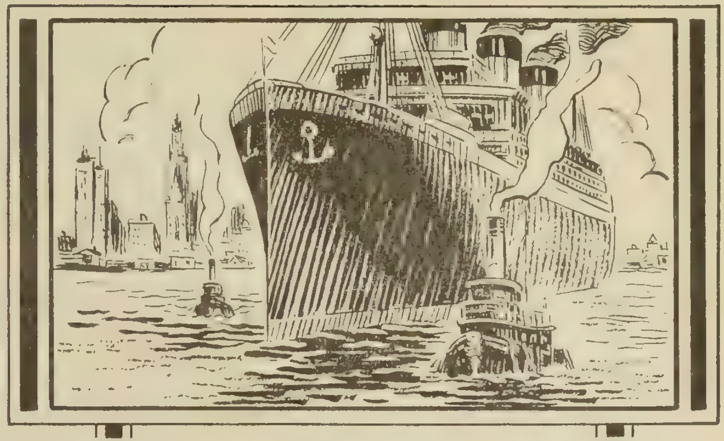

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Bluebook School—Answers 226 to 230

Question No. 226—Explain the various troubles a stiff splice is apt to cause.

A. L. Fell, Collingswood, New Jersey; C. H. Hanover, Burlington, Iowa; W. C. Budge, Garden City, Long Island; Harold E. Hurlbutt, Oskosh, Wisconsin, Walter Johnson, Champaign, Illinois; G. W. Bennewitz, Sioux Falls, South Dakota; Allie Baron, Lodi, California; F. H. Moore, Taunton, Mass. and W. C. Allbright, Pittsburgh, Pa., all made more or less complete replies to this one. Hanover unquestionably has the best of it. He says:

Stiff splices are apt to cause trouble of several sorts. Of course such a splice will inevitably cause a jump in the screen image, because it is unable to conform to the curvature of the intermittent sprocket perfectly, which has the effect of pulling the individual picture down past the correct aperture register point a distance which will vary according to the width and inflexibilities of the splice. This is because the lifting of the film away from the fact of the sprocket as the splice passes around it has the effect, insofar as the film is concerned, of increasing the sprocket diameter.

Stiff splices, having themselves no flexibility, but having flexible film on either side, cause the film to bend sharply at either edge of the splice, thus setting up tendency to crack and break at these points, especially if the film is rather brittle, as it usually is after considerable use. This sets up a secondary possibility for trouble in that very often there is a break, such as is just described, at the edge of the film, extending in along the edge of the stiff splice for from a quarter to half an inch. This edge may and often does catch on a sprocket idler, with possibility of several feet of film split along its length.

Cause of Marks

Stiff splices are a prolific cause of heavy scratch marks in the film when a film containing such splices is "pulled down" in the process of rewinding. I have myself found heavy longitudinal scratches, from three inches to a foot long, the longer ones almost always near the "front" end of the film. I have nearly always found a stiff splice near the seat of damage, which I have found, upon rewinding the film, to lie directly against the point of damage.

Stiff splices very often cause the film to "jump the sprocket," thus causing the loss of one of the loops—usually the lower because of the pull of the takeup, which aggravates the tendency to do this.

Stiff splices often cause the film to "jump the sprocket" and ride the sprocket teeth for some distance, thus indenting, or even puncturing the film, causing those 'cute' little wriggling things we see apparently crawling up the screen in endless procession.

Stiff splices have cut the fingers of projectionists, machine attendants and girl exchange inspectors badly many times, when they were rewinding and holding the film edges between their fingers. I know of one girl exchange inspector who lost a hand that way. Held film between fingers while rewinding. Stiff splice came along at high speed. Fingers badly cut. Blood poisoning. Cripple for life.

Question No. 227—Tell us just what the effect of scraping a splice too much is apt to be.

All the before named, plus George Thompson, Chillicothe, Missouri, made good, or fairly so, on this one. Bennewitz says:

Scraping a splice too much weakens the film stock in proportion to the amount of celluloid unnecessarily removed, thus inducing tendency to break along the edge of the splice. Excessive scraping also has a tendency to induce buckling in the splice. This is because the scraping is seldom uniform, hence it leaves some parts of the film stock thicker than other parts. The action of the cement upon the thinner parts causes them to shrink more than the thicker parts. This is emphasized by the heat at the projector aperture, so that the net result will, sooner or later, probably be a more or less badly buckled splice.

Question No. 228—Tell us your idea as to scraping the back of the "other end"—the celluloid side—of the film when making a splice.

Bennewitz, Hanover, Fell, Johnson, Hurlbutt, Baron and Thompson all had the right idea as to this matter.

Fell says:

No matter how new the film may be when received by the projectionist, it has passed through the hands of the film exchange inspectors and packers who, according to my own observation, are not half careful enough in handling the films. I have seen new film, in the process of being mounted on reels in exchanges, dragged across a dirty cement floor. It follows that oil or dirt with which it might come into contact would adhere to its new, more or less soft, receptive surface. Naturally some would adhere to the celludoil side also—especially grease or oil.

Film also is handled time after time by men with none too clean hands, and is apt to have oil thrown on its celluloid side in passing through the projector. Cement and dirt or oil do not mix well, therefore it is advisable to scrape the celluloid side LIGHTLY making a splice—just enough to remove all oil and dirt, and to slightly roughen the film stock, but not hard enough to remove any appreciable amount of celluloid.

Question No. 229—Tell us what mis-matched sprocket holes are likely to cause in the way of trouble.

All those I have named seem to have done more or less well on this one. When I say "more or less well," or words to that effect, I do not mean it in the way of criticism, but merely to say that some have done better than others, but that all have replied at least in a fairly satisfactory way.

Hanover says:

Exactly what will happen may depend upon just how the mismatching is done. If it is so done that the film as a whole is left in a straight line, then the sprocket holes will be reduced in size exactly the same amount on both sides, hence the inevitable jump of the screen image will be straight up and down. If the holes be so mismatched that the film as a whole is left crooked, then the jump of the screen image will be a combination of up and down and sidewise. In either event there is sure to be a movement of the picture, as a whole, upon the screen when the mismatched splice passes over the aperture, and probably there will be a slight sidewise movement as the splice passes down through the projector gate and over the aperture.

Other Trouble

Mismatched sprocket holes, aside from the trouble before named, cause, or may cause other trouble. The size of the sprocket holes are, in the very nature of things, reduced, hence they may, and probably will fit tightly on the sprocket teeth. This wedging of the tooth or teeth into the sprocket holes may be so tight that the film cannot "let go" and will be dragged around and wind up on the sprocket, tearing the film in two in the process, of course.

Mismatched sprocket holes very often cause the film to "ride the teeth" of a sprocket, and since this is done under pressure of the sprocket idler spring, a row of indentations are made in the film emulsion, which forever after will show on the screen. When such climbing takes place it is altogether possible that the film will run off the sprocket entirely, the amount of resultant damage depending upon whether the projectionist is "on the job" or not. It not infrequently happens that when this occurs at the upper sprocket, with the upper magazine reel running freely, that the film will ride the sprocket in such way that the teeth hit the film between the sprocket holes, thus straining the holes themselves and setting up a condition under which the picture on the screen will thereafter have movement which that bit of film is being projected.

Mismatched sprocket holes not infrequently cause the loosing of one of the loops, usually the lower one, with ripped sprocket holes and possibly a torn film and the stoppage of the show as a result.

Question No. 230—Name the various important points in making a film splice.

Fell, Bennewitz, Hanover, Moore, Johnson, Hurlbutt and Thompson came through on this question. Bennewitz answers thus:

All points in making a film splice are important they are (1) Cut the film exactly on one frame line and .114 (about 1/8 of an inch) beyond the frame line on the other end if an "in-between-sprocket-holes" splice is being made, or .150 of an inch if an overlapping hole splice is used; (2) scrape the emulsion off the entire surface of the "stub end," without removing an appreciable amount of the film stock; (3) scrape the celluloid side of the other end lightly to remove dirt and grease. (4) use a straighted edge for scraping the stub end, and scrape to a perfectly straight line; (5) apply cement with tip of brush, using one stroke only, since more than that rubs particles of disolved cement up into the cement, which prevents a perfect weld; (6) perfect matching of sprocket holes and the application of even pressure of considerable amount is imperative; (7) leave pressure on splice until welding is completed; (8) wipe splice off with a bit of clean cloth and inspect carefully to be sure it is perfect.

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Colony Installation

It is my purpose to present to you both a verbal and a photographic description of one of the very best, if not, in fact, the best projection installation it has been my privilege to examine up to this time. That statement is made strictly from the viewpoint of an installation which is so designed that it can be made to give pretty close to one hundred per cent. results in effectiveness in motion picture projection, except in the one item —that of projection angle.

True, I have seen larger projection rooms, but this one is large enough. I have seen projection rooms furnished with entirely unnecessary upholstered arm chairs, of which this has none. I have seen projection rooms with a higher ceiling. The ceiling of this one is high enough.

I speak of the projection room and installation of the new Colony Theatre recently erected by B. S. Moss. Its location is on Broadway at Fifty-third street, New York. It is the newest "baby" of the Broadway flock of picture palaces, and certainly it is a beautiful and a healthy "infant."

Charming House

Its interior decorations and furnishings are a rich golden brown, called "Rusk," I believe. I only speak plain truth when I say that the Colony interior is nothing short of charming in its quiet elegance and restful color tone. Its mezzanine promenade reminds one of the well-appointed drawing rooms found in homes of refinement.

The theatre as a whole is, I believe, typical of the gentleman who built it—B. S. Moss. I have only met Mr. Moss personally once, but on that occasion I received the impression that he was the type of man and exhibitor upon which the motion picture industry must depend for its final success.

B. S. MOSS

Projection Installation

But it is of the projection installation I propose to tell you, and that I will now proceed to do, after just a few words concerning Mr. J. DeRosa, Managing Director of the Colony.

Mr. DeRosa is a real theatre MANAGER, in the highest sense of that term. Unless I am in error, his name will be set high up in the column of really successful motion picture theatre managers before the whole story is told. And, mind you, that is no mere "bouquet," either, but a plain statement of what I believe to be plain truth. He "graduated" from the little Cameo Theatre, on Forty-second street, into the Colony, taking the position of Managing Director upon its opening some weeks ago. I feel that I cannot speak too strongly in commendation of either Mr. DeRosa personally, or of the type of theatre manager he represents.

In speaking of the projection installation, first I will voice the only two criticisms I have to make, viz: the projection room location, which is very poor, and unnecessarily so, though that is not the fault of Mr. DeRosa, nor, I think, of Mr. Moss. The room could have been lowered from eight to nine feet, without any material sacrifice in any important item, which would have very greatly improved matters from the projection viewpoint. My other criticism is that the entire projection room is painted a light cream color, which, especially as regards the front wall, is projectionally bad. If it were up to me I would at least have the front wall painted a dark shade of brown or green, with an observation port border of dead, non-gloss black at least one foot wide. Not quite so pretty, true, but much better from the projection viewpoint.

Many Good Points

There, that is out of the way, and now I will tell you about the many good points. To start with, the projection room is reached from the promenade at the top of the balcony, by means of a narrow iron balustraded stair, at the foot of which, inset into the wall, is a neat transparency reading "Projection Room."

Mounting the stairs we enter a small hallway and pass through a doorway into the

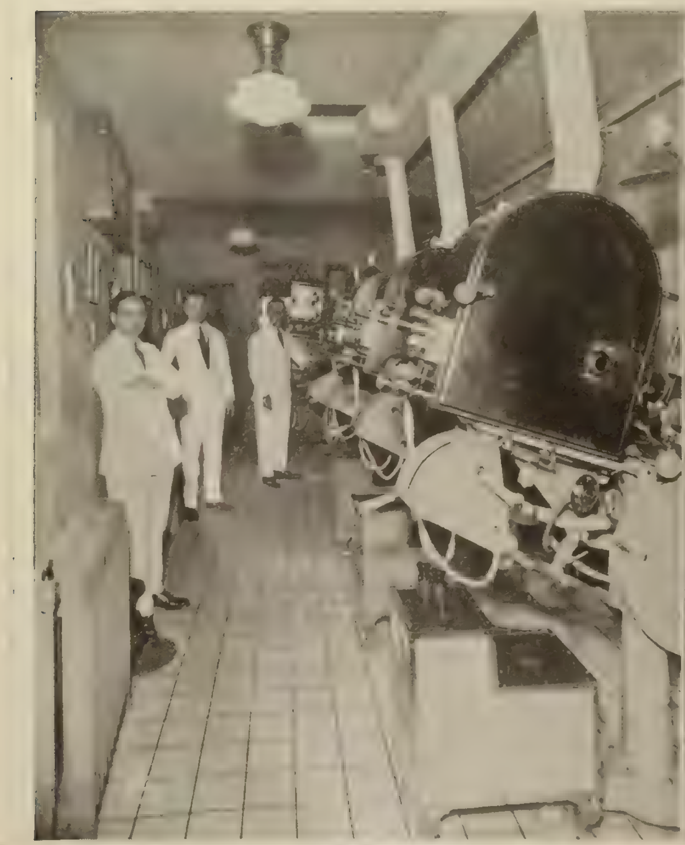


Figure 1

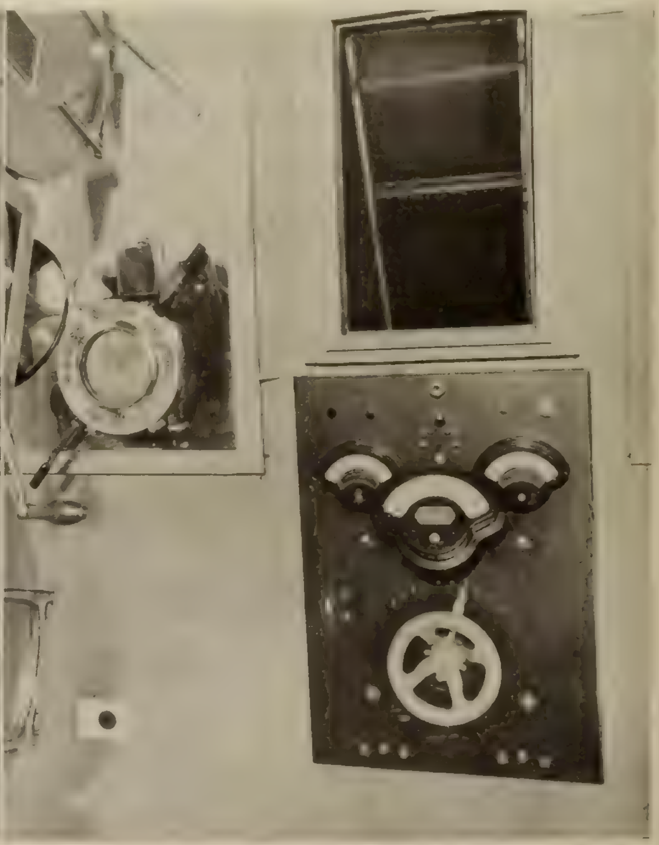


Figure 4

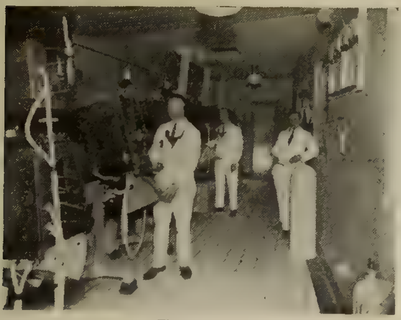


Figure 2

rewinding room, with its rewinder table and film storage receptacles, with fifteen separately fireproof, gravity closing individual reel compartments, each of which connects directly with a metal flue leading directly to the open air above the roof of the theatre. Any one reel may burn in the film safe, without in the least affecting any other reel, and all the resultant smoke will pass through the flue to the open air, which is a combination hard to beat. The film safe looks exactly like a high class office file, such as is seen in many high grade offices.

At the right hand end of the rewinder room, as we enter, is the door of the toilet room, in which is the toilet, a basin with running water, a wall cabinet and a towel rack containing towels which are renewed daily by a towel contracting company.

Passing through the rewind room we enter the main projection room through the door seen in Figure 1. Through this door you will see the door of the before-mentioned toilet room.

In figure 1, Chief Projectionist Abe Lang stands next the radiator. Next to him is Projectionist Morris Wolheim, and just under the dimmers is Projectionist Louis Epstein. The two other projectionists, not present when the photograph was taken, are Paul Keisel and John Hilbert.

In figures 1 and 2 (taken from opposite ends of the room) you will take note of the ample vent pipes which connect the three Simplex projector lamphouses with the projection room vent flue, which latter ends in a metal hood above the roof. The under side of the roof forms the projection room ceiling.

Direct Current

The circuits which supply light and power to this section of New York City carry direct current. Six huge multiple coil rheostats, one for each of the three projectors, the two spot lamps and the dissolver (six in all) are located on a platform out under the main auditorium roof in front of the front wall of the projection room, where they are readily accessible for examination or repairs, but where their heat passes out through the main theatre ventilator, and is harmless.

Just over Chief Projectionist Lang's head note the projection room eight-day clock, and beside his face one of the three fire extinguishers hung from the wall.

Over Projectionist Epstein's head you will see a bank of six dimmers. These handle twelve spotlamps, located around the back half of the main auditorium dome. These lamps are readily accessible from the projection room. Each is equipped with a 2,000 watt Mazda. They are used to produce color effects on the stage and in the orchestra pit —all but two of them located at the extreme end of the bank. These two are used to throw colored effects on the huge, elaborate crystal chandelier suspended over the center of the auditorium. And you may take it from me, when two carefully selected colors are projected to this chandelier, each from about fifty or sixty degrees from opposite sides of the center line, it is SOME effect.

Across the ceiling, in the background of figure 1 and the foreground of figure 2, you will see a great number of cords, each of which is marked with a color tag and controlled by one of the handles seen, though rather fuzzily, near the top, in figure 2. Each cord controls the color its tag indicates, so that by pulling down on the handle that color is brought up in front of one of the dome spotlamps, or by releasing the handle it is dropped back, out of the way. By this means the projectionist controls the color effects in the theatre, and runs them in accordance with a carefully prepared cue sheet.

In figure 2 you will note the massive construction of the stereopticon (dissolving) and the two projection room spotlamps. These latter have lenses with an eight-inch free opening. They have a magazine of six colors each, controlled by the cords you see at the back of the lamphouse. Each cord is tagged with the color it controls, and by releasing any one of them the color is dropped in front of the lens. Both the dissolver and the spotlamps are of high grade design and construction. Note the headphones in figure 2. Their use will be explained a bit further along, and you wander - around - the - projection - room-while-the-motor-runs-the-show chaps may be prepared for a shock.

Observation Ports

Figure 3 shows Chief Projectionist Lang seated at one of the observation ports, his hand on the iris which is used to gauge the size of the lens port, or to close it entirely when desired. It also gives you a close-up view of the headphone set, with which I imagine a goodly number of you may, in the not distant future, become quite familiar. I have, times almost without number, warned you to stay beside your projector, WHERE YOU BELONG, while projection is in progress. Now they have found a way of making you do it, and it is a way to which you will be unable to offer any really legitimate objection.

The Big New Stunt

The idea was evolved by Mr. DeRosa, Directing Manager of the Colony. It is his own invention and whether or not you feel friendly toward him for having found a way to compel you to "stay put" where you belong, you cannot but give Mr. DeRosa credit for the cleverness of the idea. It is this:

During the time he is in charge of projection, the projectionist must wear the head phone, one of which is at each projector. When the installation is finished the phone will cover ONLY the right ear of the projectionist, leaving the other free, so that the sound of the projector mechanism may be heard freely, which of course is essential to safety and good projection practice. There is no phone bell attached—no bell or other signal which may be rung to summon the man to the phone. When the manager calls up he has the right to expect an immediate reply to his hello, because the man in immediate charge of projection is expected to wear the head phone CONSTANTLY while on active duty. The manager may call up from any one of several house phones scattered throughout the theatre. If the response to his "Hello" is not immediate, he is going to want to know why—and where the projectionist was, since to wear the phone you have GOT to be and remain beside the projector which is working. The phones connect to a plug in the panel board underneath the observation port of each projector, with a cord of ample length to permit of all movement necessary about the projector, but not to move away from it.

Strong For It

This plan is, of course, for use ONLY where there are two projectionists on duty, in which case each man is off active projection duty half the time. Under that condition I AM STRONG FOR IT. It involves no real hardship because it does nothing more than compel the projectionist to stay where he rightly belongs. Only the man in actual charge of projection is required to wear a phone, I repeat, hence each man is free from it half the time. It means that an iron motor will NOT be left to run the show, but that while projection is in progress one man will be and REMAIN beside the projector.

I am sorry to say that experience has much more than amply proven that many men just simply will NOT remain at the observation port, beside the projector, unless compelled to do it. I am truly sorry to have to say that, but the truth is the truth.

Only yesterday I was in the projection room of a large, high class Broadway theatre where two otherwise really high grade projectionists were on duty. I stood talking to them. I was in front of an observation port where I was able to myself watch the picture. I watched the picture and the projection room clock. Both men talked with me FOR TWO SOLID MINUTES WITHOUT EVEN GLANCING AT THE SCREEN. When I called them down for not themselves watching the screen (we were discussing the head phone stunt, by the way) they, or one of them, at least, defended the practice. Can you beat that?

You cannot raise the objection that the projectionist cannot hear his projector, because it is only necessary to wear a receiver (the left preferably) over one ear.

The Iris

In figure 4 the lens port iris is closed. Such an iris represents up-to-date practice. Just above the iris is a small box containing a part of the electrical equipment of an arrangement which automatically gives the orchestra leader cues for change in music, co-incident with any change in the photoplay action. It is connected directly with the projector. It is a mighty clever invention, but to describe it intelligently would require too much space.

On the wall below the lens port is the connection originally designed for projector

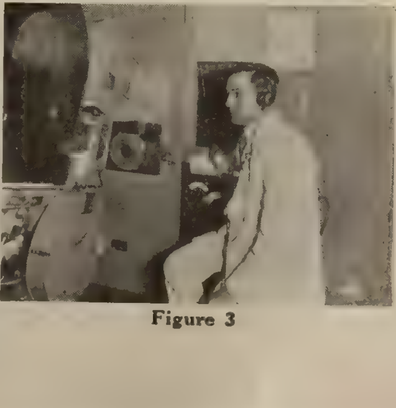


Figure 3

motor circuit connection. That was discarded, and it now is used for a trouble lamp connection when such a thing is desired.

Instrument Panel

Take note of the angled plate glass over the observation port, It is held in a removable iron frame. As to the wall instrument panel, there is one for each projector, of course. Each carries a voltmeter, an ammeter and a speedometer for the projector. The hand wheel under the instruments is the rheostat control, by means of which additional coils may be added, and thus the current value raised (multiple coil rheostats), or coils eliminated, and thus the amperage lowered.

Over the ammeter is a tiny lamp which flashes when a button is pressed on the stage. This is for signaling purposes. Opposite it is a button by means of which the projectionist may flash an answer, or himself signal the stage. The hole in the upper left corner is, as I said, for the head phone connection. Taken as a whole, this is, as I said before, one of the most complete, compact, business-like projection installations I have yet examined.

The entire orchestra of the Colony Theatre—and it is not a small one—is, together with its lights, entirely out of sight of the audience while projection is in progress. When a musical number, either by the orchestra or organ, or by both combined, is on, the platform on which they are seated is raised by hydraulic pressure for a distance of several feet. When the number is finished and projection begins, the platform is dropped down again, thus eliminating the almost universally objectionable orchestra lights.

Graeper's Egyptian Theatre in Portland a House of Beauty

OF all the "type" theatres which are daily becoming more popular, there is none more interesting than the Egyptian style. This was again demonstrated by the recent opening of W. A. Graeper's new Egyptian theatre, at tthe corner of Union Avenue and Russell Street, Portland, Oregon. Mr. Graeper has come very close to perfection in the correctness of detail, coloring and atmosphere of his new house, and the public, quick to recognize its beauty, went forth to spread the word, with the immediate result that people came from all parts of town in their cars, to see the new theatre. There was a lineup night after night, and the parking space was taxed to the uttermost. So much for the accomplishment.

To describe an Egyptian house in detail would be endless. From its outer portals, throughout the entire building however, everything is correct. The building front with its full marquee, attracts attention through its very simplicity. It has a cornice curving outward, richly ornamented with Egyptian symbols and emblems, and atop the gently sloping wall, three large ornamental urns on standards. Above the marquee, which is held up by four massive chains, are three broad windows. The marquee top is ornamented by ten little peaks simulating tiny pyramids. At either end of it is fixed a large electric sign naming the attraction.

Two ornamental poster boards are at either side of the lobby, and three double doors give entrance to the broad foyer, with its gorgeous hexagonal pillars set in double rows, elaborately decorated with bright symbols in great variety of coloring. Tall, lotus like candlesticks in groups of three, furnish an attractive lighting effect, augmented by Egyptian lanterns of intricate design.

Within the auditorium, which is divided by two side aisles, is an air of breadth, given by the slightly curved ceiling, supported by more Eyptian pilasters and a deep border in cove effect, of ornamental plastering painted in a frieze of characteristic design. Aisles are straight as is the balcony front, set well back. Four flood lights in the balcony front are used for additional stage lighting effects for special presentations, etc. The proscenium arch is also square and straight, supported by two more wonderful columns, the stage opening slightly curved at the upper corners. Two deep organ grilles, set off by three pilasters have been effectively decorated to harmonize with the whole.

A large organ is separated from the seats by plush drapes. The ceiling is unbroken even by a lighting fixture and is finished in a stippled effect in soft tones, enhancing the richness of the colorful decorations beneath. Three rows of handsome loge chairs are across the back of the main auditorium. The balcony is also divided into two sections by a cross aisle and plush drapes. At right and left of the concert projection room, are additional balcony seats, which have been framed at the ceiling by short bordered ruffled curtains, and are separated into paneled effect by three brass rods.

Mezzanine rest rooms and general lounge, are severely simple in architecture, with slightly rounded arches, beamed effect, with here and there a rich torchiere, and heavy plain hangings with rich Egyptian borders at the doorways. A few well chosen Egyptian paintings adorn the walls, and here and there a rich pottery vase or jug is placed in complete harmony. Restrooms, stairways, foyer and all aisles, even in the balcony are carpeted with heavily padded rich carpetings in pleasing design. All furniture in rest rooms is reed, upholstered in Egyptian cretonnes. Interior lighting, carpets, drapes, specially designed Heywood-Wakefield theatre chairs throughout, and furniture, were supplied by B. F. Shearer of Portland and Seattle.

Insofar as possible the house is thoroughly fireproof, and has been provided with ample exits as an extra precaution. Mr. Greaper's new Egyptian is one of the Multnomah Theatre houses, and in spite of the fact that it had been opened several months, is still considered the most beautiful surburban Portland theatre. Its fame has spread alike among film folk and fans. The house cost approximately $200,000 and seats 1,100 persons. It is a distinct accomplishment in suburban theatre construction. This ambitious company has about completed a beautiful "Venetian" type house in another suburban district.

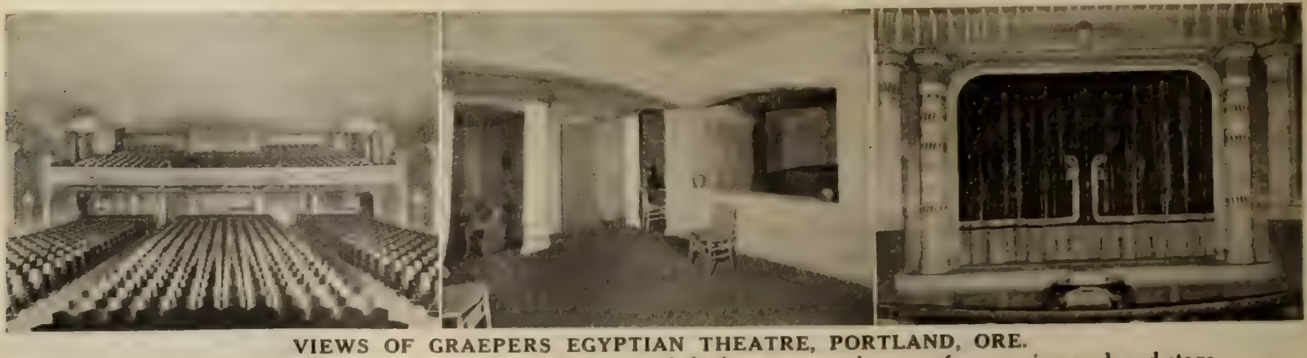
Goebel Makes Booth New Cameo Manager

C. A. Goebel, owner of Isis and Eagle Theatres, has appointed F. A. Booth, formerly of Knoxville, manager of his new Cameo Theatre, of Bristol, Tenn.

Mr. Booth is an experienced man in all phases of the theatre business. He has been in the industry about twelve years, having been at different times manager of all the theatres in Chattanooga. Until recently, he had charge of the vaudeville and legitimate end of the Bijou and Lyric Theatres in Knoxville. It is Mr. Booth's intention, as manager of the local house, to bring the best pictures available. He also intends to have the highest grade road shows and vaudeville presented at intervals.

Mr. Booth's original home is in Kentucky. He is not married. He was elected president of the Shrine Luncheon Club of Knoxville last November. He is a member of the order of Masons, a Knight Templar, a Shriner, Knight of Pythias, Dramatic Order of Knights of Khorassan, Elks, Rotary and Knights of Maccabees and Arma Grotto.

The new theatre cost about $100,000, and has seating capacity of 1,500.



VIEWS OF GRAEPERS EGYPTIAN THEATRE, PORTLAND, ORE.
Left to right: Interior view of auditorium from stage; corner of ladies' rest room; close-up of proscenium arch and stage

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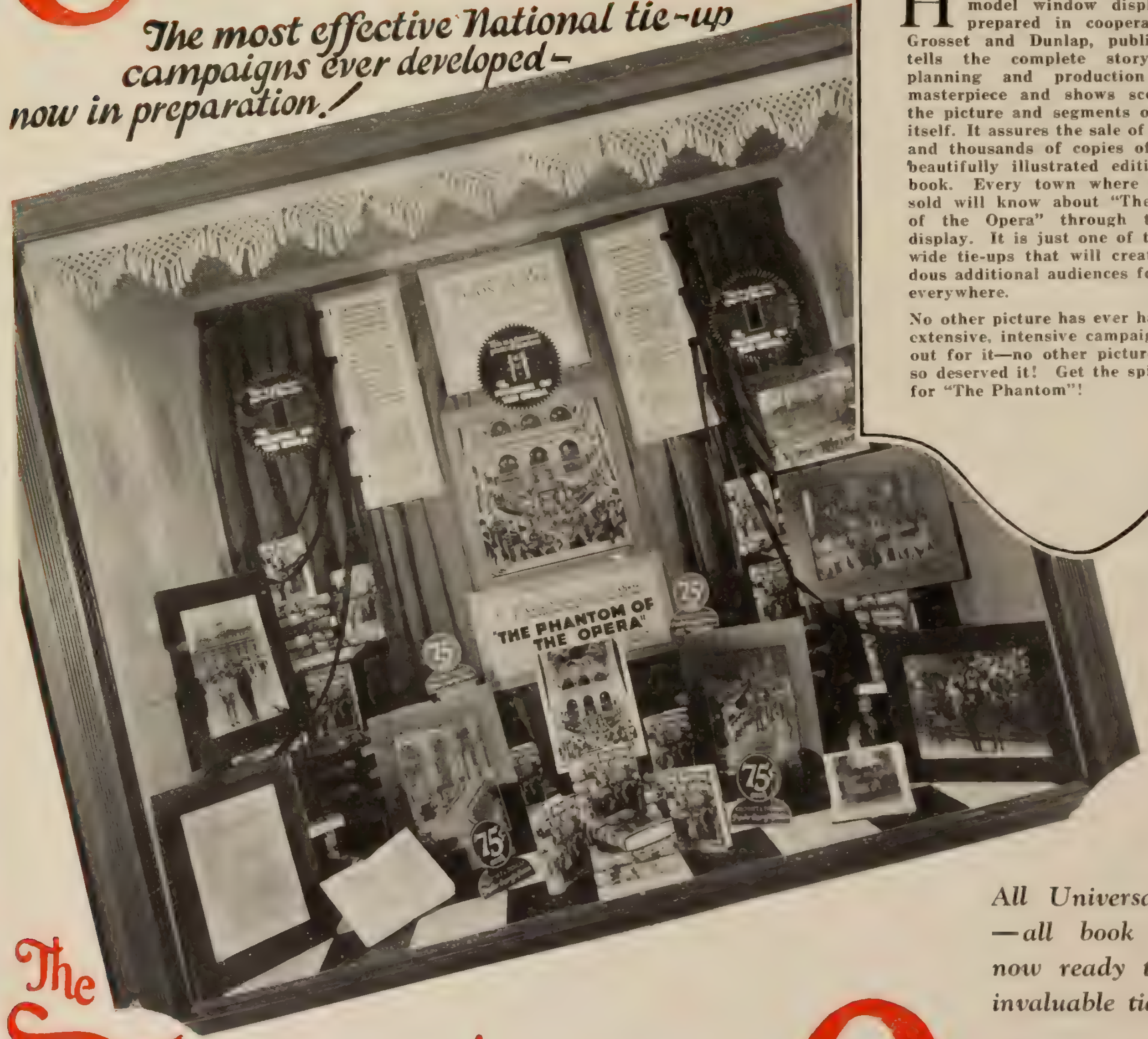

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Paramount

With this Cast:

ADOLPHE MENJOU
AILEEN PRINGLE
LILLIAN RICH
ANN PENNINGTON
KENNETH McKENNA

With this Story:

Situations suggested by Frederick Lonsdale's brilliant Broadway stage comedy hit, "Aren't We All?" which, after a solid year in New York, is now returning for another run! Adapted by Townsend Martin.

With this Kind of Review:

" 'A Kiss in the Dark' is first and foremost an audience picture. It is a surefire box office attraction. Sprightly, snappy, with fine titling, and is full of laughs."

—Morning Telegraph

How could you possibly fail to clean up with:

"A KISS IN THE DARK"

Frank Tuttle's klean, klever, kiss komedy?

A SECOND FAMOUS 40 *Paramount Picture*

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

H. C. WITWER

(America's Most Famous Humorist)

SAYS:

"If Will Rogers can write ads for Bull Durham, I can write ads for

The Noiseless Drama

My Countrymen:

My spies tell me that Will Rogers has been seduced into composing ads for Bull Durham.

I know Bull personally—and there's a fellow which has stood for many a roll.

I don't know whether or not Will has ever been rolled but he's been on Broadway so long, I wouldn't be astonished to hear that he had been.

The boys on "Take-'Em Avenue" know no brother!

Well, if Will Rogers can write ads for non-chewing tobacco, there's no law to prevent me from writing ads for the noiseless drama, particularly for one that I had something to do with in a small way. That is, I wrote it.

This exhibition of strength and skill is entitled "THE PACEMAKERS" and is being broadcast by F. B. O. in 12 chapters of youth, beauty, drama, laughs and adventure.

You may remember that F. B. O. filmed and released my "FIGHTING BLOOD" and "TELEPHONE GIRL" stories, incidentally making George O'Hara, Alberta Vaughn, Kit Guard and Al Cooke four box-office aces.

Well, in "THE PACEMAKERS," I sat up nights trying to assemble something new, thrilling and funny. George, Alberta, Kit and Al worked nights before the Camera with the same idea in mind and F. B. O. gave us *carte blanche* (Russian for "No Limit!") on anything and everything for production.

The result is the best job any of us have turned out yet and I don't mean maybe!

"THE PACEMAKERS" has the thrill of "Fighting Blood," the kick of "The Telephone Girl" and the laughs of "The Go-Getters" all combined in each episode and spiced with its own ingredients.

We all put everything we had in it, and then someone thought of something else. "Fighting Blood," "The Telephone Girl" and "The Go-Getters" were remarkably successful experiments—"The Pacemakers" is the result of those experiments and we're all willing to stand or fall on YOUR verdict on 'em.

If you liked the others, you'll go wild over "THE PACEMAKERS." Get a load of these babies before they're all gone!

Laughingly Yours

H. C. Witwer

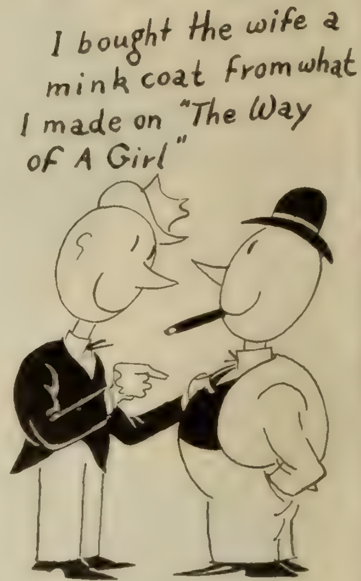
(Note) You Can Get
"THE PACEMAKERS"
Only Thru
FILM BOOKING OFFICES
34 Exchanges in 34 Cities

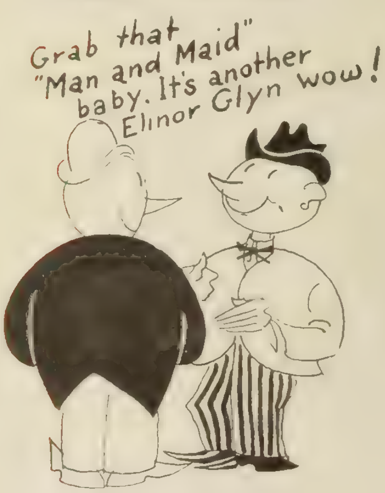
Thematic music cue sheets available on all our features.

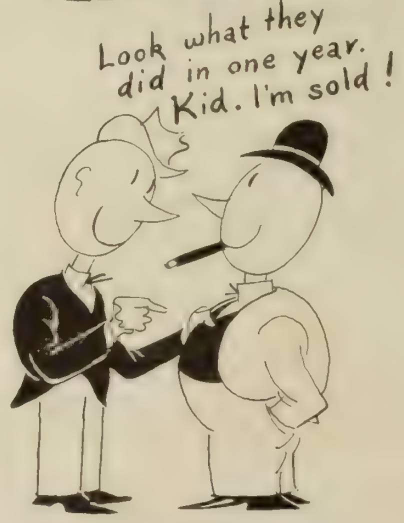
THE TALK OF THE

I cleaned up on "The Great Divide".

Those Metro-Goldwyn tellers are sure knocking 'em dead.


I bought the wife a mink coat from what I made on "The Way of A Girl"


Grab that "Man and Maid" baby. It's another Elinor Glyn wow!


Look what they did in one year. Kid. I'm sold!

I could have kept "Seven Chances" another week!

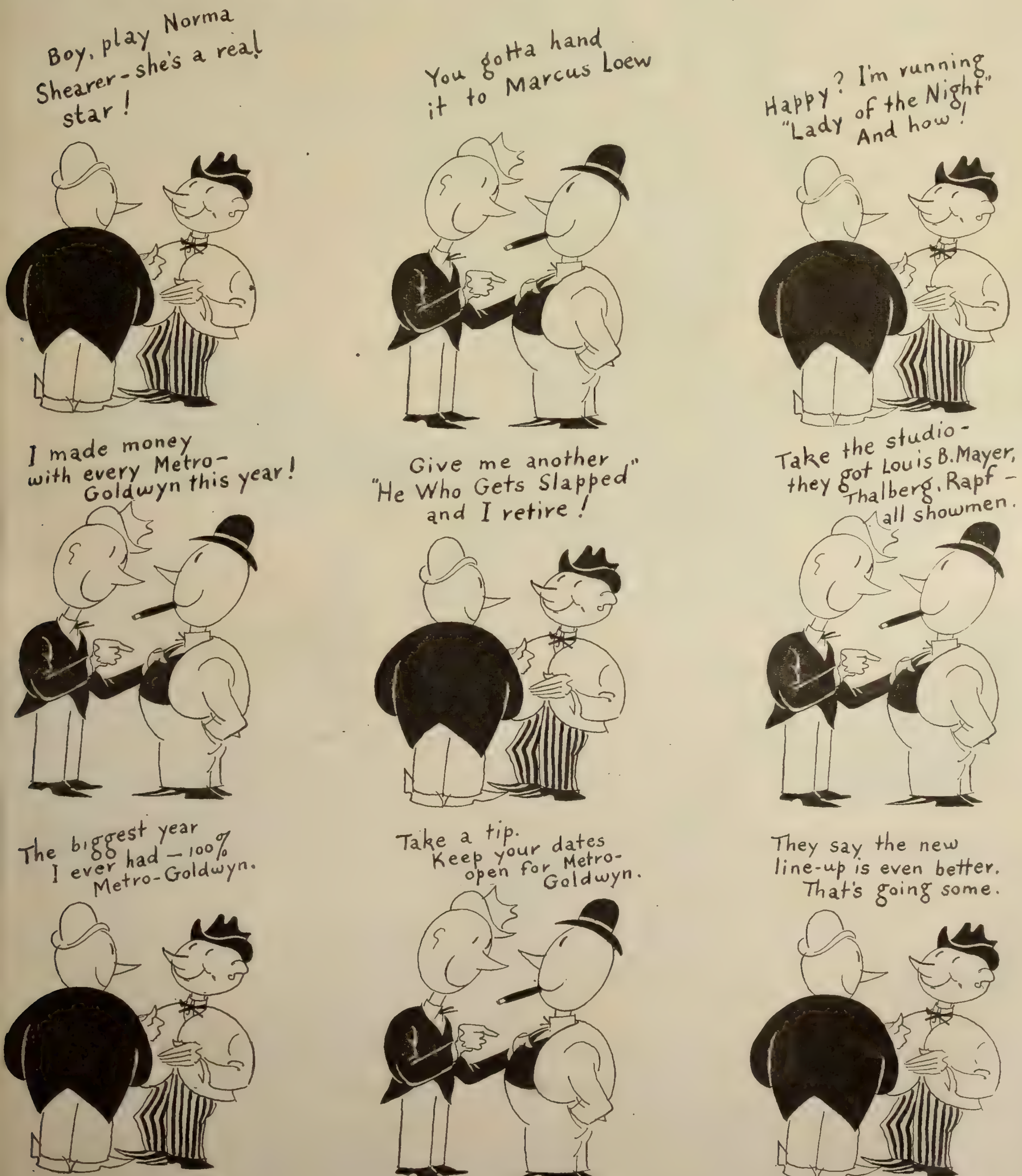
When you say John Gilbert you're mentioning money.

No more worry. boy, when you've got a Metro-Goldwyn contract.

Directors? Say those birds know what makes dough.

Information Concerning Territorial Rights Outside of the United States and Canada Can Be Obtained from
FOREIGN DEPT., 1540 Broadway, New York City

INDUSTRY


Boy, play Norma Shearer - she's a real star!
You gotta hand it to Marcus Loew
Happy? I'm running "Lady of the Night" And how!
I made money with every Metro-Goldwyn this year!
Give me another "He Who Gets Slapped" and I retire!
Take the studio - they got Louis B. Mayer, Thalberg, Rapf - all showmen.
The biggest year I ever had - 100% Metro-Goldwyn.
Take a tip. Keep your dates open for Metro-Goldwyn.
They say the new line-up is even better. That's going some.

Metro Goldwyn

Current Releases

"THE NIGHT HAWK"
"THE LIGHTNING RIDER"
"TIGER THOMPSON"
"ROARING RAILS"
"THE FLAMING FORTIES"
"SOFT SHOES"

HUNT STROMBERG
Personally Supervised Productions

Produced by
HUNT STROMBERG CORPORATION
CHARLES R. ROGERS, Treas.

Thousands of wide-awake exhibitors are building up their box-office receipts with these great Careys

sensational theatre favorite of the year

— in a new series of four colorful action dramas

"The BAD LANDS"

A smashing, spectacular tale laid in early California with thousands of real Indians. A Super-Thriller.

"Beyond the Border"

A glowing romantic story of the West. Adapted by Harvey Gates from the magazine story "When Smith Meets Smith," by Meredith Davis. Directed by Scott R. Dunlap.

"The Texas Trail"

Here is a cyclonic, melodramatic thriller of the last great West with hard-riding, straight shooting Harry Carey in a great role.

"SILENT SANDERSON"

A gripping tale of the Yukon picturized against gorgeous natural backgrounds in the frozen North, and replete with thrills, love and adventure. Story by Mrs. Kate Corbaley. Directed by Scott R. Dunlap.

FOREIGN DISTRIBUTOR
Wm VOGEL DISTRIBUTING CORP.

Member, Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

Released by

Producers Distributing Corporation

PDC

B. Berger *Presents*

RICHARD HOLT

In the fourth of the Aristocrat Series

"The CANVAS KISSER"

A DUKE WORNE *Production*

Produced and Distributed
on the Independent Market by
GERSON PICTURES CORP

An Achievement!

B. Berger, General Manager of Gerson Pictures, at present visiting the foremost independent exchanges of the country, has *four completed* RICHARD HOLT Productions - - *You see before you buy!*

Completed:
- **"TEN DAYS"**
- **"TOO MUCH YOUTH"**
- **"GOING THE LIMIT"**
- **"THE CANVAS KISSER"**

And—in this First Series, Now in Work:
- **"EASY-GOING GORDON"**
- **"ONCE IN A LIFETIME"**

Foreign Rights Controlled by Richmount Pictures
723 Seventh Avenue, New York

Hold Your Play Dates

for F.B.O's
BIG EXPLOITATION
SPECIAL

F.B.O.'s NEW BOX –

"LIL

OF

STRE

with JOHNNIE WALKER, VIRG

OFFICE WALLOP

IES

THE

ETS"

INIA LEE CORBIN - WHEELER OAKMAN AND GREAT CAST!

LILIES OF THE

A dramatic thunderb
ing facts of what happe
girls in big cities — — —
Metropolis direct from AC
York's first and world fam
MARY E. HAMILTON — —
amazing posters and am

"LILIES OF THE STREETS" is now being
Hold play dates open for the salesman who call

Released May 3RD

Film Boo
723-7th A
Exchang

STREETS

lt --- revealing the shock-
s to unprotected young
filmed in the world's
TUAL experiences of New
us Policewoman — —
Amazing exploitation —
zing Press Book

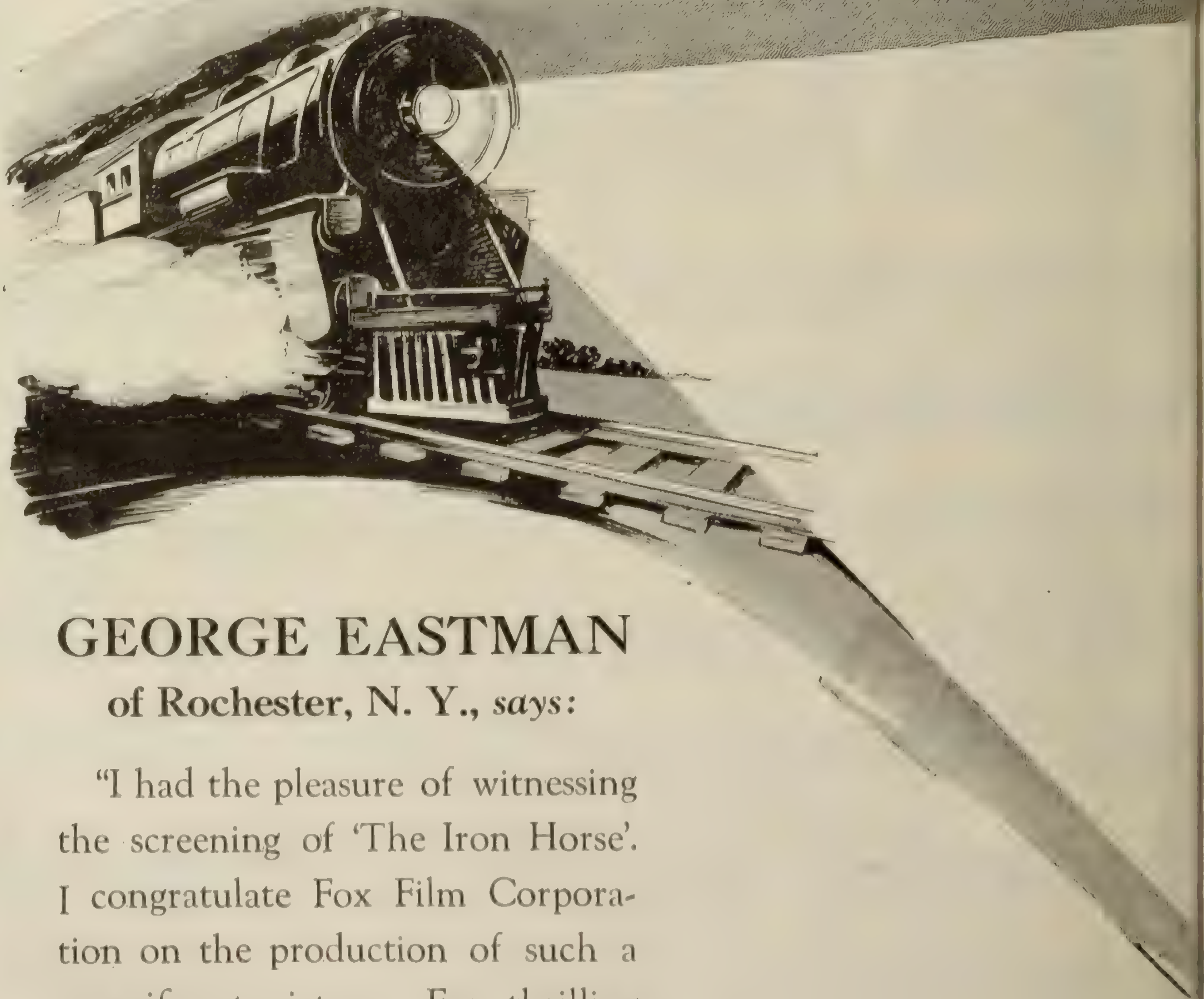
Directed by
JOSEPH
LEVERING

sold by F.B.O. salesmen through the country
on you—or wire your nearest F.B.O. Exchange

Offices
w York City
34 Cities

Play Dates Open

Blazing the Trail of Love,



GEORGE EASTMAN

of Rochester, N. Y., *says:*

"I had the pleasure of witnessing the screening of 'The Iron Horse'. I congratulate Fox Film Corporation on the production of such a magnificent picture. For thrilling interest and beauty of photography it stands at the very top."

FOX FILM CORPORATION

Courage and Civilization

WILLIAM FOX *presents*

THE IRON HORSE

Now in its

3rd CAPACITY MONTH

at

GRAUMAN'S EGYPTIAN THEATRE

Hollywood, California

2 Performances Daily

at $1.50 and $1.00

FOX FILM CORPORATION

One

WILLIAM FOX
presents

in **GOLD**

For IMMEDIATE

*A thrilling
drama of the
Golden West~*

FOX FILM CORPORATION

Smashing Hit after Another

BUCK JONES

and the GIRL

1925–26

RELEASE

Next season Buck Jones will appear in All~Western stories

Coming Soon

HEARTS *and* SPURS

with

BUCK JONES

From the Novel

THE OUTLAW

by JACKSON GREGORY

FOX FILM CORPORATION

Cameo
COMEDIES

WHEN his feature is long—when for any reason his program calls for a one-reel comedy full of snap and vigor, full of laughs and thrills, full of fast rough-and-tumble action—every showman who has once tried them just naturally turns to CAMEO COMEDIES.

THREE years of outstanding success explains the great popularity of CAMEO COMEDIES with exhibitors everywhere.

Here are six new CAMEO COMEDIES, featuring CLIFF BOWES and VIRGINIA VANCE, that will send 'em away happy.

"Ship Shape"	"High Hopes"
"Inside Out"	"Welcome Danger"
"Merrymakers"	"Have a Heart"

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue, New York City

Member, Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
E.W. Hammons
President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Quality-Entertainment vs. Quantity-Footage

William A. Johnston, Editor of Motion Picture News, writes:

"Day in and out and week in and out and to please the millionfold audiences of this broad land, the variety program alone fills this very large order; and a variety program is—and importantly—a matter of short subjects.

". . . . we do suggest this: that the editor of a successful magazine is a good picker of material, that he balances well the tastes of his readers of all ages and degrees, and that variety, but always all around and pleasing variety, is the end he constantly strives for.

"Just so, the clever exhibitor. He doesn't merely throw in his short subjects. He picks them as carefully as his feature, or more so; and he picks each one to get a program of balance. He doesn't make a program to total so many reels, but to total so much entertainment. He is after quality, not quantity, of course. Consequently the short subject figures as importantly as the long; many a time it figures more importantly. . . . .

"We are rather proud of the prediction made so long ago of the increasing importance of the short subject. That importance has come steadily about. It will steadily continue, and increase."

Educational Pictures

"THE SPICE OF THE PROGRAM"

THE exhibitor who really wants quality rather than quantity in Short Subjects has a never-failing source of supply in EDUCATIONAL PICTURES. For five years they have been the outstanding leaders of the Short Subject field.

They will continue this leadership next season. You may count on this. All the best of Educational's great brands of comedies and novelties will again be available in 1925-1926 for the Showman who aims to give Entertainment and not footage. And there will be several additions that will be most welcome to exhibitors.

Details of next year's program will be announced in the near future. But "the clever exhibitor" knows now that

Educational Pictures
WILL LEAD THE FIELD

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Universal's Second White is on the WAIT!

"YOU OWE IT TO YOUR PUBLIC AND YOUR THEATRE

to hold your play dates open to look over the pictures being made by all companies and to secure the highest quality entertainment pictures possible. This will only be possible if you will remember how valuable your play dates are. Do not become panicky, do not become stampeded. Do not give up a half interest in your theatre to one of these producer-distributor-exhibitor concerns for nothing, because of fear of not being able to secure quality pictures or of threatened competition. They can't build everywhere and aside from that, there will be a sufficient number of quality pictures made by other concerns to keep you in business and lick this unfair competition, if it does come."

—*Writes* SYDNEY S. COHEN.

Former President M. P. T. O. A.

JOHN BARRYMORE · · · WILLARD LOUIS · · · · · MARIE PREVOST · ·

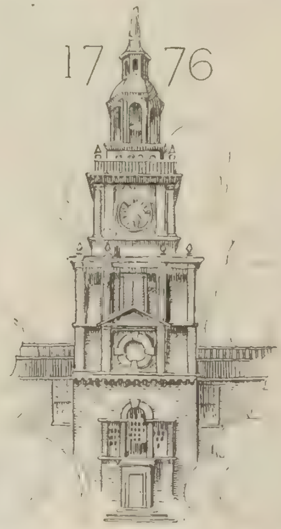
HUNTLY GORDON · · · RIN-TIN-TIN · · · LOUISE FAZENDA · · · SYD CHAPLIN ·

WARNER BROS.

and

Independence

AMERICA was founded on Independence. Independence is our birthright. This birthright we can maintain forever if we value it and have the courage to defend it.



Independence Hall—Dedicated to American Independence

Warner Bros. Studios — Dedicated to the Independence of the Screen

· JUNE MARLOWE · · · JOHN PATRICK · · · DON ALVARADO · · · CLIVE BROOK · ·

LOWELL SHERMAN · · · · MATT MOORE · · · · IRENE RICH

MONTE BLUE · · · PATSY RUTH MILLER · · · KENNETH HARLAN · · · JOHN ROCHE

Courage!

MOTION PICTURES have grown to be one of America's great industries. The continued progress and the future of the industry are dependent largely on the Independent Producer and the Independent Exhibitor—*dependent on their courage to stand together to defend their independence.*

WARNER BROS. from the beginning had to fight for their independence—for their very existence. Warner Bros. won in this struggle because they always kept a step ahead in the procession of progress—because You, the Independent Exhibitor, recognized a common cause with them and fought your way forward with them.

Warner Bros. have now attained a position where they can give the Exhibitor the best that is produced in motion pictures—*give him not only quality but quantity.*

Warner Bros. 1925-26 program is the greatest in Warner history—comprising FORTY Screen Classics which have the dramatic talent to assure the biggest audience appeal of any series of pictures yet produced.

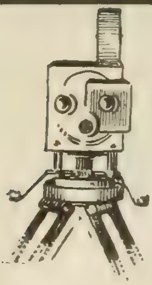
This means that with these 40 matchless Warner Pictures, together with other independent productions, you are in position as never before to make your bookings with absolute freedom and independence. You need be in no undue hurry.

Let us, Mr. Exhibitor, go forward together with courage and confidence. Courage to defend our independence—confidence that the Independents have the winning pictures for 1925-26.

Hold your dates open till you get full details of the famous WARNER FORTY. Wait for the Winners!

WARNER BROS.
Classics of the Screen

DOROTHY DEVORE · · · · JOHN HARRON · · · · GAYNE WHITMAN



CLOSE-UP SAYS:-
"THIS ONE WILL DRAG CROSS-WORD PUZZLERS AND RADIO BUGS AWAY FROM THEIR FAVORITE SPORTS"

"THE HEART OF A SIREN"

ADAPTED BY FREDERIC AND FANNY HATTON FROM FLORENCE REED'S BROADWAY STAGE SUCCESS "HAIL AND FAREWELL"

Phil Rosen, Arthur H. Sawyer and Miss LaMarr

All Sawyer-Lubin Productions Supervised By Arthur H. Sawyer

THE ladies and gentlemen of the press had some nice things to say about "The Heart of a Siren." "Should register as sure fire entertainment, which means that here is a money maker," says Pete Milne, in the N. Y. Telegraph. "It has setting of great color and splendor," according to Quinn Martin, of the N. Y. World. The Post reviewer finds that the story moves rapidly enough and there generally is something to look at, while the N. Y. Bulletin finds "the picture interesting." Says Louella Parsons, in the N. Y. American, "Phil Rosen evidently knows what Miss La Marr's public demands, for he has created a best seller which should be a riot." Tom Waller, in the Moving Picture World, says, "Miss La Marr may be considered to do the finest work of her career in 'The Heart of a Siren,'" and George Pardy, in the Exhibitors' Trade Review, says, "A feature that should bring welcome results at the box office."

A SAWYER-LUBIN PRODUCTION
DIRECTED BY
PHIL ROSEN
STARRING
BARBARA LA MARR
AND
CONWAY TEARLE

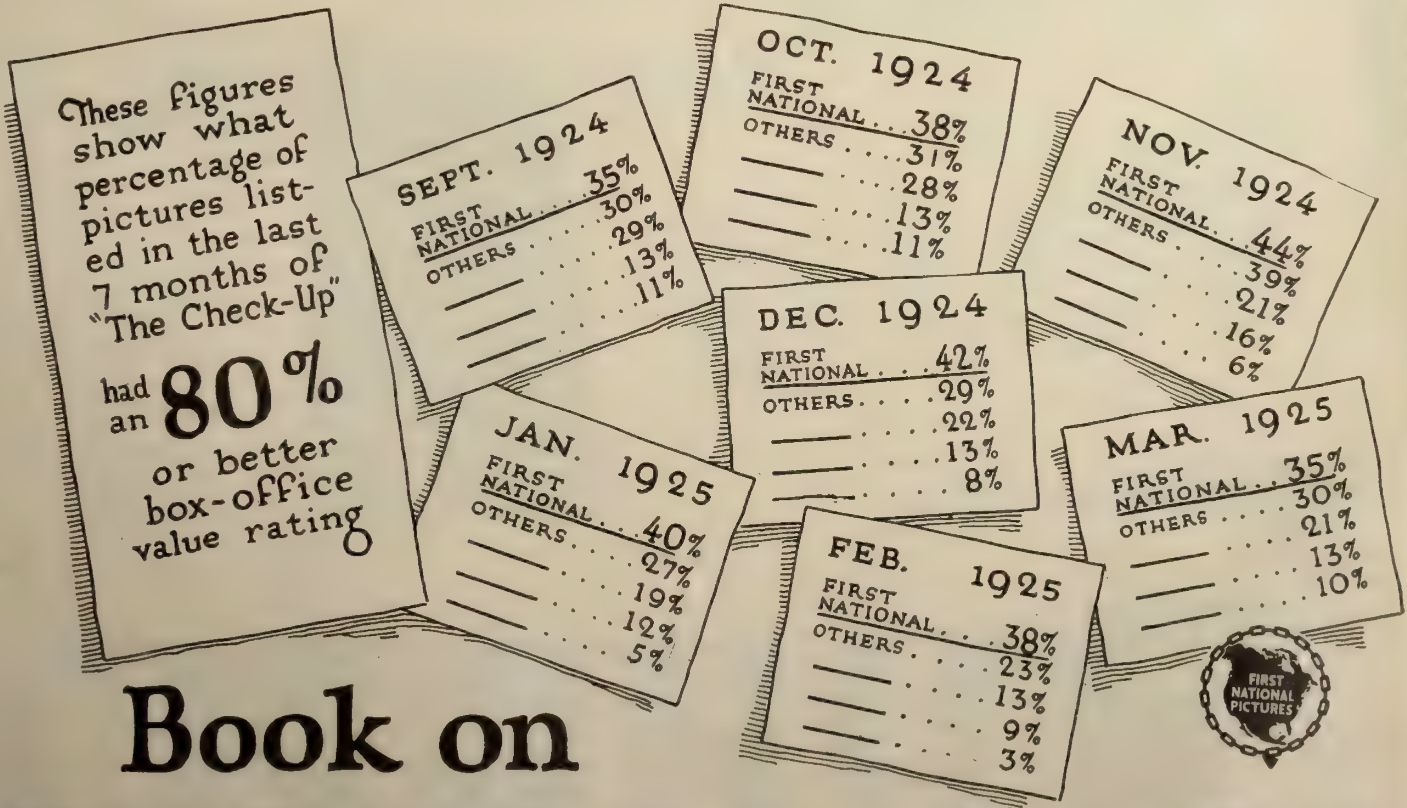
A FIRST NATIONAL PICTURE

You can't kid figures—so we'll let 'em talk!

Facts—not air. Actual PERFORMANCE—figures so conclusive they leave no room for doubt as to who has the best money making pictures.

The *Motion Picture News* prints, every month, a little section called "The Check-up". Here we find pictures listed with their box office values, as reported by those exhibitors who have *played them*. Get that! These are based upon what the picture *did*—not will do.

They prove that FIRST NATIONAL releases more big money makers than any other company in the business.



These figures show what percentage of pictures listed in the last 7 months of "The Check-Up" had an 80% or better box-office value rating

SEPT. 1924
FIRST NATIONAL . . . 35%
OTHERS 30%
—— 29%
—— 13%
—— 11%

OCT. 1924
FIRST NATIONAL . . . 38%
OTHERS . . . 31%
—— . . . 28%
—— . . . 13%
—— . . . 11%

NOV. 1924
FIRST NATIONAL . . 44%
OTHERS . . . 39%
—— . . . 21%
—— . . . 16%
—— . . . 6%

DEC. 1924
FIRST NATIONAL . . . 42%
OTHERS . . . 29%
—— . . . 22%
—— . . . 13%
—— . . . 8%

JAN. 1925
FIRST NATIONAL . . 40%
OTHERS . . . 27%
—— . . . 19%
—— . . . 12%
—— . . . 5%

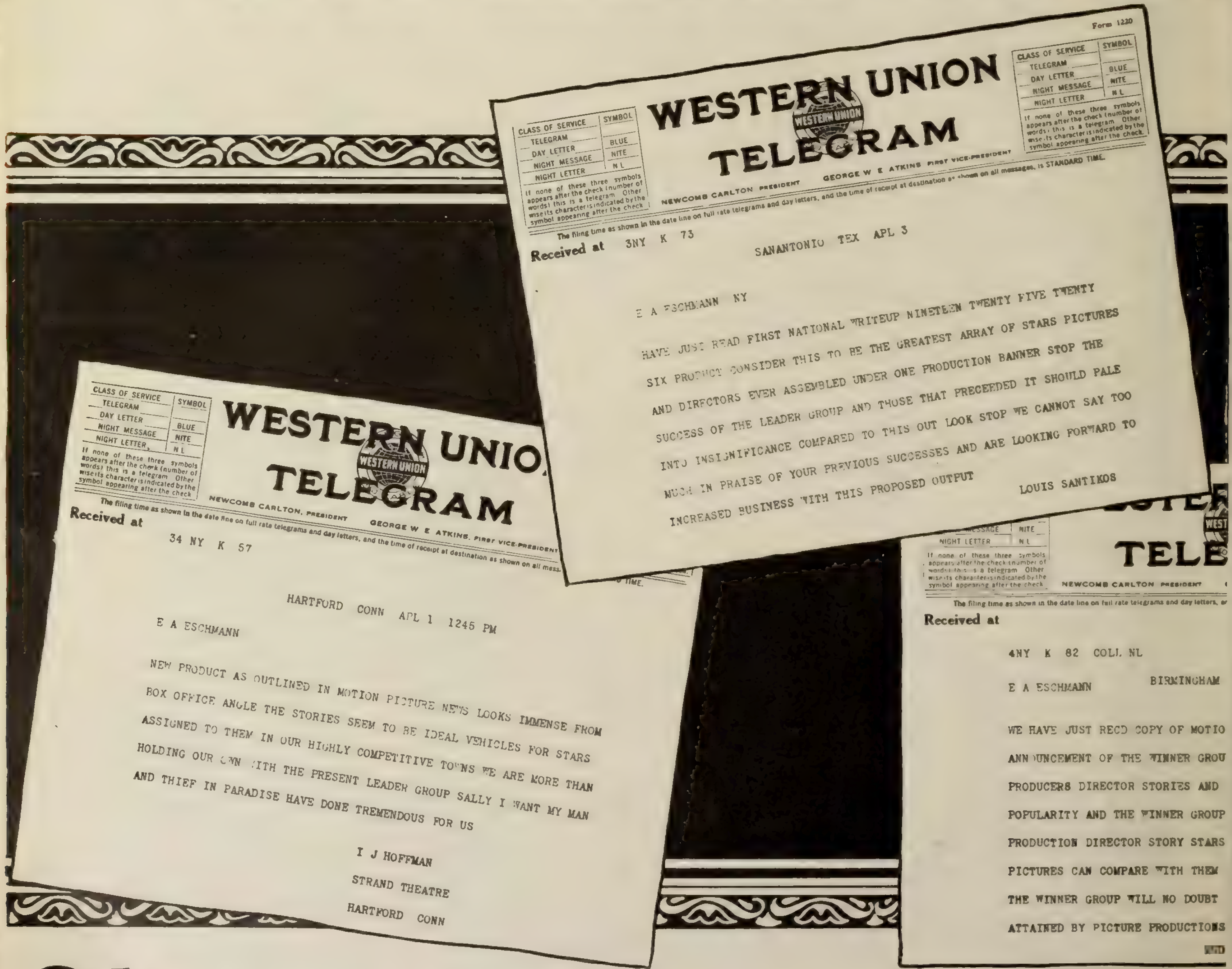
FEB. 1925
FIRST NATIONAL . . 38%
OTHERS . . . 23%
—— . . . 13%
—— . . . 9%
—— . . . 3%

MAR. 1925
FIRST NATIONAL . . 35%
OTHERS . . . 30%
—— . . . 21%
—— . . . 13%
—— . . . 10%

FIRST NATIONAL PICTURES

Book on PERFORMANCE

"The WINNER GROUP
ever offered exhibi



WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W E ATKINS FIRST VICE-PRESIDENT

Received at 3NY K 73

SANANTONIO TEX APL 3

E A ESCHMANN NY

HAVE JUST READ FIRST NATIONAL WRITEUP NINETEEN TWENTY FIVE TWENTY SIX PRODUCT CONSIDER THIS TO BE THE GREATEST ARRAY OF STARS PICTURES AND DIRECTORS EVER ASSEMBLED UNDER ONE PRODUCTION BANNER STOP THE SUCCESS OF THE LEADER GROUP AND THOSE THAT PRECEEDED IT SHOULD PALE INTO INSIGNIFICANCE COMPARED TO THIS OUT LOOK STOP WE CANNOT SAY TOO MUCH IN PRAISE OF YOUR PREVIOUS SUCCESSES AND ARE LOOKING FORWARD TO INCREASED BUSINESS WITH THIS PROPOSED OUTPUT

LOUIS SANTIKOS

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

Received at 34 NY K 57

HARTFORD CONN APL 1 1245 PM

E A ESCHMANN

NEW PRODUCT AS OUTLINED IN MOTION PICTURE NEWS LOOKS IMMENSE FROM BOX OFFICE ANGLE THE STORIES SEEM TO BE IDEAL VEHICLES FOR STARS ASSIGNED TO THEM IN OUR HIGHLY COMPETITIVE TOWNS WE ARE MORE THAN HOLDING OUR OWN WITH THE PRESENT LEADER GROUP SALLY I WANT MY MAN AND THIEF IN PARADISE HAVE DONE TREMENDOUS FOR US

I J HOFFMAN
STRAND THEATRE
HARTFORD CONN

TELE

NEWCOMB CARLTON PRESIDENT

Received at

4NY K 82 COLL NL

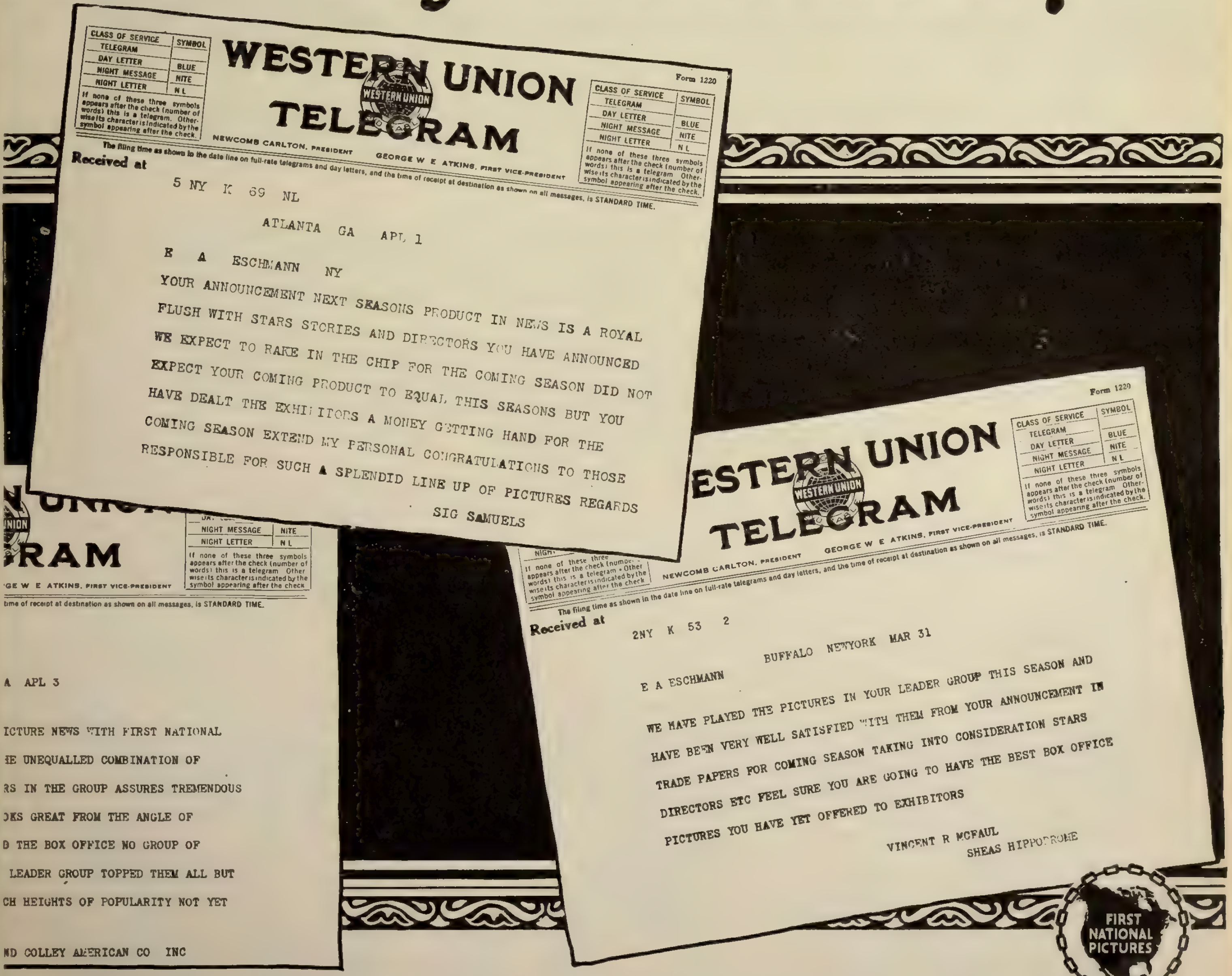
E A ESCHMANN BIRMINGHAM

WE HAVE JUST RECD COPY OF MOTIO
ANNOUNCEMENT OF THE WINNER GROU
PRODUCERS DIRECTOR STORIES AND
POPULARITY AND THE WINNER GROUP
PRODUCTION DIRECTOR STORY STARS
PICTURES CAN COMPARE WITH THEM
THE WINNER GROUP WILL NO DOUBT
ATTAINED BY PICTURE PRODUCTIONS

They're Born of PERFO

First Natic

looks like the biggest buy
tors"– say showmen!



CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

Form 1220

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

Received at

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

5 NY K 69 NL

ATLANTA GA APL 1

E A ESCHMANN NY

YOUR ANNOUNCEMENT NEXT SEASONS PRODUCT IN NEWS IS A ROYAL
FLUSH WITH STARS STORIES AND DIRECTORS YOU HAVE ANNOUNCED
WE EXPECT TO RAKE IN THE CHIP FOR THE COMING SEASON DID NOT
EXPECT YOUR COMING PRODUCT TO EQUAL THIS SEASONS BUT YOU
HAVE DEALT THE EXHIBITORS A MONEY GETTING HAND FOR THE
COMING SEASON EXTEND MY PERSONAL CONGRATULATIONS TO THOSE
RESPONSIBLE FOR SUCH A SPLENDID LINE UP OF PICTURES REGARDS

SIG SAMUELS

N UNION
RAM

'GE W E ATKINS, FIRST VICE-PRESIDENT

time of receipt at destination as shown on all messages, is STANDARD TIME.

A APL 3

ICTURE NEWS WITH FIRST NATIONAL
IE UNEQUALLED COMBINATION OF
RS IN THE GROUP ASSURES TREMENDOUS
OKS GREAT FROM THE ANGLE OF
D THE BOX OFFICE NO GROUP OF
LEADER GROUP TOPPED THEM ALL BUT
CH HEIGHTS OF POPULARITY NOT YET

ND COLLEY AMERICAN CO INC

Form 1220

ESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

2NY K 53 2

BUFFALO NEWYORK MAR 31

E A ESCHMANN

WE HAVE PLAYED THE PICTURES IN YOUR LEADER GROUP THIS SEASON AND
HAVE BEEN VERY WELL SATISFIED WITH THEM FROM YOUR ANNOUNCEMENT IN
TRADE PAPERS FOR COMING SEASON TAKING INTO CONSIDERATION STARS
DIRECTORS ETC FEEL SURE YOU ARE GOING TO HAVE THE BEST BOX OFFICE
PICTURES YOU HAVE YET OFFERED TO EXHIBITORS

VINCENT R MCFAUL
SHEAS HIPPODROME

FIRST NATIONAL PICTURES

RMANCE

nal Pictures

that's why!

Let PERFORMANCE book!

Let your brain guide you when planning your schedules.

When FIRST NATIONAL promises you the biggest series of money makers in the "Winner Group" this industry has ever seen —bear in mind they have always made good by PERFORMANCE.

Those figures on the first page say more than a thousand pages of sales copy because they report results.

"The WINNER GROUP"

FIRST NATIONAL PICTURES

First National Pictures

The backbone service of
the country's finest
showmen

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

TO Moe Mark, Joseph Plunkett, and Carl Edouard—our congratulations on the occasion of the New York Mark Strand's anniversary celebration.

It would be difficult to over-estimate the very definite part that the pioneering Strand played in the development of the picture industry. The span covered by the Strand's eleven years of life is in very great degree the span of the industry's growth.

The Strand showed the way—and set us aiming at the better pictures and more rounded entertainment that we today accept as the commonplace.

Well do we remember our own first night at the Strand. We viewed "The Spoilers" from a seat in the balcony that made the theatre seem a vast, terrifying auditorium.

"Gosh," we said to our neighbor, "it's a good thing they built the stage big enough to handle opera or legitimate shows. They'll never be able to carry it on pictures alone."

Such is the foresight of editors.

* * *

BUT there were many arguments that a pessimist could marshal to his aid as he contemplated the filling of thirty-two hundred seats fifty-two times a year.

"Where are they going to get the pictures?" he could ask. "In a year they will only find a baker's dozen as big as 'The Spoilers.'" And that is only to be expected. We can't make every picture a big one.

But the Strand and the hundreds of other picture palaces of the new type that followed the pioneer provided the market place for better pictures—and the better pictures came. They provided the newer type of audiences—and the pictures stepped up in intelligence to meet those audiences.

It is difficult to successfully jump back eleven years and think the thoughts we were thinking then. Back to the days when David Griffith was the only one—or so we thought—who could produce pictures worthy of competition at equal prices with the attractions of the spoken drama. Back to the days when subjects of more than two reel length were listed under the heading "Features" in the trade paper release charts. Back to the days when there were any number of men to tell you that picture makers were going crazy on the subject of length.

And then try to realize that eleven years wrought the change.

* * *

WE are on the eve of "the battle of the giants." A battle that is going to be fought in terms of real estate deals, theatre juggling, and production expansion.

The giants are rolling up their sleeves. William Fox, Marcus Loew, Carl Laemmle, Adolph Zukor, R. A. Rowland—the entrants in the tournament certainly give promise of a lively scrap.

Theatre deals make better headlines and get the bulk of the attention. But when you survey the situation closer you'll notice that the giants are giving their personal attention to the real essential—product.

Fox is giving twenty-four hours a day attention to lining up what his associates expect to be the greatest special list he has ever offered; Carl Laemmle's "brief" stay at the studio is lengthened, and then extended again; Dick Rowland never takes his thoughts from production for a moment.

All of which is as it should be. Because, when real estate deals are signed and sealed, and mergers merged, you have to come back to PICTURES to get Mr. and Mrs. Public in. It would be well for any exhibitor to get this thought stronger than ever this year. Don't let the feverish reading of the latest New York deal carry you too far away from show shop fundamentals.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Milwaukee—The Ideal Convention City

By
Jack M. Stenbuck

WHAT to expect in Milwaukee———

That's what approximately 1,500 exhibitors from all corners of this country and a few from across the Atlantic are speculating on as they prepare to pack their grips for the annual convention of the M. P. T. O. of American in the Cream City on May 12, 13 and 14.

To most of them the mention of Milwaukee brings to mind only a picture of a city famous in pre-war days for its lager beer and a place where exhibitors have a reputation of being exceptionally well organized.

Milwaukee as it really is and what it will offer to the visiting showman is best told, however, by a little geographical study and by consideration of the convention plans being laid by committees of the M. P. T. O. of Wisconsin.

First thought, of course, must be given to facilities in the way of convention halls. In this respect Milwaukee takes a back seat for no other city. The municipal auditorium, scene of the gatherings, is recognized as the finest building of its kind in the country.

Covering an entire block, the auditorium has been chosen for some of the greatest convention ever held in America and has been one of the most important factors in placing Milwaukee at the head of the list of convention cities. Only a few blocks removed from the heart of the downtown section, it is within easy walking distance from all the leading hotels, depots and places of amusement.

For the general sessions of exhibitors, Plankinton hall, the largest of all halls in the building except the main arena, has been obtained. This will seat approximately 1,500.

One of the advantages offered by the large building lies in the fact that three adjoining halls are available for equipment dealers who meet simultaneously with exhibitors. Thus, both branches of the industry, so closely related, will be under the same roof with the exhibits of the equipment men occupying two halls. Disagreeable chasing from one end of the city to another to view displays, which sometimes has been necessary at past conventions in other cities, will be eliminated.

The local committees, too, have arranged for the use of several smaller rooms leading off of Plankinton hall which will be ideal for conferences and committee meetings.

The Wisconsin Hotel, with its 500 rooms, has been chosen as national headquarters and the gathering place for the eastern delegations. This hotel is 12 stories high and is located on Third street, a half block north of Grand avenue, the city's principal thoroughfare. It is only three blocks from the auditorium.

The Pfister, Plankinton, Medford, Antlers, Martin, McCoy, Maryland, Republican and Gilpatrick are other leading hotels which offer rooms at prices within popular reach.

Milwaukee being only 88 miles—a two hour ride—from Chicago, the question of suitable railroad connections is immediately answered. For those who will plan their route through Chicago, there will be the choice of leaving the Windy City via the Chicago and Northwestern, or the Chicago, Milwaukee and St. Paul steam roads; the Chicago, Milwaukee and North Shore electric line, or the Goodrich lake boats. With the convention scheduled for a time of the year when Lake Michigan is at its best, it is certain that many exhibitors will take advantage of the steamer route.

Undoubtedly many of the visiting delegates, especially those from Chicago, will arrive via auto. For these, two drives are possible. One follows highway 42 out of the city and leads through Waukegan and Zion City, Ill., to the state line via the Sheridan road, and highways 15 and 17 through Kenosha, and Racine, Wis. The other leads through Milwaukee avenue out of Chicago, and takes highway 42-A to Waukegan, from where autoists take highways 15 and 17 to Milwaukee.

As regards entertainment, the local committee, headed by E. W. Van Norman, of the Parkway Theatre, has already made elaborate plans.

To Hold Banquet in Gimbel's Grill

First, it has been definitely decided to hold the annual banquet in Gimbel Bros. grill on the night of May 13. The grill, located on the top floor of the department store, can accommodate approximately 1,400. It adjoins the Milwaukee river and through its glass walls on all sides commands a view of beautiful Lake Michigan, a few blocks away, as well as the entire city.

According to Van Norman, invitations will be extended to John J. Blaine, governor of Wisconsin, and D. W. Hoan, mayor of Milwaukee, to address the gathering.

On the night of the 14th, it is planned to hold a monster ball at the Wisconsin Theatre Roof Garden, the spacious and magnificent dance floor being placed at the service of exhibitors through the courtesy of its owner, Thomas Saxe, veteran Milwaukee showman.

For the golf bugs, who cannot refrain from a few rounds even in the heat of conventions, there are excellent public courses at Lake, Lincoln and Grant parks.

Wisconsin is a veritable network of bus lines and the short trips to various beauty spots, which the lines running out of Milwaukee offer, are well worth taking.

Henry Staab, executive secretary of the Wisconsin M. P. T. O., at present is working on a plan to lead a post convention caravan of motoring exhibitors through a tour of the most popular beauty spots in the state immediately after the gathering closes.

SCENE OF THE 1925 M. P. T. O. CONVENTION

That Trial by Screen Jury

By
Dewey Bloom
of Associated Pictures Corporation

IN EVERY line of endeavor there are great moments, occasions when a verdict is to be passed upon months of careful thought and endeavor. The composer's thrilling moment is when his symphony is played for the first time in public; the artist's, when his painting is hung for critical approval; the shipbuilder's, when the vessel leaves the ways and rides the waves.

There is still another great moment fraught with equal if not greater intensity. This is the initial screening of a feature motion picture into which has gone the combined creative effort of many people and thousands of dollars of investors' money. We mean the screening before executives, not for newspaper and magazine reviewing.

Everyone has discounted the invariably optimistic reports from the studio during the production of the picture. They know that it is human and considered good business to verbally sell one's ability. What really counts is the verdict in the projection room on the day the picture is screened. And today is the day.

The entire organizations wears an air of quiet expectancy. The edict has gone forth that at 2:30 p. m. the heads of the different departments will witness the newest creation. Even the stenographers and office boys are sober and subdued, for upon the result of the screening will depend the mood of their lords and masters during the days to come.

We wonder if the story is true that when we reach the heavenly gates St. Peter will spread before us the record of our lives, and weighing the good with the bad, determine whether our achievements merit reward or punishment and thus decide our future dwelling place and vocation. If this is true, we imagine that the solemn occasion will resemble, in some ways, this flashing upon a tiny screen of what the makers of the motion picture have accomplished. Will the verdict be: "Well done, thou good and faithful servant?"

The scene is, for example, the projection room of First National Pictures, Inc. It is nearing 2:30 o'clock. Singly, or in pairs, the invited audience appears, until the little rectangular room is somewhat crowded. There is a little quiet talking; then the lights go out, there is a preliminary whirr and as the audience settles back into their chairs, the curtain comes to life and they read, "First National Pictures present Barbara La Marr in 'Heart of a Temptress,' adapted from the stage play 'Hail and Farewell,' a Sawyer-Lubin production, directed by Phil Rosen."

All the chairs being occupied—there are never sufficient chairs—a few more are brought in for late comers, a tardier guests line themselves along the sides of the room, all trying to look comfortable and unconcerned, although they are about to see the product of their combined energies for the last few months flashed on the canvas before them, while the mighty sit in judgment on their work.

No one is allowed in the room who is not directly concerned with the picture being screened. None are there to be entertained. It is purely a business conference and those assembled watch the picture from the angle that is of the greatest interest to them. The scenario writers are watching what the director has done to their continuity, the publicity men are looking for what the picture offers in the way of exploitation, members of the business staff are visualizing their selling points on the production, accountants are figuring costs in proportion to effects obtained, the art director decides whether the camera has done full justice to his work, the casting director is judging the work of the individuals he employed, and so on down, or rather, up the line to the chairman, who is, no doubt, figuring whether this picture will enable his company to declare the extra dividend he is hoping to present the shareholders in the near future.

Several of those present are seated at small desks, placed in the rear of the room, and from time to time make notations of certain points they are unwilling to trust to memory. There is no orchestra or music of any kind. The picture must stand or fall solely on its merits, and the audience, all other nominations to the contrary, is "the hardest in the world." Here are the workmen, who planned and built the picture, as well as those who provided the wherewithal, and they are their own and each other's severest critics.

Excepting for the busy hum of the projection machine, as reel after reel of the photoplay is unfolded, and the scraping of a match, with the consequent flare in the murky darkness, when someone lights a cigarette, there is silence, which is only shattered when a voice from the rear notifies an official of an urgent telephone call and there is a slight disturbance as he leaves to answer it.

The extreme tenseness is occasionally relieved by laughter when a comedy scene gets over very well; there is an occasional gasp at some audacious scene or elaborate setting; but these involuntary expressions are soon stifled by the perpetrators and the solemnity of the occasion is seldom disturbed by remarks of any kind.

Then, of a sudden, the final close-up and, simultaneous with the last foot of film, lights are switched on, the room is cleared almost instantly. Minor executives make a bee line for their desks and routine tasks, while the executives adjourn to discuss their newest contribution to the art of the photoplay and decide who shall be blamed for shortcomings and who shall be praised for excellences. The latter are sometimes overlooked; the former never.

Aid From An Exhibitor

Editor Moving Picture World,

Dear Sir:—I want to thank you for the extra copies of the World containing my little article on "How One Small Towner Does It" and I am indeed glad to be able to send anything that may be of benefit to some other exhibitor.

The fault of one exhibitor is often times the fault of many of us, so articles direct from the exhibitor stating the plain truth I think are valuable to us all.

If at any time I can contribute anything to make the World a better medium of service to the exhibitor I am more than willing to do so and stand ready to give all I can toward bettering exhibitor conditions.

From time to time I will endeavor to send you articles that I think will be of general interest to us all and which will contain information I have obtained through years of close study of conditions pertaining to small town exhibition.

Again thanking you for the copies of the World and assuring you that it is my sincere desire to see the World dominate the industry.

Yours very truly,
L. O. DAVIS.

Films Hold Field in Chicago Theatres

Jack Miller, business manager of the Chicago Exhibitors' Association, says that in 1921 Chicago had 385 moving picture theatres and combination houses, of which 376 were exclusive picture theatres. Last year this had dropped to 308 theatres showing pictures exclusively and 26 houses playing both vaudeville and pictures. The decrease has occurred in houses of less than 2,500 seats and exclusive pictures theatres. Of the 334 houses doing business this year, more than 250 are members of the association. His report does not include houses opened since the first of the year, such as the Jeffrey, the Capitol and a few other smaller houses.

The seating capacity of the theatres of the city, according to his report showing pictures and mixed bills, is in excess of 250,000, while the regular vaudeville houses report 6,100 seats, the burlesque houses 6,450 seats and the legitimate theatres, of which there are 18 houses, have only 22,570 seating capacity.

Great Lenten Business

The old bugaboo that the Lenten season invariably brings a slump to the motion picture theatre has been dispelled in Albany, Troy and other places in this section of the state, during the past month, when business has not only been up to par, but in some instances has ranked as the equal of the best weeks of the winter. Instead of playing second rate pictures on the assumption that business would be slack anyway, the up-to-date exhibitors in these cities have been showing some of the biggest and best pictures of the year with gratifying results.

NEW VITAGRAPH COMPTROLLER

Announcement was made this week of the promotion of Walter Bonyun to be Comptroller of Vitagraph Co. Mr. Bonyun has been with the Vitagraph Company of America for about twenty years and has filled the post of auditor for some time past.

Saxe's Played to 2,537,000 in Year

Bringing its first year to a close with a record of having played to approximately 2,537,000 patrons, Saxe's Wisconsin observed its birthday week by attracting the greatest crowds in its history.

Featuring twelve high class stage numbers brought to Milwaukee by E. J. Weisfeldt, director of production, at great expense, in addition to its usual program, the theatre was so jammed for all performances that for the first time since opening week the 3,500-seat auditorium and exceptionally large lobby were unable to hold the crowds and lines were formed on the sidewalk.

JAMES WATSON

Kansas Vice-President Dies of Heart Disease

James Watson, vice-president of the M. P. T. O. Kansas-Missouri and owner of the Benton theatre, Kansas City, died suddenly of heart disease on April 2 at his home, 631 Benton boulevard. Watson was one of the most widely known exhibitors in the Kansas City territory and was a tireless worker in the M. P. T. O. K-M.

Having made a marked success of the Benton theatre, one of the leading suburban houses, Watson soon was to have taken charge of a new theatre, now under construction at Independence and Prospect avenues, Kansas City. He was a former golf professional at Mission Hills Golf Club, Kansas City, and was known to thousands in that sport. He had been owner of the Benton theatre four years, developing the house up to a standard where it was regarded as one of the best money makers in the city. Watson, who was 46 years old, came to America 19 years ago from Dundee, Scotland. He had lived in Kansas City twelve years.

Distributor Ginsberg Opens European Depot

Jeffrey Bernerd, formerly managing director of Stoll Film Company, one of the largest film organizations in Great Britain, will become exclusive European representative of the Henry Ginsberg Distributing Corporation with headquarters in London. Negotiations which have been pending for the past few weeks between Ginsberg, president of the Ginsberg Distributing Corporation, and Bernerd, came to a successful conclusion this week, Bernerd sailing on the Aquitania to establish offices and get his European organization under way.

Bernerd was the founder of the Stoll Film Company seven years ago and during his regime built up the company to the largest British organization. His experience dates back a matter of fifteen years, when he was associated with some of the pioneer producing companies of this country.

Coming and Going

Robert Lieber, President of First National Pictures, Inc., is expected to arrive home from a five weeks' trip to Europe on April 10th.

Al Christie and Mr. and Mrs. Bobby Vernon left Los Angeles this week for New York and Boston.

E. Bruce Johnson, manager of the foreign department of First National Pictures, will leave Southampton on the Mauretania, April 11 and is scheduled to arrive in New York in time to attend the annual meeting of the First National Franchise holders April 22. Accompanying Mr. Johnson are Ralph J. Pugh, managing director of Associated First National Pictures, Ltd., Sofus Berg, general manager for First National in Scandinavia, and Gavazzi King, president of the C. E. A., the British Exhibitors association.

J. I. Schnitzer, Vice-President and General Manager of Film Booking Offices, left on Monday for a hurried trip to Hollywood.

Mrs. H. H. Buxbaum, wife of First National's eastern district exchange manager, has returned from Florida where she was the guest of Mr. and Mrs. Thomas Meighan.

John B. Rock, general manager of Vitagraph, returned to his office in Brooklyn Wednesday, after a several days' visit in Chicago.

BIG F. P. L. CONVENTION

The first international convention of the Paramount department of distribution will be held at the Hotel Roosevelt, New York City, beginning April 16, under the general direction of Sidney R. Kent, general manager of Famous Players-Lasky Corporation. One of the notable features of this convention is the fact that Paramount, appreciating the importance of the widening foreign market, has invited each of its foreign representatives from nearly every country in the world to attend the convention, which will open in New York for five business sessions and be continued in Los Angeles April 25, with the attendance of the western sales forces and Paramount West Coast studio officials.

CANADIAN CHARGED WITH ARSON

George F. Perkins of the Perkins Electric Company, Limited, Montreal, has been arrested on a warrant signed by Fire Commissioner Emmett Quinn alleging arson. Perkins was released under bonds of $5,000 for preliminary hearing.

Fire Razes Big Utica Theatre

The Olympic Theatre in Utica, New York, owned and operated by W. H. Linton, was burned to the ground early this week with a loss of approximately $50,000. The theatre was opened on March 26 and was located in the business center of the city.

A report to the effect that the fire was of incendiary origin was current in Utica Monday, and resulted in an investigation being conducted by detectives of that city, who later on declared that there was nothing to substantiate the rumor. The Olympic had been several months in course of construction and was one of the most up-to-date motion picture theatres in New York state.

15 Exhibitors Are Vindicated in Pa.

Ruling that the information in the cases was incorrect, Judge U. P. Rossiter in a written opinion handed down in Erie, Pa., has discharged 15 exhibitors, who were charged with violating a State law by operating their motion pictures theatres on Sunday. The opinion covers three lengthy typewritten pages and cites numerous decisions in law.

The 15 exhibitors were arrested last Fall when the Rev. Mr. Shaw of the Law Enforcement League started a campaign to close all motion picture houses operating on Sunday. The defendants were taken before Justice of the Peace Morrison of Wesleyville and convicted. They appealed from the summary conviction.

PHELCO'S NEW SALES ENGINEER

Manufacturers of Phelco Perfect Arc Carbons announce they have appointed Simon Terr as sales engineer for the organization.

From A Reader

March 20, 1925.

Robert E. Welsh, Editor,
Moving Picture World,
New York, N. Y.

Dear Sir:

In your issue of February 14th you include, together with other material on "The Lost World," a page of photographs with the caption, "Credit where credit is due," and at the bottom of the page the caption continues, "Here they are—the folks chiefly responsible for the new contribution to screen history * * * the only photograph missing is that of Willis H. O'Brien, research and technical director, inventor of the marvelous effects seen in 'The Lost World.'"

As an individual cinematographer, let me call your attention to the fact that if it is your intention to give "credit where credit is due," there is something much more than only one photograph missing.

To us here on the west coast (and we thought the fact was well recognized by everyone familiar with picture production) "The Lost World," of all pictures ever made, is pre-eminently a "photographic production." It demanded the highest development in cinematography, and to meet those great demands it required the best men in their respective cinematographic lines. Without the abilities of these men the reproduction, for the public, of the marvelous effects you have witnessed, would have been a sheer impossibility.

It is my opinion that these men should be included in anything and everything that sincerely aims to "give credit where credit is due" in connection with "The Lost World," if not in justice to these artists, then in justice to the cinematographic profession itself.

The cinematographers of whom I speak—the men who photographed and made possible this production are Fred W. Jackman, Arthur Edeson, Homer Scott and J. D. Jennings.

If the First National thought enough of the cinematographic necessities in "The Lost World" to induce Fred Jackman to temporarily leave the field of directors, in which he is a recognized success, then surely his achievements in that production, together with those of his colleagues, are entitled to be recognized wherever recognition is purported to be given in relation to the Doyle vehicle.

Sincerely,
GILBERT WARRENTON.

New Wisconsin Combines Are Wholly Unaffiliated

The Badger Theatres Corporation, functioning in Wisconsin, is in no way connected with the big buying combine recently formed by Al Steffes. Likewise, there is no understanding between the two organizations whereby Steffes will not invade Wisconsin territory. This is the answer of Badger leaders to conflicting rumors which are current outside Wisconsin.

According to officials of the Badger, the two combines are absolutely independent of each other with no working agreements between them.

Steffes, it is expected in Milwaukee, will extend his membership into Western Wisconsin, it being natural for that section to join his movement since it has always been regarded as Minneapolis, rather than Milwaukee, territory. Badger chieftans are not afraid, however, that he will go any further in Wisconsin.

Thus far, there appears to be no change in the situation between Badger and Paramount. As far as can be learned the two have not been able to come together.

With Earl Rice, a director and second vice-president of the organization, having sold his theatrical holdings and about to leave for California, a special meeting has been called by Badger to elect a successor. The meeting will be held in the Milwaukee headquarters with many out of town members expected. Other matters of importance may come up.

HOLDS 14TH CONVENTION

The fourteenth annual New England convention of the I. A. T. S. E. and M. P. O. took place in Springfield, Mass., on Sunday, March 29. Forty-nine local organizations were represented by 150 delegates. Most of the session was devoted to a discussion of matters in connection with the welfare of the alliance members and regarding plans for the renewal of existing wage agreements in the cities represented.

Suggests Churches Get Projectionists

Declaring that every church in the land should have its motion picture machine and film as a means of picturing to the eye a supplement of the sermon delivered, Rev. Guy L. Brown, pastor of the First Baptist Church, in Watertown, N. Y., and one of the leading ministers in northern New York, came out with such a statement last week.

"The Church will never solve the amusement problem by combatting it with denunciation and criticism. We shall never gain anything by belching oratory when we cannot show a reason for our argument. The theatre has done a great deal for the Church. The motion picture is one of the greatest inventions of the age and presents the means of accomplishing a great deal of good for the Church, but the latter has allowed it to slip away."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1925.

State of New York }
County of New York } ss.

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Chalmers Publishing Co., 516 Fifth avenue, New York; editor, Robert E. Welsh, 516 Fifth avenue, New York; managing editor, John Archer, 516 Fifth avenue, New York; business manager, Ervin L. Hall, 516 Fifth avenue, New York.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.) Chalmers Publishing Company, 516 Fifth avenue, New York; J. P. Chalmers, Sr., 516 Fifth avenue, New York; J. F. Chalmers, 516 Fifth avenue, New York; E. J. Chalmers, 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ———— (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Vice-President.

Sworn to and subscribed before me this 1st day of April, 1925.

[Seal] GUSTAVE H. FAUSEL,
Commissioner of Deeds, New York City.
Residing in Bronx County.
New York Co. Clks. No. 62.
Term expires March 11, 1926.

DE MILLE INSURED FOR $1,000,000

The Cecil B. De Mille Pictures Corporation, which recently took over the Ince studios here, announced this week it had joined the Motion Picture Producers and Distributors of America. Coincidentally the Cinema Corporation of America holding company of the De Mille corporations, announced that it had insured Cecil B. De Mille for $1,000,000.

Hays and Detroit Film Board Plan New Distributing Depot

THE Motion Picture Producers and Distributors' Association are co-operating with the Detroit Board of Film Trade in the establishment in the Michigan territory of a new form of film distributing station which, if successful, will be utilized in all exchanges throughout the country, according to advices from Detroit.

Details of the plan, which heretofore have been unofficial, are announced this week by David Palfreyman, manager of the Detroit Board.

Within a few months a special fire proof building, with vaults, shipping room, film inspection departments and other facilities that go with the inspection and shipment of motion picture film, will be erected in some section of Detroit convenient to all of the railroad shipping points. In this building, under the supervision of the Detroit Film Board of Trade, a crew of workers will take charge of all film coming in and going out of the Detroit exchanges.

It is figured that the saving from space and wasted help alone will reach high proportions, while the insurance and building rates will turn another item from the red letter side of the ledger.

C. E. Wilkinson, former manager of the Detroit Film Board of Trade, who one year ago became affiliated with the Hays organization, has been in Detroit for more than a week conferring with Palfreyman over the project.

Various film authorities have approved of the plan and it is confidently expected that its inauguration and practical test in the Detroit territory will be followed by a spread to every exchange territory in the country.

NEW BADGER M. P. T. O. OFFICES

When exhibitors from all over the country arrive in Milwaukee in May for the national convention of the M. P. T. O. they will find the Milwaukee and Wisconsin units established in new headquarters. As a result of the decision reached at a special meeting several days ago, the offices will be moved on May 1 from the Toy building, on Second street, to the Wisconsin Theatre building, one of the finest office structures in the city. The rooms occupied by the M. P. T. O. will be on the third floor. It was learned that the Silliman Theatre chain will also open headquarters in the same building.

A Correction

Board of Censors of Moving Pictures
for the Province of Quebec
Montreal, April 6th, 1925.
Moving Picture World,
New York.
Gentlemen:

On page 441 of your periodical, of April 4, there is an article regarding the Montreal censors which is not according to fact.

The law of the Province of Quebec allows the censors three days for the censoring of films, which period of time the censors seldom take advantage of.

If you accept our denial would you please make correction or do you prefer to have letters from the different exchanges, in which case we would gladly let you have same.

Yours very truly,
R. DE R. DE SALES
President

West Coast Chain Is Building New Houses in California

Another new theatre to cost $175,000 will be built at Glendale, Cal., at the corner of Adams and East Colorado boulevard by M. G. Khodighian and Kalig Kalig Khodighian. The building will be two stories high with a seating capacity of 900 and will include four stores facing on Colorado.

The new theatre to be built at Fresno known as the Wilson will cost $650,000 but no further data as to construction was available.

There will be a new "Tulare" theatre built at Tulare next month to cost $140,000.

J. F. McSwain and T. H. Endicott are going to build a new three story theatre building with office suites and apartments at Huntington Park, to cost $160,000. The West Coast Chain have taken a 25-year lease.

A new theatre building to cost approximately $250,000 will be built by Walter E. Warren for the West Coast Theatres, Inc., at the corner of Tenth street and Western avenue just above the fashionable Welshire district. The building will be of class A structure, two stories in height and in addition to the theatre auditorium will contain eleven stores and twenty apartment suites. The seating capacity will be 2,200. The building will occupy a space of 155 by 190 feet.

A new theatre costing almost $300,000 will be built by the Sparr Heights Realty Company at Glendale to seat 2,000 persons. No announcement has been made thus far as to details of the construction.

Thru Error Kansas City Publishes Income Reports

Through a misunderstanding of orders from Washington, the internal revenue department at Kansas City permitted the publication of income tax returns and thereby offered opportunity for an interesting comparison in the amount of business done by the Newman, Royal and Globe theatres.

The Newman, which spent about $50,000 in interior improvements, usually presents elaborate prologues, has an orchestra of thirty-five pieces and carries a heavy "overhead," while the Royal, much smaller and yet elaborate, showed fully 75 per cent of the really big pictures booked during the year by Frank L. Newman, manager. The Newman paid $1,386.54 income tax, while the Royal paid $2,864.66, approximately twice the amount of the Newman. The Globe theatre, located a block out of the high rent area and playing both feature pictures and vaudeville, paid only $333.15.

The Better-Half

"The average exhibitor's wife keeps in closer touch with what the public wants than the theatre owner does." That is one of the theories of C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri.

The other theory is this: "Obtain the interest of women in organization, get them to talk and think organization and you will have established a nucleus for an exhibitors' association which can't be beaten down."

All of which means that there will be a well-planned campaign to have the wife of each exhibitor attend the semi-annual convention of the M. P. T. O. Kansas-Missouri at the Hotel Baltimore in Kansas City, April 27 and 28, the Baltimore having been substituted instead of the Hotel Muehlebach because more space for the convention will be available.

Paper Cup Companies Charge Another with Infringing Patents

Hearing has been held in the suit of the manufacturers of Lily drinking cups against the Tulip Container Corporation in the United States District Court for the Eastern District of New York, at Brooklyn.

The Lily Company alleges in its complaint that it has made and sold billions of drinking cups of the familiar Lily design for which it holds a patent, and that the Tulip cup is so nearly identical in appearance with the Lily cup as to infringe the patented Lily cup.

The suit also alleged infringement of other patent rights, and charges that the name "Tulip" is a mere variation and an infringement of the Registered Trade Mark on the Lily cup. Both companies manufacture in Bush Terminal, Brooklyn.

Suit was also filed by the Dixie Drinking Cup Company of New York against the Tulip Company under the patent of L. W. Luellen, who claims to be the originator of the present-day paper drinking cup. This patent is asserted to be the pioneer patent for the commercial one-piece paper drinking cup. Both plaintiffs ask for injunctions and damages.

Incorporations

The past week brought the following motion picture companies into the business in New York state, according to the papers filed with the secretary of state, the amount of capitalization and the names of the directors of the corporations being given in each instance: Frequal Company, Inc., capitalization not stated, J. Ginsburgh, S. R. Kurzman, D. Scheinker, New York City; Gordon Cooper Corporation, $7,500, Thomas DeBaryshe, Samuel Waxman, M. S. Worth, New York City; Trucraft Pictures, Inc., $50,000, A. G. Scheer, P. Feiner, New York; M. Hicks, Mount Vernon; Thespian Productions, Inc., $60,000, A. M. Watterberg, M. Katz, L. E. Dresser, New York City.

M. P. T. O. of Missouri and Illinois in Third Convention Elects Watts

W. W. WATTS, owner of the Princess, Vaudet and Gayety Theatres in Springfield, Ill., on March 31 was elected president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois during the year 1925-26 at the third annual convention of the organization which was held at the Elks Club, St. Louis.

I. W. Rodgers the retiring president continues in the executive family as one of the several vice-presidents of the organization. Like the national body the local association decided to dispense with first, second, third vice-president, etc., and to select various vice-presidents from various parts of the territory, each to hold the same relative position in relation to the president. The other officers elected vice-presidents were: John F. Rees, Wellsville, Mo.; G. M. Luttrell, Jacksonville, Ill.; J. C. Hewitt, Robinson, Ill.; Charles G. Goodnight, De Soto, Mo.; treasurer, Fred Wehrenberg, St. Louis, Mo.; secretary, L. C. Hehl, St. Louis and sergeant-at-arms, Joseph Wagner, St. Louis, Mo.

Those who were elected members of the executive committee were: Spyros P. Skouras, St. Louis, Mo.; Joseph Mogler, St. Louis, Mo.; W. O. Reeves, St. Louis, Mo.; Charles Goldman, St. Louis, Mo.; Oscar Lehr, St. Louis, Mo.; J. C. Hewitt, Robinson, Ill.; T. E. Yemm, Duquoin, Ill.; J. R. Pratt, Fulton, Mo.; S. E. Pertle, Jerseyville, Ill., and President Watts, Secretary Hehl and Treasurer Wehrenberg by virtue of their offices.

Through its quota based on the number of Congressional districts in the territory serve the organization is entitled to sixteen delegates and alternates at the National Convention of the Motion Picture Theatre Owners of America to be held at Milwaukee, Wisc., on May 12, 13 and 14, and keen interest was shown in the selection of the men to fill this important post. The men decided on were: President W. W. Watts, I. W. Rodgers, Poplar Bluff, Mo.; Hector M. E. Pasmezoglu, St. Louis, Mo.; Leo A. Burnstine, Springfield, Ill.; G. M. Luttrell, Jacksonville, Ill.; Gus Kerssotas, Springfield, Ill.; Henry Lory, Highland, Ill.; O. H. Giese, Edwardsville, Ill.; T. E. Yemm, Duquoin, Ill.; Treasurer Fred Wehrenberg, J. R. Pratt, Fulton, Mo.; Secretary L. E. Hehl, Oscar Lehr, St. Louis; Mike J. Nash, St. Louis, and Joseph Mogle, St. Louis.

On the matter of the arbitration board as at present constituted some exhibitors complained that it was impossible for them to obtain justice, claiming that while they were bound by the strict letter of their contracts for various pictures that producers and distributors were privileged to put in other pictures and that the exhibitors had no redress when they signed for pictures in advance and later these pictures were not even made by the contracting company. A special committee was finally appointed to consider a uniform contract and to make recommendations in that regard to the national convention at Milwaukee.

Regarding tax free music it was reported by Secretary Hehl that many producers were in accord with the anti-tax fight.

Secretary Hehl reported that 94 local and out-of-town members registered on the convention roster. Many others attended the dinner at noon. Director of Public Safety Christophal was guest of honor at the dinner, but did not speak.

PAGE EXPLOITS MUSIC WEEK

Special prominence was given to the subject of theatre music in a special newspaper display by the United Amusements, Limited, Montreal, for its numerous local moving picture houses during Music Week which was observed in Montreal during the week of March 29. United Amusements employed practically a whole page for a discussion of the subject of music in moving picture theatres under the declaration that "A photoplay is no better than its musical setting."

Bromberg Denies He Would Re-Join Film Board

Arthur C. Bromberg, president of Progress Pictures, Inc., and one of the three independent exchanges who recently resigned from the Atlanta Film Board of Trade, has issued an emphatic denial to the rumor emanating from Cleveland and tending to show that Bromberg and the other two withdrawing independents regret their move and are now seeking reinstatement of their membership in the Atlanta Board.

"My resignation from the Atlanta Film Board of Trade came after mature and serious reflection and as a result of my conviction that the organization, with which I had functioned conscientiously for more than a year, was not an institution of fairness and justice. I am definitely out of the organization; I believe that I acted wisely and I know that I was actuated only by the sincerest motives when I withdrew; I have no intention of seeking re-instatement of membership therein, and the rumor that I have made any move in that direction is utterly false and absolutely groundless. I have never been 'down on my knees' either literally or figuratively to any one in the Film Board of Trade here or elsewhere, and certainly I am not imploring them for admittance to an organization that I left of my own volition and in the belief that it was not fair to me, to several other distributors, and to many an exhibitor."

State Rights Sales

Columbia Pictures has sold its entire program for the season of 1925-26 ot Messrs. Montague and McConville of the Independent Films, Inc., of Boston, Mass., and New Haven, Conn. Their territory covers the entire New England States. This concern handled both the Columbia and Perfection series for 1924-25 and did very well with them in a rather difficult territory. The pictures included in the present deal are: "The Danger Signal," "S. O. S. Perils of the Sea," "Ladies of Leisure," "Midnight Flames," "The Lure of Broadway," "The Unwritten Law," "The Penalty of Jazz," "Sealed Lips," "The Price of Success," "The Thrill Hunter," "The Fate of a Flirt," "An Enemy of Men," "The Great Sensation," "The Handsome Brute," "Fighting Youth," "The Speed Demon," "The New Champion," "Fight to the Finish."

Albany Hearing

Governor Alfred E. Smith, desirous to know more about the bill which was passed by the New York State Legislature, relative to the manufacture, sale and use of film of a nitrocellulose base, and removing certain restrictions on the manufacture, sale and use of an acetate of cellulose base, has decided to hold a public hearing on Monday noon, April 13, at Albany. The hearing will take place in the Executive Chamber of the State Capitol.

Lillian Gish Wins; Duell Charged With Perjury

Lillian Gish, the popular film star, is free to employ her histrionic talents in any manner she chooses as the result of a decision by Judge Julian W. Mack of the United States District Court in dismissing the injunction suit instituted against her by Charles H. Duell, Inc., in an effort to retain her services until 1930 under an existing contract.

In dismissing the suit Judge Mack expressed the opinion that Charles H. Duell, head of the film company, had committed perjury during the trial and held him in $10,000 bail to await the action of a Federal Grand Jury, United States Attorney Emory R. Buckner, who was summoned by Judge Mack, announced that he would present the matter to the April Federal Grand Jury.

It developed at the trial that Miss Gish was to receive $1,250 weekly the first year under her eight-year contract, $2,000 weekly the second year, $2,500 weekly the third year and $2,500 weekly and 15 per cent. of the gross receipts on the film products in which she appeared after the pictures had earned the cost of production during the remaining years of the contract.

Alleged modifications of the existing contract detrimental to the interests of Miss Gish were attributed by her counsel as the motive for her refusal to continue as a cinema star with Duell's producing company, and resulted in the institution of the equity suit to enforce the performance of the contract.

GLOUCESTER SEATING FRACAS

State officers closed the Strand Theatre in Gloucester during the progress of a show on Tuesday night, March 31, and ordered patrons to get their money back at the box office. It was alleged that the house capacity was oversold on the previous Monday night. Fred Shehay, resident manager of the Strand, denies the house was oversold, asserting that there were 59 vacant seats. The Strand formerly was operated by E. M. Loew of Boston, head of the circuit of theatres that bears his name. A few weeks ago he transferred the lease to the Gordon Olympia Theatres, Inc. The state officials claim that the license had not been changed to correspond with the change of operators. The license was restored after a hearing on Thursday, but the house was not allowed to open until Saturday.

MIAMI, OKLA., SUNDAY VOTE

Plans are under way for the circulating of a petition calling for an election at Miami, Okla., to close Sunday shows at that place. A vote will be taken on April 7, 1925, to determine the matter

Facts About Omaha

Omaha film exchanges ship out enough film every month to encircle the globe. In the film kept in stock in Omaha are one billion miniature pictures.

Five hundred persons are employed in the business of distributing films out of Omaha, according to a recent survey. A stock of more than $3,000,000 in films is kept on hand in Omaha.

About 850 shipments of films are made daily out of Omaha, each shipment averaging five reels with 1,000 feet to each reel.

Independent Combine In St. Louis Growing Fast

The movement looking to the formation of an independent booking combination to combat the large chain houses in St. Louis has gained ground steadily in the past week and it has been announced unofficially that thirty of the leading neighborhood theatres of St. Louis will purchase their film in the near future on a co-operative basis. The tentative headquarters of the new combine is at 3308 Olive street, but for the time being the names of the houses in the combine are being withheld for obvious reasons.

This matter was discussed informally at the convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois but no action was taken. It was decided it was matter for the theatre men of St. Louis to work out for themselves, but many out-of-town men approved plan.

EDITOR ADDRESSES A. M. P. A.

That over-legislation is injuring the economic life of the United States was the declaration made before members of the Associated Motion Picture Advertisers at their latest weekly luncheon in the Cafe Boulevard by Merle Thorpe, editor of the Nation's Business. He declared that ninety per cent of present day legislation and of the present day business which faces the President and his cabinet is of an extremely complicated economic nature as against ten per cent political. In the earlier stages of our history these percentages were practically reversed.

TWO MORE B. & K. THEATRES

Two big movie houses will be opened in Chicago this year by the Balaban & Katz corporation. The new Uptown Theatre at Broadway, Lawrence and Magnolia avenues is expected to be completed early next fall, and the new Masonic Temple Theatre on Randolph street between State and Dearborn streets, is scheduled for opening around the holidays. The Uptown Theatre is being built from earnings, according to Herbert H. Stern, president of the corporation. The Masonic Temple Theatre will be leased.

HOSTETTLER INJUNCTION STANDS

The city of Hastings, Neb., which some months ago lost its fight for continuance of its municipal moving picture theatre, when the Hostettler Amusement Co. obtained an injunction against its operation in the courts, carried the fight to the floor of the state senate at Lincoln during the session of the legislature, and there lost again. The injunction by the Hostettler Amusement Co. was obtained on the grounds that no legal authority existed for using city funds for such a purpose as operating a theatre.

Universal Buys Hostettler's Big Circuit of 35 Theatres

THE Universal Pictures Corporation, of which Carl Laemmle is the head, has closed a deal buying out the Hostettler Amusement Company of Omaha, Neb., and gaining control of the big Hostettler chain of theatres, located in the key cities of Nebraska and also in certain important cities of Iowa and Missouri, it has just been announced at the home office of Universal, No. 730 Fifth Avenue. The deal embraces thirty-five theatres, complete control of most of them going to Universal and ownership interests or booking control in two or three others, according to the statement.

The deal was consummated by E. H. Goldstein, treasurer of Universal, and the Hostettler brothers, John E. and James O. Hostettler. Although it has been rumored for several weeks that Universal and the Hostettlers had entered negotiations, other strong interests have sought to acquire the Hostettler theatres.

Coming on top of that company's acquisition of the E. J. Sparks Circuit, 17 first-class theatres in important Florida towns and cities, and the Universal purchase into the Schine Circuit of Northern New York, which includes thirty-eight theatres, most of them with no opposition, in important towns and cities between Albany and Buffalo, the Universal-Hostettler purchase puts Universal in an enviable position in three sections of the country where the company hitherto had limited or almost no representation.

The theatres embraced in the deal just concluded are the Strand, Empress and Palm theatres in Hastings, Neb.; the Majestic, Empress, Lyda, Strand and Bartenbach in Grand Island, Neb.; the Empress, Crescent and the Opera House in Kearney, Neb.; the Swan and the North in Columbus, Neb.; the Wall and Empress theatre in Fremont, Neb.; the Lyric, Grand and the Auditorium in Norfolk, Neb.; the Rex and Majestic in Fairbury, Neb.; the Rialto and Strand in Missouri Valley, Ia.; the Casino and Odeon in Marshalltown, Ia.; the Orpheum, Colonial and Royal, the Electric and Tootle's Opera House in St. Joseph, Mo. The deal also assures Universal of first-run representation in half a dozen or more theatres in the following cities and towns, Lincoln, Neb., Beatrice, Neb., North Platte, Neb., and Holdredge, Neb.

The Universal Weekly in its next issue will print the following statement from Carl Laemmle in the form of a straight from the shoulder talk in regard to the theatres recently acquired by Universal. This is as follows:

"No exhibitor has yet been harmed by Universal's ownership of theatres. I have bought in places where I could not get a representative showing for Universal pictures and as I said before, I'll soon buy more houses.

"I don't want to harm any theatre. I don't want to create unnecessary competition anywhere, I only want a halfway decent showing of Universal pictures. I prefer to get it through houses already established. But if that is not granted to me, I'll have to build or buy. No town or community or neighborhood is over-seated to me if Universal has no seats in that town or community or neighborhood or if Universal pictures are not given a fair showing."

Sam Katz Will Address T. O. C. C.

Samuel Katz of Balaban and Katz will address members of the Theatre Owners Chamber of Commerce, New York, at their meeting on April 14, that organization announced this week. The attitude of his company regarding the booking situation will be the subject of the talk, the T. O. C. C. expects.

The T. O. C. C. will install its recently elected officers at a dinner to be given at the Hotel Plaza on April 28.

NEW COPYRIGHT BILL UNIT

A special committee from the Patents Committee of Congress has been named in conformity with the suggestion of President M. J. O'Toole of the Motion Picture Theatre Owners of America. O'Toole suggested that conferences be held in the interim between congressional sessions of all interested parties so that Congress could frame a new copyright law at the next session which would be equitable in every way. This subcommittee will hold meetings and invite every interested party to present their views so that the new copyright bill will be suitable in every respect.

Selling Your Seats

What the Public Library gets out of cooperation.

First National produces fine block sheets on The Lost World.

How Hyman surrounded Charley's Aunt.

Permanent window frames work well in Indianapolis.

Uses gigantic book to frame scene miniature.

Gave a matinee to blondes only.

Weather bureau helped exploit The Tornado.

Love and Glory captures a soldier's monument.

Frames his holdout for sister theatre.

Panopolos likes the puzzle books.

Put X-word puzzle on a bank wall.

Miniature tornado is lobby seller.

Advertising examples on Miss Bluebeard, Madonna of the Streets, So Big, Sandra, The Ridin' Kid, Daughters of Pleasure, K, the Unknown and Manhandled.

(Turn to the Selling the Pictures to the Public and get these dollar-a-line ideas if you can use a little more money.)

SORIERO RESIGNS FROM "U"

Thomas D. Soriero, manager of the Theatre Department of the Universal Pictures Corporation, has resigned to enter the theatre field on his own account. Soriero has been with Universal since November, 1924. Before that he was executive for the Whitehurst Enterprises of Baltimore. His departure again places the Universal Theatre Department under the supervision of F. A. Flader, a veteran Universal executive.

CONNECTICUT KILLS 2 BILLS

The Connecticut Senate has tabled a bill for which an amendment had been offered to the effect that not more than ten children under 14 may accompany a parent or guardian after 6 p. m. to picture shows, dance halls or other places of amusement. The State House has also rejected a bill removing restrictions on use of motion pictures where "safety" film is used.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Anent Vaudeville Stars

By

Colby Harriman

SOMEBODY is trying to start something. Those who keep a hand on the pulse of Broadway are beginning to knit their eyebrows and solemnly predict that symptoms of trouble are manifesting themselves—and it's all on account of certain recognized vaudeville headliners enjoying successful engagements in first run picture houses.

The cause of this feeling (or what has been looked upon as an impending revolution in the amusement business) is that vaudeville agents feel that they are losing a lot of money through the bolting to the picture field of their sure-fire box-office cards.

This situation has only recently assumed proportions which have acquired a seeming showdown when two widely press-agented stars played to "real money" in leading theatres, not only to their own financial satisfaction, but to a marked excess and contrast to their previous vaudeville salaries.

Charges of unfair competition have been raised by men who jump at conclusions, but a different angle was given the situation this week when investigation was made through reliable channels to ascertain the attitude of the heads of the foremost booking offices and motion picture theatre managers.

The only way to avoid competition in any town is to have one theatre; when two theatres are found there is competition. Even though these houses are under the same management there is bound to be a friendly rivalry, if not in a managerial capacity then it is reflected by the preference of the public.

Vaudeville acts and presentations are two distinct types of production. A vaudeville act has the hall-mark of an individuality which it must possess, otherwise it is not a definite unit in the weekly bills, and soon loses its popularity, ultimately its route.

A presentation is developed to co-ordinate with a program topped by the picture. While the presentation must have characteristics, creating a dominant interest, yet it is more closely allied and welded to the picture program than an individual vaudeville act is to the bill. The difference is between a combination and a union.

Not every vaudeville act can play the picture houses. Even musical and dancing acts which may be vaudeville sensations cannot fit into the scheme of things in a moving picture house where music and dance is attaining its highest expression.

We find that a better form of exploitation and well developed publicity is the big factor attending the profitable engagement of those fortunate acts which have been booked in the picture houses, and given a presentation treatment.

It is safe to say that the vaudeville houses have never publicized the two stars in question as completely and uniquely as did the motion picture theatre managers. We find that the publicity attendant to motion picture theatres is more intensively expansive than that found in any other form of the amusement business. First of all it reaches a larger public.

In a majority of the cases we will find that there are people who depend entirely on the picture house for their sole form of entertainment. When a new feature such as a vaudeville act is added to the program of "their" house, immediately there is aroused added interest to particularly see that week's bill—because it holds a novel addition to an already dependable program.

There was a time when the vaudeville theatre in the early days of the picture was in the ascendancy, but the pictures came along and demonstrated a newer, better and more dependable form of entertainment. Any true artist is going to follow in the trend where the most complete expression is attainable and the financial returns the greatest.

The attitude of certain reliable men connected with leading booking offices is one in which pique is mingled with a reluctancy to admit the ability of another force capable of outbidding them. Certain leading exhibitors regard the initial agitation rather complacently. They are always willing to add a feature to their programs which will successfully carry them into the realm of the black ink, but both booking managers and exhibitors have expressed a willingness to get together, and the sooner this happens the better it will be, not only for vaudeville but for the picture houses. It is better to adjust your differences than to "bust" relations.

It seems only equitable that there should be an interchange, and equity should be furthered with amity.

There is no place today in the business for intimidating forces. Brow-beating is not a part of real showmanship, and when men think sanely and look the situation directly in the face, take a problem and dissect it, they achieve benefits which may be shared mutually.

It was suggested by one of the leading booking representatives that if leading exhibitors would cooperate with them, it might be possible that certain stars suitable for picture theatre programs be booked directly by them; that their name would be the same guarantee of quality and satisfaction to the picture houses as is the case with the various vaudeville theatres. This is a good idea. It is oil for troubled waters. It will result in a basis for all to equitably share, and link these two leading amusement agencies in a constructive bond of business friendship

A Moving Picture World Presentation

Complete subject matter for a novel prologue or presentation will appear weekly in this department. Any producer engaged in this type of production work in motion picture theatres is entitled to use the suggestion in its entirety or make his own adaptation.

Working plans, complete in every detail, are available on the presentation suggested herewith. Blueprints have been prepared with view to aiding showmen who may desire to avail themselves of the Colby Harriman suggestions. Music cue sheets, color diagrams and costume plates are included. Same may be secured without charge by requesting same of the editor.

A Novelty With a Tie-Up

"RADIOLOGUE"

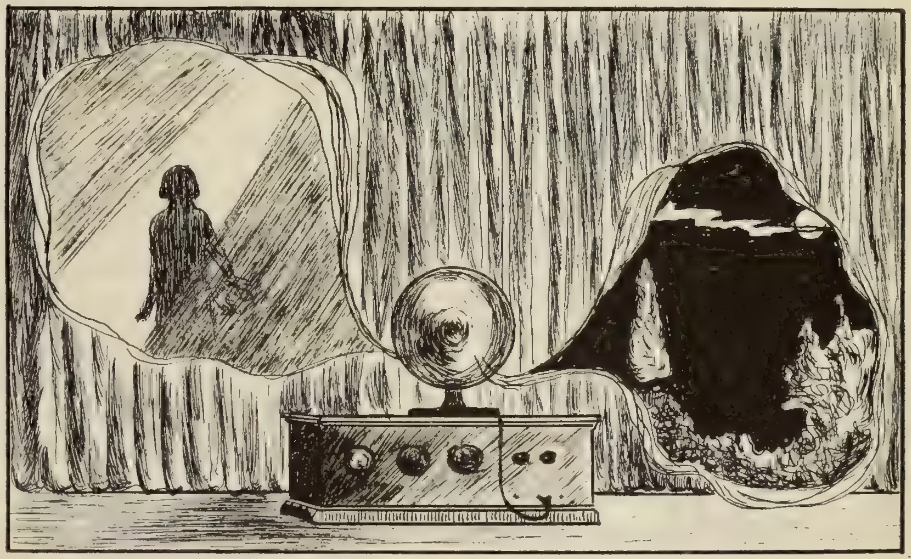
A "Moving Picture World" Presentation Devised by Colby Harriman

The majority of first run houses have regular or semi-direct contact with radio broadcasting stations. A number of managers have found a substantial increase in their business when the favorite artists offered over the radio were presented in person at their theatres. It has been noted that "radio fans" in particular are always interested in seeing these popular entertainers. Leading theatres in New York, Chicago, St. Louis and other centers are cases at hand.

Novelty in presentation is one of the chief requisities for a successful radio artists introduction. The following suggestion is offered this week and it not only emphasizes novelty but gives an opporounity for "flash sets" of any number to be presented, providing the addition of certain comedy features.

A large radio, constructed of a frame covered with canvas, or a compo-board unit, is placed down stage at center. This is surmounted with an amplifier, made of a large hoop, covered with a scrim which will permit a transparency, and painted on the face to give the appearance of the bell of the horn.

A double drop is hung in one. The first drop should be of metalline gauze which will catch the high-lighting from the front when the lights back stage are down. This drop, hung in folds, is on a battened drop, which has two irregular openings cut right and left of center. The edges of the opening are treated with bronze metalics and a flasher set to give a streaming light around the bronze edge during the period the particular opening is used, giving the effect in a scenic treatment, that the scene is proceeding from the amplifier. A small platform can be used back of the opening at right. Tab drops and small set pieces done in compo-board are the only things required back of the drop. A flat piece should be placed at center, back of the drop, and running up-stage, to eliminate spill light from one scene to the other. A scrim drop can be hung down at the curtain line.



Setting for Special Radio Presentation

The action opens with dark stage. The lights focused on the radio come on gradually. Two girls, dancers, dressed in one-piece tights with small gauze wings adjusted to their shoulders, all treated with luminous paints in odd design, jump from the top of the radio, dance about it and at the conclusion of their number "tune in" by turning the large dials. There are a succession of typical noises, and as the girls disappear in the radio box, the lights set to illuminate the interior of the amplifier come on, revealing the head of the announcer. As the first number is announced, the lights in one of the sections gradually come up full revealing the artists, while the lights on the announcer dim down and out. This is repeated for the balance of the program.

A novel effect may be attained, using a silhouette sheet back of the opening in one section. When the singer, for instance, is announced, the vari-colored lights play over a surface, and gradually the singer appears in silhouette. As the song is begun, the lights change, the silhouette vanishing as the features of the artists become visible.

Much comedy can be attained in the announcing area. Each time, a new make-up can adorn the face of the announcer, as oddly named stations are brought in. One time, it can be the character of an old farmer, then that of a "tough boy," or an effeminate type. The usual squawks, shrill whistles, clash of cymbals, etc., can attend the beginning or conclusion of the announcement.

For a finale, both sections can be used, diming down to a quarter when the other section is predominating. Both sections can come in full for the close-in.

There is much information available relative to producing subjects of this kind, and we will be glad to work out details with any producer desiring to feature a novel "radio stars" bill, which has always proved a money-maker.

Plans for National Music Week

National Music Week will be observed by leading motion picture theatres during the week of May 3rd to 9th. The National Committee for the Advancement of Music has secured the co-operation of representative musical leaders and well known conductors in making this particular week one of importance in all musical circles.

The opportunity afforded the theatre to tie up with local musical organizations is rich in possibilities. Practically every city has its community choral society, school glee club, symphony orchestra groups, etc. It is possible to secure these organizations for special programs to which will be attached added local interest in the theatre.

Special attention is being directed to the introduction of "national" groups, where folk songs of various countries can be staged in settings suggestive of the native land, the various singers being dressed in characteristic costumes. There are programs available through the National Committee, which will be of valuable assistance to the producer in arranging these groups.

We will submit a number of specimen programs for Music Week observance in Motion Picture Theatres, in the next issue. These programs are being compiled by recognized conductors.—C. H.

CAPITOL THEATRE

New York City

Presentations by

S. L. ROTHAFEL

Featured Picture: "Man and Maid"
(Metro-Goldwyn)

"The Palms"

A scenic investiture for the rendition of Faure's composition introducing Charles Schenck as soloist, assisted by the Capitol Ensemble, seven girls and four men, all clothed with Anglican choir vestments. The scene consists of a plush drop in two, draped around a five panelled stained-glass window piece. A twelve-inch platform runs across stage at center, with an elevated platform at each end. The end platforms are masked with a flat painted as the front of a choir stall. Two banks of palms are right and left of the end platforms. White from both sides light the singers who stand in a line across the platforms, the girls at center, two men at either end, and the soloist on the stage floor at center. A purple tint is given the vestments worn by girls, from the foots.

Divertissements

Four attractive numbers constitute this artistic unit.

(a) "Pee Weet"—Petrie-Parks
Betsy Ayres, Marjorie Harcum, Louise Scheerer.

A large triple section Chinese screen with gilt design against a black plush drop. Three girls, dressed in white Chinese costume, kneel on cushions before two small teakwood tea tables, with tea tray. They are on a small platform covered with gold mettaline cloth. Rose and green from sides highlight sections of the screen, and canary is used to tone area occupied by the singers.

(b) "Chinese Willow Plate"—Victor Herbert
Doris Niles, Frank Moulan and Marcello Fernandez.

Back drop hung in two. The design resembles a typical Chinese line drawing found on pieces of rare dishes. The color scheme is a faded blue on a light yellowish green background. Blue floods cover the entire opening. About a six-foot platform with runs, and masked with a row painted in blue to give the appearance of a small bridge, is at center. Chinese characters tell the little love story in pantomime. The characters are costumed as follows: The man in a pink blouse and blue trousers; the girl wearing a maroon colored blouse embroidered with gold design, and green trousers. Another dancer is dressed in the gilded robes of a mandarin wearing a high fantastically designed headdress. Four girls which are brought in for the finale are clad in vivid Chinese costumes. A white spot is used on the principal characters during the dance with amber and canary high-lighting on the sides.

Performance Is the Test of Service

LARGEST ASSORTMENT

ARTIFICIAL FLOWERS
BASKETS
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(c) "Hunger" from "Creole Love Song" cycle—Layton-Johnstone
Gladys Rice.

A silver mettaline transparency with a bronzed drop as a backing is used as the base for this setting. Purple from the sides is shot across the upper half of the front drop, with a light blue being toned in at the base. The bronze drop is high-lighted in the back which gives a zone lighting in the area left of center. A four-footed platform draped in black velvet is at center. Upon this platform a singer stands garbed in a flowing black costume. Small spots in white are placed in the floor of the platform which light the singer, throwing a long distorted shadow of her on the back drop. This number is very suggestive of a Continental lighting treatment.

(d) Waltz of the Jewels
Mlle. Gambarelli and Capitol Ballet Corps.

A heavy mettaline drop is hung back and the surface is hung in folds, black. It is flooded with green, amber, red and blue from each side, the variegation being well arranged and excellently blended on the glittering surface. Two narrow silver spangled columns constructed of fabrics are hung in about two. These columns are high-lighted with white. Four girls dressed in ballet costumes of yellow, green, blue and geranium dance with Gambarelli, in white, the latter carrying strands of tinsel. White flood is used.

RIVOLI THEATRE

New York City

Presentations by

HUGO RIESENFELD

Featured Picture: "The Charmer"
(Paramount)

Overture Feature

It is very unusual that a picture can be reported as a presentation feature, but the showing of the "Georg Frederich Handel" subject of the Famous Master Series by James A. Fitzpatrick which has been given an excellent orchestral interpretation by Hugo Riesenfeld, is one of the outstanding features of the program. The opportunity to use the picture in the orchestra spot of the program has been made the most of. Here is a sure-fire bet as the artistry evidenced in the direction of the picture, the excellent photography, the proper musical setting, is enhanced only by the extreme novelty of the picture.

"The Palms"

The blue foots come on during the introduction of the song; the curtains are drawn, revealing a suggested section of a church. Two fabric columns right and left carrying an Easter lily design are high-lighted with light blue. The Ritz Quartette garbed in choir vestments stand center in a slight alcove back of which is a transparency drop upon which is painted an ecclesiastical figure with attendant Biblical scene. Two large candelabras with an uneven spiral standard holding seven candles tipped with amber candlepower lamps are extreme right and left. A sanctuary lamp hangs from center. At the conclusion of the song three women in white veiled robes slowly enter at left, come to center, face upstage and kneel. The theme, "Ave Maria," is used, the lights gradually come up in back of drop revealing singer clad in white robes and veil who sings "Ave Maria." For finale the three women exit from stage across back and up on the platform upon which the singer is mounted, and kneel before her.

MARK STRAND THEATRE

New York City

Presentations by

JOSEPH PLUNKETT

Featured Picture: "I Want My Man".
(First National)

Orchestra Feature

"The Lost Chord"—Sullivan

A novelty is added to the excellent orchestral interpretation of the Sullivan composition with Kitty McLaughlin and the Male Ensemble.

During the first movement an amber flood is on curtains and orchestra pit. The lights dim down and the curtains open revealing a pointed scalloped oval painting suggestive of a church window frame. This is in the center of the drop. On a platform back of this opening the singer is seen seated at a small pipe organ which is high-lighted with light amber. Two folds of scarlet drapes are hung at the up-stage end of the organ. Towards the right a blue bordered and pink designed church window is suggested. The character seated at the organ is garbed in a red robe. For the finale the singer stands facing front, the Quartette Ensemble singing off stage.

"In The Springtime"

A Pastel

A simple stage setting which is highly effective depicting an orchard in bloom. Eight set trees are placed about the stage, the tops high lighted revealing a profusion of pink and white flowers. A deep blue cyc is used at the back. A deep green hedge row is placed between the trees and the cyc. At left a rustic bench is placed around the largest set tree. Pauline Miller and Everett Clark dressed in light colored costumes of the period of the '60's are seated on the bench and sing Romberg's "Will You Remember." An amber spot is thrown on the singers from off stage left. The characters exit. Mlle. Klemova and M. Daks dressed in costumes of the same period enter and dance in and around the trees. Lights in canary and rose come up in foreground and six members of the ballet dressed in hoop skirts of delicately tinted materials enter and a dance is done to the theme of Grieg's "Spring." For finale the singers enter and repeat the opening song and five couples which include the Mark Strand Male Quartette enter for groupings. Lights dim down for close-in.

Musical Programs——Week April 5th

CAPITOL THEATRE—New York City.
Overture: "Caucasian Sketches"................Ippolitow-Iwanow
Capitol Grand Orchestra—David Mendoza, Conducting
Interlude: Selection from "Rose Marie"......................Friml
Graham Harris—Associate Conductor.
Dr. Melchiorre Mauro-Cottone at console.

MARK STRAND THEATRE—New York City.
Prelude: "The Lost Chord"...............................Sullivan
Mark Strand Symphony Orchestra—Carl Edouarde, Conducting.
Alois Reiser—Associate Conductor.
Dr. Percy J. Starnes at console.

RIVOLI THEATRE—New York City.
Overture Feature: "Handel" subject of Famous Master Series
Interpretation by Rivoli Concert Orchestra.
Irvin Talbot, Conductor.
Emanuel Baer and George Kay, Associates.
Harold Ramsbottom and Frank S. Adams at the organ.

RIALTO THEATRE—New York City.
Overture: "Madame Butterfly"............................Puccini
Rialto Orchestra—Hugo Riesenfeld and Willy Stahl, Conducting.
Ludwig Laurier—Associate Conductor.
Riesenfeld's Classical Jazz: Theme—"Driftwood"
Featured Song—"Voices of Spring" by Strauss.
Helen Sherman, coloratura soprano.

COLONY THEATRE—New York City.
Overture: "The Love Song"...........................Offenbach
Colony Concert Orchestra—Dr. Edward Kilenyi, Conducting.
Featured Song—"Giannina Mia" by Friml.
Helen Adler, soprano.
John Priest at the console.

CAPITOL THEATRE—Chicago, Ill.
Overture: "Capriccio Italienne"....................Tschaikowsky
Capitol Grand Orchestra—Albert H. Short, Conducting.
Popular Selection—"What We Hear on The Radio"
Orchestral interpretation of descriptive musical novelty.

EASTMAN THEATRE—Rochester, N. Y.
Overture: "March-Scherzo" from Sympony No. 6....Tschaikowsky
Eastman Theatre Orchestra—Frank Waller Conducting.
Organ Recital: Selection from "Rose Marie".................Friml

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RIALTO THEATRE

New York City

Presentations by
HUGO RIESENFELD

Featured Picture: "Kiss in the Dark" (Paramount)

Dance Divertissements

A simple Easter setting comprises the scenic background of this number which features Felicia Sorel, Alma Hookey and Marguerite Low, dancers. A white spindle fence about three feet high runs across up-stage with two small newel posts at each end. Small bay trees are at extreme right and left. A blue plush drop is hung back. Between the drop and the fence are two compo-board set pieces of green and pink flowered design. A fan shaped arrangement of large Easter eggs in pinks, blues, and yellows is back of the set pieces. Festoons of ribboned crepe paper in various colors are dropped from the center of the back drop down to the edges of the set pieces. The three girls are dressed in "chicken" costumes which are high-lighted with canary.

COLONY THEATRE

New York City

Presentations by
J. DeROSA

Featured Picture: "Heart of a Siren" (First National)

Stessy and Prudy Goldner

These two talented musicians play a harp and violin duet. There are two numbers, the first, Saint-Saens "The Swan." The setting consists of a black drop masking in the right half of up stage, and the left half, a sky drop in deep blue with a low balustrade in the foreground and a column at extreme left mounted on a pedestal with silvered vines entwined around it. A pink flood highlights the column. A large tapestry is hung in front of the plush drop at right highlighted in white. The harpist sits in a gilt chair right of center, the violinist standing down right with a tapestried gilt settee behind her. Amber spots from left are thrown on the two artists. A green flood is thrown on the stage section left of center.

The second number is Kreisler's "Caprice Viennois." During the rendition of this number two characters dressed as Pierrot and Columbine in costumes of bronze and light blue do the customary dance. They are high-lighted with ambers and pinks from off stage.

Paul Specht and Band

This popular orchestra is held over for another week and given a very attractive setting not unlike the exquisite setting of last week.

"Moving Picture World's Presentations" Creating World-Wide Interest

GEORGE GREEN, LTD.,
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March 25, 1925.

Mr. Colby Harriman,
Moving Picture World,
New York.

Dear Sir:

I am very much interested in the new department anent prologues, presentations, etc., which you have opened with the issue of the Moving Picture World for March 21. I subscribe to the Moving Picture World, and would be very much obliged if you would put my name on your mailing list for a regular supply of the blue prints, working instructions, and schedule of color effects for these prologues as they appear from week to week.

With all good wishes,

Yours sincerely,

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Pioneers in Presentations
Joseph Plunkett

Managing Director,
Mark Strand Theatre, New York City

A Series in Which
Mr. Harriman Chats
About Recognized Leaders

THERE is something fascinating about a theatre where things have happened during its existence which have marked it as a contributing factor in the establishment of theatrical precedence. But it is a rare event which finds perfection attained in the locals that first gave conception to it.

Three reasons may be ascribed to this unusual situation. First, a new idea was introduced by men with a vision. Second, it was given the proper attention during the critical period when the development was taking place. Third, a man who is basically a showman cultivated and properly presented it.

The Mark Strand theatre in New York City enjoys the distinction in the great family of motion picture theatres as being the first theatre in the world where presentations, prologue and symphony orchestras were introduced as part of a picture program. This theatre was the cradle of "de luxe" performances, but during the eleven years it has flourished as "a national institution," the last six have given it a recognition commensurate with its enviable position as a trail blazer and recognized leader. This period marks the managerial regime of Joseph Plunkett.

Mr. Plunkett is a product of the "good old show business." That statement clarifies the situation and is the elemental reason why this theatre, rich in tradition and achievement as far as the motion picture business is concerned, has prospered and contributed in the advancement of programs.

For years, Mr. Plunkett was the manager of such well known legitimate stars as William Faversham, Kyrle Bellew, Cyril Maude, Eleanor Robson, Mme. Rejane and William Hodge. He was thoroughly schooled in the theatre, and when he accepted the task of directing the activities of the Mark Strand Theatre with the direct supervision of all production work attendant to its presentations it was only natural that his work should show a spirit which was unconsciously carried from his long experience in the legitimate field.

Today, Mr. Plunkett has many outstanding presentation features which give him full right to be called a pioneer.

The "Plunkett Presentations" today emphasize a remarkable ability to develop a divertissement as a prologue, a feature directly connected with the picture is to follow. To illustrate this, Mr. Plunkett explained that the feature picture at his theatre usually followed the news reel. It would not be policy to proceed to the feature picture abruptly, as the greater part of the effect of the earlier scenes of the picture would be destroyed. The prologue presentation is the solution. In the news reel period the atmosphere of the present day is reflected, and the prologue is developed to create the proper atmosphere for the picture.

"But we must be careful," says Mr. Plunkett, "not to make the prologue a separate and distinct unit, so that when we come to the feature picture itself there is a mental break in the attention of the audience. To attain both of these results we first project the titles of the picture upon the scrim drop. There is no light back of this transparent drop. As the titles are projected from front, the scene at the back does not show. The moment the titles have been shown, the projecting beam from the booth is cut off, and the lights back stage come on to show a real and elaborate setting with people portraying characters in the photoplay on the stage scene.

"Thus the audience has been prepared for the picture, and by making the reality of the prologue pass naturally into the picture projection, we have not strained the credulity of our audience by making the usual abrupt transition. In other words, the audience sees at the beginning, real people of flesh and blood moving about in the atmosphere of the story, and a moment later they see the same characters on the screen; but we give them no opportunity to realize that one is real and the other merely a shadow."

Where such truly atmospheric prologues are produced Mr. Plunkett selects an elaborate setting of one of the principal scenes of the picture, and in a majority of cases he secures the original costumes used in filming the picture, to be worn by the people he uses in the prologue.

"The method of atmospheric transition into the proper mood and spirit of the photoplay which I have developed during my six years at the Strand, I think I owe to my long training in the theatre of the spoken word. I have tried to make motion picture presentations as real as stage presentations. Another element which I have carried into the theatre from the theatre of the spoken word has also to do with visualization."

"Whenever a song or an orchestral number suggests a scene or a happening or a definite atmosphere, I have illustrated the movement on the stage. For instance the orchestra we will say plays Liszt's 'Les Prelude.' The music suggests a storm. We show that on the stage. Then there is music which suggests a volcano. We show that in eruption and the final passages are pastoral. We have a shepherd leading sheep across the stage. And these are not motion pictures but actual staging and effects. For instance when the orchestra plays the '1812' overture we show Moscow in flames and the glare and noise of war. Whenever a song suggests a series of stage pictures we put them on the stage."

Mr. Plunkett concluded our interesting chat with—"Prologues and divertissements for singers and dancers are now a recognized part of the program of the motion picture theatres but the chief attraction is always the feature photoplay. Just how important a part these surrounding divertissements play in the attendance figures is hard to say. When the Mark Strand originated the present idea of motion picture presentation it was a novelty to hear good music in a photoplay house; now good music is expected for the public has been educated to it."

"The prologues I have been staging, have, I believe, a very definite value for the photoplay itself. For example—during the week the feature picture was 'Sally,' based on the musical comedy of the same title, the original music from the stage production was used for the music and ballet numbers. Sally, you will recall, was an East Side girl, and the opening scenes of the film were laid in the vicinity of her home. For the prologue an East Side set had been constructed; every detail was so faithfully produced that when the lights were dimmed and the screen lowered, the audience had been placed in the proper atmosphere of the photoplay. That is, I believe, the real function of the prologue."

Next Week

Production Helps

A list of technical books containing valuable information appertaining to stage settings, lighting, drapery treatments, and costuming.

Selected from American, British, German, Italian and French publications.

Mark Strand Theatre Anniversary Section

First "Million Dollar Movie House" Opened to Public Eleven Years Ago

THE New York Mark Strand Theatre, Broadway at Forty-Seventh Street, the first million dollar theatre devoted exclusively to motion pictures, was thrown open to the public on April 11, 1914. The eleventh anniversary of this history-making edifice will be celebrated during the week beginning April 12 with a special program arranged by Joseph Plunkett, managing director, the feature of which will be the Samuel Goldwyn-First National picture, "His Supreme Moment."

There is every indication that Mr. Plunkett, internationally famous as a builder of programs, a creator of prologues and a master of divertissements, will equal his best previous efforts in staging this anniversary program, if, indeed, he does not eclipse anything he has ever done along the lines that have made him famous.

The Mark Strand became a national institution (and achieved world-wide fame) because from the outset it began moulding public opinion to favor better pictures; has always demanded the best in pictureplays and as a result has compelled producers to aim higher than they would, perhaps, had there never been such an institution to urge them on.

Opened With "The Spoilers"

The fact remains that motion pictures in the year 1914 were not what they are today. Only a few of the recognized stars of that time remain in studio work now. The first picture shown in the Mark Strand was "The Spoilers," from the Rex Beach novel with William Farnum in the leading role, supported by Thomas Santschi, Kathlyn Williams, Bessie Eyton, and Marshall Farnum. Under Carl Edouarde, the orchestra played the Hungarian Rhapsodie No. 2 for the overture followed by incidental music and singing; a Keystone comedy and then the feature, a four reel Selig production.

The opening of the Mark Strand diverted the attention of New York theatre critics to a new form of entertainment, and one in which this theatre has been the pacemaker from the beginning. The original policy of showing one feature picture a week has remained unchanged with few exceptions, when specially meritorious pictures have been held over a second week (rarely a third week). One might trace from the beginning the screen career of many famous stars through the booking register at the Mark Strand.

Mary Pickford Emerges

Within four months after the opening of the Strand, Mary Pickford was seen in "The Eagle's Mate." Many treasured memories are conjured up by this Famous Players production, starring "The World's Sweetheart" and directed by James Kirkwood, who also played the leading male role. "Little Mary" (as she was known to the fans in the old days of one and two reel pictures) dawned on those larger audiences in the Strand as a new beauty. With each succeeding picture

(Continued on following page)

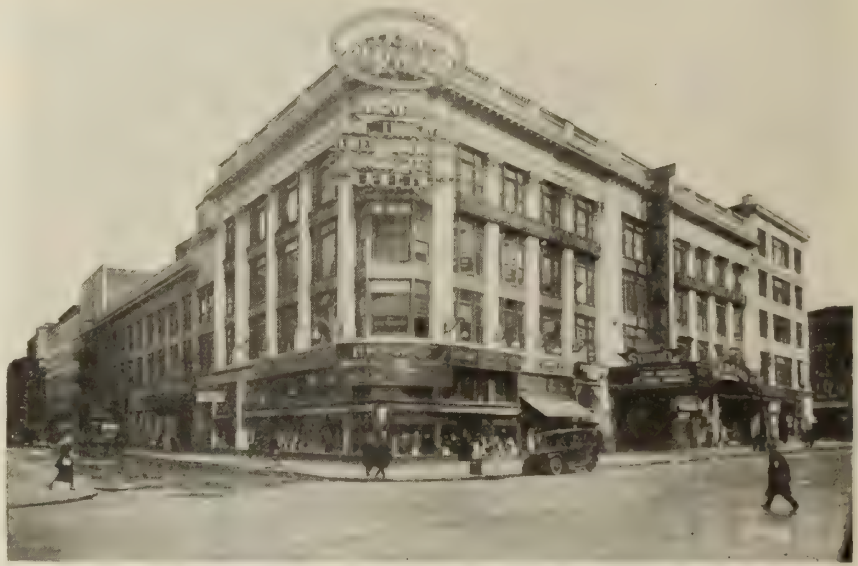
Moe Mark, head of the chain of Mark Strand theatres, in the center. Joseph Plunkett, Managing Director of the New York Mark Strand, at the left. Carl Edouarde, Musical Director at the Strand, at the right.

Strand Theatre Anniversary

(Continued from preceding page)

("Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," etc.) Miss Pickford cemented her grasp on her public and rapidly became famous.

What is true of Miss Pickford is very true of many other stars, whose first pictures were shown at the Strand. The history of this house not only follows closely the history of production through the years when D. W. Griffith was climbing up to "The Birth of a Nation," and other producers were striving for "bigger and better pictures," but the Strand laid down a policy of selecting its attractions, and the points that made pictures eligible for showing have been strengthened through the years.



THE NEW YORK MARK STRAND THEATRE

Built twelve years ago, this theatre attracted world-wide attention as it was announced that only motion pictures would be shown n it—one picture each week.

"The Daddy of 'Em All"

Going still further back, it is now upwards of thirty years since the late Mitchell H. Mark, the founder, and Moe Mark, also a founder and now head of the company operating the Mark Strand chain, started in business in a small, Buffalo basement, with a 5-cent "show." Moe Mark "barked" tickets on the sidewalk, and Mitchell "operated" the quaint little "theatre." The Ellicott Square Building has since risen on the site of the building that housed their first "theatre," the first motion picture theatre in the world.

The same brothers, in October, 1912, gathered a little group about them, and undertook to lease the site of the old Brewster carriage factory on which to build the "first million dollar motion picture theatre." The group included Mitchell H. Mark as president; Moe Mark as vice-president; Eugene L. Falk, treasurer; Walter Hays and Joseph M. Levenson on the board of directors. Two years later the house was opened.

"The White Lights" gradually moved uptown to meet, and ultimately pass, the Mark Strand.

With the death of Mitchell H. Mark, Moe succeeded to the presidency, and Mr. Hays became the vice-president. The Mitchell H. Mark Realty Corporation, owning and operating the Mark Strand theatres, is headed by Moe Mark as president and general manager; Walter Hays, vice-president; Eugene L. Falk, treasurer; Joseph Levenson, secretary; Morris Sharaf and Mrs. M. H. Mark, directors. Mr. Mark is the First National franchise holder for New York State, and Mr. Hays is now president of the Motion Picture Theatre Owners of the State of New York.

Carl Edouarde, conductor of the symphony orchestra of the theatre, who began at the beginning and remains to this day, has built up the Mark Strand orchestra until it is in a class by itself, clinging to the traditions that made it famous, and adding to its value as the years pass.

An Innovation

Among the innovations inaugurated by the Mark Strand was the cosmetics suite, where, "At the Sign of the Lipstick," a charming lounging room for the ladies, they are made to feel wholly at home.

The New York Mark Strand has attracted visitors from all parts of the world, and architects the world over have made use of ideas gleaned from this institution to build "palaces" in their own sections of the world.

Thousands of letters and telegrams have been received, and are daily arriving at the Strand, for the founders and officials felicitating them, on the occasion of the eleventh anniversary.

The Revolving Stage

Among the novel features of the Mark Strand stage is the revolving stage used by Mr. Plunkett in staging his charming divertissments. With this stage, it is possible to set four scenes at one time, and since its introduction, last Winter, many beautiful scenes have been evolved for presentation on the unique stage.

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Congratulations to the Strand on its anniversary—

And congratulations to the Strand for its ten years' friendship with the oldest and best news reel.

A Tribute from The Art Department

Jay Weaver

director of the Art Department, who as one of the two oldest associates in number of years connection with the New York Mark Strand and the oldest with the Mark Strand Realty Corp., mentions with pride, his twelve years' affiliation with the House of Mark Strand.
—and pays his respects to the various National Advertisers and periodicals who patronize his Commercial Art.

Ken Greene

is proud of his affiliation with the Mark Strand through his association with Jay Weaver in the Art Department—and his work is available in the Commercial Art field.

JOHN J. ROCHE

congratulates the Mark Strand on its eleventh birthday. Mr. Roche supplies the Lobby Display lettering for the Art Department through

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Congratulations

The following telegram was among the many received by Moe Mark, president of the Mark Strand theatres organization, on the eleventh anniversary of the New York Mark Strand:

"New York, April 9, 1925.

"The Austin Organ Company wish to congratulate Mr. Moe Mark and his associates on their eleventh anniversary. It always has been a great pleasure to do business with the Strand Company on account of the pleasant relations and confidence that have existed between us. Once more, we extend our hearty congratulations and best wishes for the continued success of the splendid officials and employees of the Mark Strand Theatre."

(Signed) "H. BROWN,
"New York Representative."

Jay Weaver's Anniversary

Anytime Anybody Says "Celebrate," "J. W." Goes Right to It!

Jay Weaver, Art Director of the Mark Strand Theatre, is having an anniversary celebration of his own, this week.

Mr. Weaver is the oldest employee in the Mark Strand Theatres organization having been associated with the Mark Brothers in their theatrical enterprises in Buffalo.

When the Mark Strand was opened on Broadway eleven years ago, Mr. Weaver attained almost immediate recognition as being the creator of a new idea of theatre exploitation. He introduced hand painted art-posters as a substitute for lithographs.

The years that have elapsed attest to the practicability of the idea which Jay Weaver started and developed. Other theatres have copied them.

One of the best things to come from his studio are the display posters done in oil on Scotch canvas. These posters are highly artistic, reminding one of an old tapestry, and rich in color

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Get "THE WINNER GROUP"—September, 1925 to September, 1926

"Markendorff's Lobby"

New Frames in Mark Strand Designed and Executed by New York Firm

The Mark Strand theatre, celebrating its eleventh anniversary, now boasts the finest lobby display of any Broadway motion picture theatre. Five huge frames of gold leaf trimming, red plush background for still photographs and with the edges in heavy mirrors, have just been installed in the main lobby. Until the new frames were placed, it had been the system to use panelled removable frames and the usual lobby boards.

Now, with the new frames, the entire lobby appearance is changed. The lobby has the appearance of a new theatre entrance. Aside from the lobby attractiveness, the still photographs of coming attractions of the Mark Strand are displayed to unusual advantage. The attention of the patron is attracted immediately, not with a "flash," but because of the richness and dignity of the display.

S. Markendorff, of 159 West 23d street, New York City, who has done the Mark Strand theatre's work since its opening, is responsible for the new lobby frames. He not only made the designs, but he executed the work, even to the last bit of installation.

Attention is also called to the exterior, or sidewalk, display frames, which have just been installed by Mr. Markendorff, which are the last word in design, construction and finish.

The luxurious "At the Sign of the Lipstick" suite of the theatre was another outstanding work of Mr. Markendorff. It will be recalled that "At the Sign of the Lipstick" was opened a year ago as the first suite reserved for milady where she could apply the lipstick. It is called the "cosmetics suite" and the cost was around $25,000. It is held as a model for theatres all over the country as the latest feature to attract the patronage of the discriminating woman.

An Orchestral Feature

An excellent musical composition has been recently published which will prove a popular selection for the interlude spot of a program or a "b" number of an overture feature.

The composition "Peachy" by Percy Wenrich is a novelty intermezzo fox trot. Mr. Wenrich is the composer of such popular hits as "Put On Your Old Gray Bonnet," "In the Purple Twilight," "All Muddled Up," etc. The L. L. VosBurgh Music Company, 1547 Broadway, New York City, are the publishers.

Mark Strand Anniversary Programme

The eleventh anniversary of the New York Mark Strand theatre will be celebrated the week beginning Sunday, April 12, with the biggest program of the year.

In musical numbers, novelties for concert artists and ballet corps and in the film feature, Joseph Plunkett, the managing director, has arranged his outstanding offering.

"His Supreme Moment," the George Fitzmaurice production for Samuel Golowyn, co-starring Ronald Colman and Blanche Sweet, is the feature picture, and the program opens with selections of "Cavalleria Rusticana" (Mascagni) for the overture. Carl Edouarde, conductor of the Mark Strand symphony orchestra, will be in the pit, and Kitty McLaughlin, soprano, and the entire Mark Strand ensemble will appear in the overture number.

A two-part divertissement follows. First is "At the Barber Shop," a novelty, with the Mark Strand male quartette. Next is "Four of a Kind," piano quartette with Geraldine Valliere featured.

The topical review follows, then the anniversary divertissement, "The Birthday Cake." Pauline Miller, the musical comedy girl, will sing a duet with Everett Clark, tenor, and the cakewalk for the birthday party follows. Mlle. Klemova, premiere danseuse, M. Daks and the Mark Strand ballet corps with Anatole Bourman, the ballet master, will do the cakewalk.

The feature photoplay follows; then a film novelty, and the organ solo closes the program.

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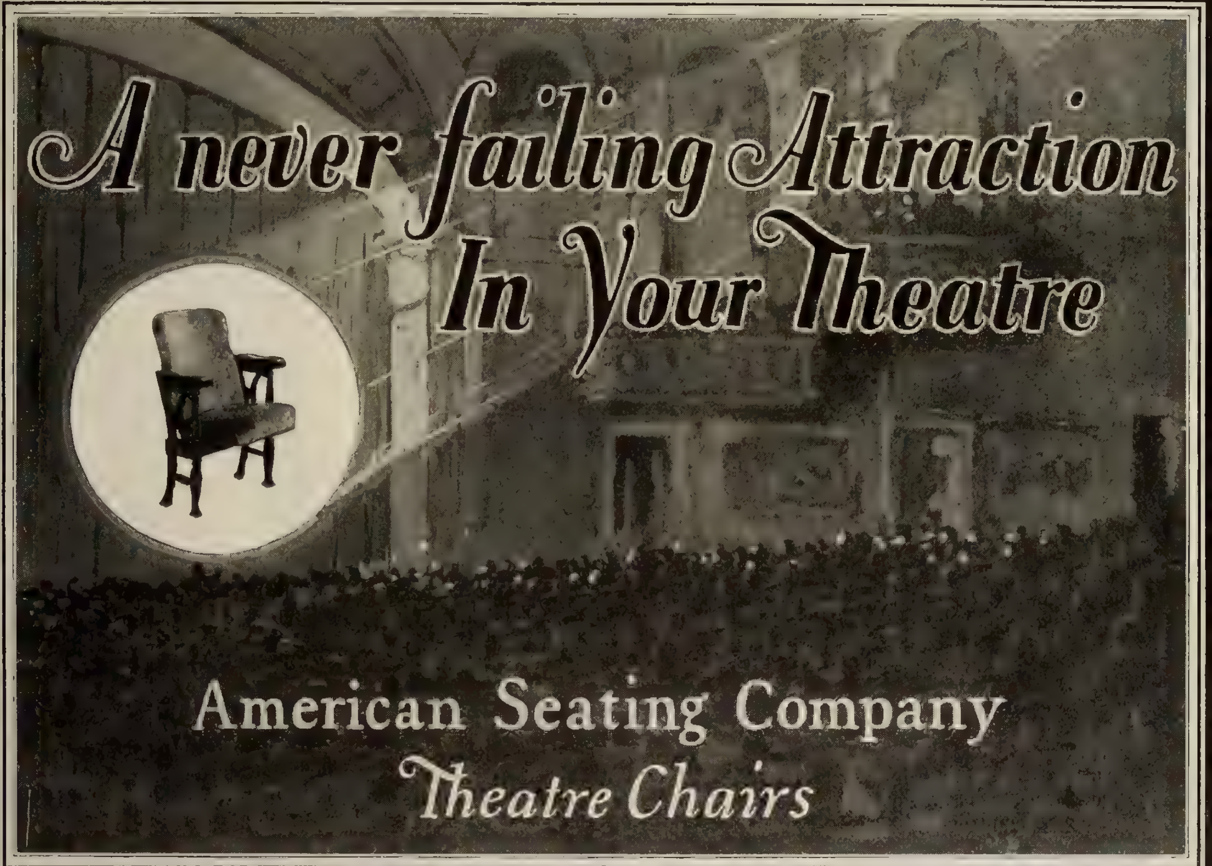

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EDITED BY EPES WINTHROP SARGENT

What the Public Library Gains from Film Cooperation

By INA BREVOORT ROBERTS

Publicity Representative, Cleveland Public Library

(NOTE: While this story occupies more space than is customarily allotted by this department to a single article, it is offered in the belief that it will not only materially assist exhibitors to obtain library co-operation in their towns, but will aid in strengthening co-operation already obtained. The Cleveland Public Library is the pioneer in a sustained and comprehensive use of film co-operation, and its methods and deductions cannot but help other librarians. Show this story to your local librarian if co-operation already exists. Many librarians fail to get the fullest results from their co-operation because they do not know how to most fully develop the idea. You are not doing your share unless you aid your library to gain the fullest possible results. This will show them how.—E. W. S.)

LIBRARY FILM co-operation begun, so far as we know, by the Cleveland Public Library and carried on a wave of popularity through the country, is too well known to need repetition here. What, perhaps, may not be so well known, or possibly it would be more accurate to say, may not be apparent, is the basic reason for this popularity. Library-film co-operation is popular because it is successful and it is successful because it really is co-operation.

Instead of two forces, each trying to use the other solely for its own ends, as in the old days when the film industry ignored library ideals and educators and reformers strove for the producing and showing of films that, however moral and educational they might be, were so lacking in dramatic value that they inevitably unrolled their reels to empty theatres—instead of all this we now have two mighty forces cooperating; comprising, not ideals but the prejudices that came from ignorance of each other's point of view; adapting; co-ordinating: in other words, achieving big things as a result of better understanding.

The Public Library cooperates with current films that fit a required standard as to merit and suitable book connections. The mention of book connections at once suggests the popular novel. With this the Cleveland Public Library can seldom cooperate unless there are book connections other than the novel itself. The reason is that a special aim of the Libray in co operation is the advertising of books for which increased circulation is desired.

Now a library cannot afford to buy too many copies of a best seller; copies that will lie idle on the shelves as soon as the book's popularity has waned. This means that in Cleveland at least, co-operation is sometimes denied films excellent in themselves. This condition probably does not apply so emphatically to libraries in smaller places.

Sometimes co-operation is withheld because, while the book connections are satisfactory, the film is not: perhaps it is too sensational; perhaps the film does not sufficiently preserve the plot or the atmosphere of the book from which it was made, as is the case of "Tess of the D'Urbervilles." On the other hand, it is but fair to state, co-operation is occasionally withheld when the film is highly satisfactory but the book from which it was made is one for which the Library does not care to promote an increased demand. "The Lady of Quality" is an illustration of this last-named point.

Historicals Are Best

Historical films, generally speaking, are richest in book connections. While co-operation with best sellers is not usually practicable, notable exceptions to this rule occur when the best seller in question has book connections other than the novel itself.

Films made from published plays are suitable when the published play is in the Library or when the other works of the author are sufficient to furnish material for co-operation. "The Fighting Coward," made from the play, "Magnolia," by Booth Tarkington, invited co-operation with the literature division, where plays are kept, also with the history and travel books. In addition, stills were featured in the fiction division with a display of southern stories.

The Cleveland presentation of the play, "The Nervous Wreck," was made the occasion of a special display of humorous novels. Often co-operation is possible in the foreign language division, where books in 26 languages may be found. For instance, the fact that the Cleveland Public Library carries "The Hunchback of Notre Dame" in Croatian, French, German, Greek and Hungarian, as well as in three English editions, greatly increased the value to the library of co-operation with that film.

The Library's Angle

What all this can do for the picture is obvious; what film co-operation accomplishes for the Library may not be so well understood. Before the Cleveland Public Library's present plan of active co-operation was begun, about a year and a half ago, the fiction division was the only one whose circulation was materially affected by the coming of any particular film. What the present plan has accomplished, among other things, is to set a large number of film fans to reading history, biography, and travel by calling attention to books that are as interesting and oftentimes as fanciful or romantic as fiction. Where, in fiction, for instance, can you find the counterpart of the story of Joan of Arc? Here is one of those stories that "could not be true, yet is."

Very good examples of what film co-operation does for the Library in the way of increased circulation for worthwhile books are contained in the following paragraphs written by the Cleveland Library's editor for the staff paper, "The Library Log."

"The rather elaborate weaving together of films and books has been productive of much approving comment, besides other re-

A Warner Brothers Release

TWO OF THE DISPLAYS USED BY THE CLEVELAND PUBLIC LIBRARY ON BEAU BRUMMEL

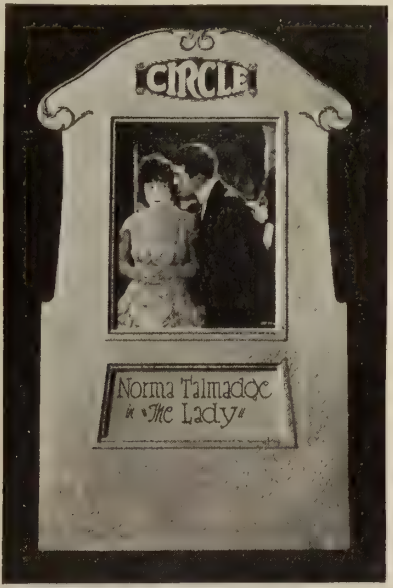
On the left is the display of the Division of History, Travel and Biography on books relating to the England of the time of the Beau. On the right is a display of the fiction devoted to the same period in history. This is a good illustration of the hook-up possibilities of an unpublished play. It still sells the distribution of sound reading matter.

Neat Window Card Easily Renewable

Here's another good idea from the fertile mind of Ben F. Caldwell, Art Director of the Circle Theatre, Indianapolis. It is a window card that gets into places where the average accessory is barred. He is at present using 21 of these in the highest class windows in town.

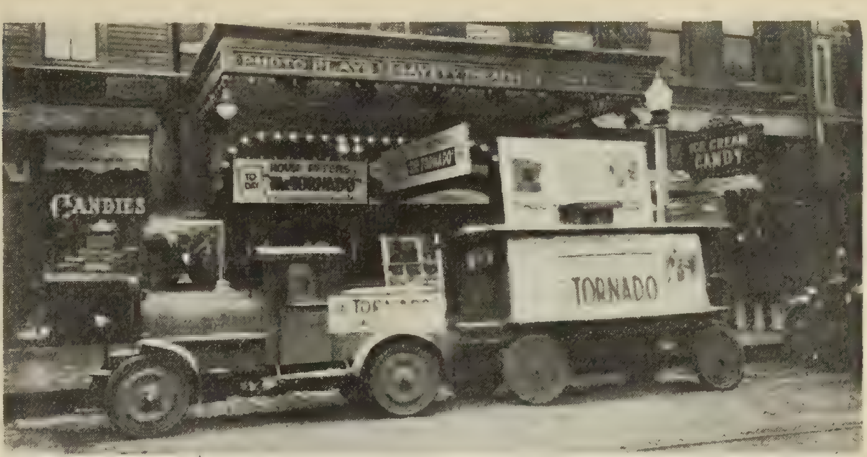
The size of the card may be judged from the size of the still, which is the usual 8 x 10, though it can be scaled to any size. The important measurement is that from the bottom of the title card to the bottom of the frame. This should be not less than five inches, to lift the title above the display articles placed in front.

The foundation is three-ply laminated board, (veneer) sprayed with stucco and then airbrushed for a stipple, this being changed from time to time, gold, colored metallics and water colors being used. The ornamentation at the top line is added at a frame factory, and probably will be beyond the reach of many exhibitors, but this can be put on if you can model a little.



A First National Release.

FOR THE LADY



A Universal Release

THIS ENGINE AND CABOOSE WERE A KNOCKOUT IN CHICAGO

Harry Kauffman, of the Gayety Theatre, Chicago, aided by Jack Edwards, Universalist, made up an engine and caboose to tour South Chicago with the slogan, "Clear the track, The Tornado is coming." First time a tornado ever shipped as freight.

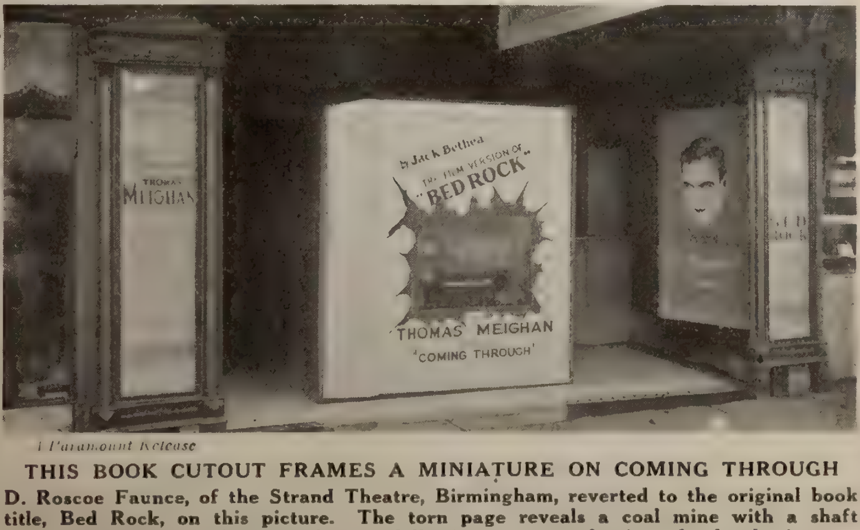
Caldwell has die-stamped metal channels at the back to form a holder for still and cards, but if you cannot afford this expense, cut a thin cardboard strip the dimensions of the bottom and sides of the still. Glue or tack this down and then use another and slightly larger piece to extend over this, so that the card or still may be slipped in from the top and be held in place by the projection.

With this foundation idea you can figure your own changes and get a costly looking frame at comparatively small expense.

Hearts and Masks

In addition to cutouts of the three sheets on A Thief in Paradise, Col. Fred Levy used a double string of alternate hearts and masks across the lobby of the Kentucky Theatre, Lexington, Ky.

The hearts were lettered with "love" legends such as "A little bit of love" and "A stolen kiss or two, or three," while the masks work on the thief end of the story, with somewhat similar legends. Both masks and hearts were red, lettered in white, and gave strong coloring. A straight banner was used at the top of the display.



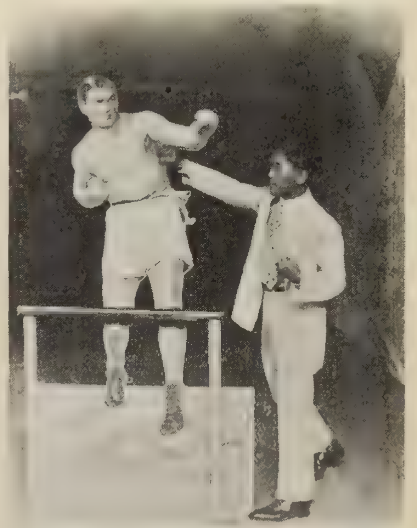
A Paramount Release

THIS BOOK CUTOUT FRAMES A MINIATURE ON COMING THROUGH

D. Roscoe Faunce, of the Strand Theatre, Birmingham, reverted to the original book title, Bed Rock, on this picture. The torn page reveals a coal mine with a shaft opening and a mule car and some doll miners, a reproduction of a local mine.

Pancho Villa Aids Dempsey's Series

Pancho Villa, flyweight champion of the world, is the local hero in Philippine fistiana, and when the Jack Dempsey series was brought to Manila he was invited to a special performance, along with other local notables, and later was photographed punching Dempsey's cutout in the midriff.



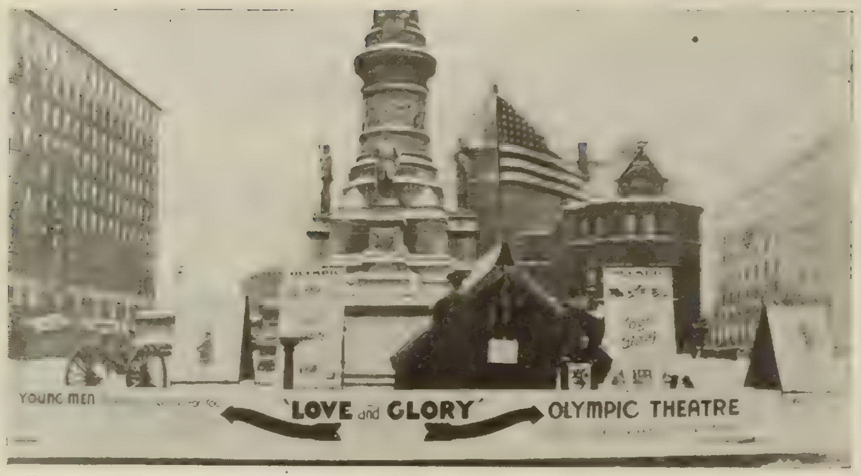
A Universal Release.

PANCHO AND JACK

All of the audience gave letters of commendations and if you are tired of the "Kids" and "Youngs" of our own mitt actors, it is refreshing to read of Elino Flores, Clever Sencio, Jack Perez and Francisco and Macario Flores. They all told Dempsey he was good, but they are mostly lightweights. Possibly another heavyweight might not have been so appreciative.

Played to Blondes

Because Jane Novak and Sigrid Holmquist, who have the leads in Two Shall Be Born, are both pronounced blondes, the America Theatre, Port Angeles, Wash., gave a special Sunday morning showing to blondes only. It went over big!



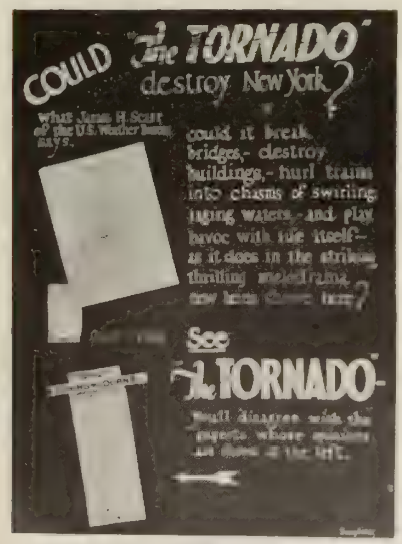
A Universal Release

ANOTHER RECRUITING TIE-UP ON LOVE AND GLORY

Hooking to the Army service in Buffalo gave the Olympic Theatre a chance to invade Lafayette Square, which never had been used for advertising theatrical attractions. The stunt was engineered by Nash Weil, manager of the theatre.

Made Science Talk Presswork Tornado

This cut shows a display board used during the second week of The Tornado at Moss's Broadway Theatre, New York. It was evolved by Joe Weil, of the Universal staff.


COULD The TORNADO destroy New York?
what James H. Scarr of the U.S. Weather Bureau says.
could it break bridges,- destroy buildings,- hurl trains into chasms of swirling raging waters,- and play havoc with life itself- as it does in the striking thrilling melodrama
See
The TORNADO

A Universal Release

THE TORNADO BOARD

The letter is a reply from the local forecaster as to what a Tornado might do to New York. Just below is a letter to the editor from the columns of the Sun, and at the bottom is a clipping of the Serviss science article in the Evening Journal.

Serviss, who writes a daily article, was glad to get a suggestion for a story and it made fine copy for the board.

Weil sent a letter to the editor of every paper, each with a different signature and written from a different angle. He suggests that similar letters will bring copy to almost any exhibitor who works a week in advance of the engagement. It certainly is worth trying.

Sends His Holdout to Sister Theatre

Carl F. Miller, of Fremont, Ohio, owns two theatres, the Strand and the Fremont. The latter was not as popular as the Strand, which was the first choice of most patrons, for no particular reason.

After the Strand was packed the standout was split between the Fremont and an opposition. Miller hated to see that happen. He figured that Frivolous Sal, at the Fremont, should please them, if they could be led from the idea that they simply had to get into the Strand, so he printed a coupon offering two for a quarter at the Fremont.

He had the pleasure of seeing most of the turnaway travel off to the Fremont instead of splitting between that and the opposition, and he figures that even at the reduction he is on the winning side, since he played to more cash than he did the previous week.

Offered a Pass on Forty Winks

It is not new, but offering a pass to anyone who could sleep through the showing of Forty Winks helped to fill the Galax Theatre, Birmingham, Ala. Jack T. Turner took the idea from the suggestion supplied by the Theatres Department of Paramount, and this copy is so good that we are reproducing it for the benefit of those who are not on Mr. Franklin's mailing list. It runs:

"If you can get forty winks during 'Forty Winks' you're super human. And if you can prove that you are capable of just that you can have a season pass to the Galax Theatre free. Here's the dope:

Good Copy

"Many of the theatre patrons of Birmingham have developed the habit of taking their little snooze while the missus is watching the program. Now, then, if any man, woman or child can produce proof that they have slept through the showing of 'Forty Winks,' which is now showing all this week at the Galax Theatre, the management will gladly refund your admission money, and we won't ask a doctor to examine you. We don't think it's possible—because 'Forty Winks' is just one loud laugh from start to finish."

Likes It

Frank Panoplos, of the Lyric Theatre, McKeesport, Pa., is one of the first managers to report results with the Paramount Cross Word puzzle books.

He landed a hundred of the books on a local dealer through a prize offer, ten tickets for the best solution with four, three, two and one for the next four. This makes twenty tickets in all, and it looks as though more books would be needed.

It is only an indirect stunt, but he gets credit for participation and in addition he will collect in the additional interest taken in the stars and titles which are worked into the puzzles.

A Universal Release

OLD STUFF, PERHAPS, BUT STILL IN THE RING

The local Buick agency supplied a car to be devoted to the use of K, the UnKnown. Spiro Ford, of the Strand Theatre, Jamestown, N. Y., supplied the masked man to pose as K, and the car was used for a variety of exploitation ideas.

Faked a Tornado For a Lobby Stunt

There is nothing like selling a picture on a sample, and J. F. Cartwright, of the Rialto Theatre, Chattanooga, Tenn., built a twig forest in his lobby and then built in a tornado.

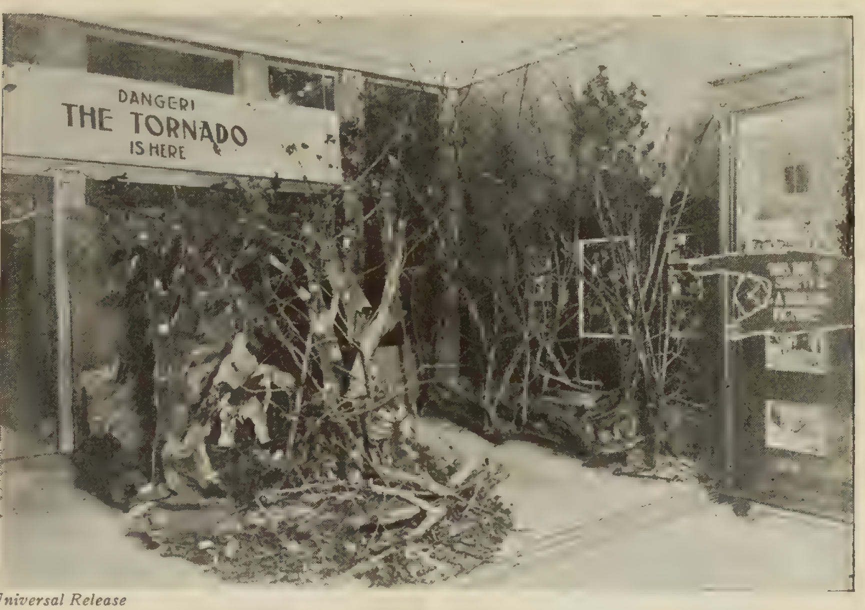
The branches were so firmly fastened that when a large fan, concealed in an upper corner of the lobby, was in motion the miniature trees swayed violently. A timer device turned off the current at the end of about a minute and gave an equal period of rest. This was better than a continuous stunt and the timid could scuttle to the shelter of the box office when the storm paused.

Won Attention

The stunt was more realistic than the photograph suggests, and it brought the better part of the town to the theatre to see the effect. Naturally many of them stayed.

The large fist on the right of the picture reads: "This way to safety and a thrilling picture."

Earle E. Griggs, of the Universal exploitation staff, helped in the construction, so we presume that Jerome Beatty has relayed the idea to the other offices, in case you are interested.



A Universal Release

A LARGE FAN MADE A REAL TORNADO IN THIS FOREST

It was timed for one minute alternations of rest and action in the lobby of the Rialto Theatre, Chattanooga, and the effect was so realistic that it very materially aided the business on the Universal-Jewel release of that title.

Scatters Helped

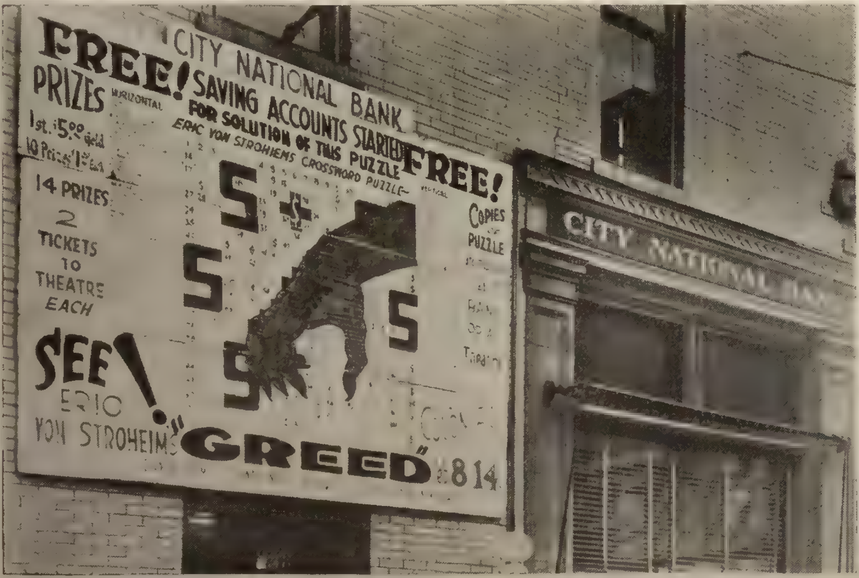
Two and three inch singles helped put over Greed at the Alhambra Theatre, Milwaukee. These supplemented the main announcement and helped to convince the readers that Greed must be something bigger and better or the theatre would not go to the extra expense to attract attention. The cross word puzzle was employed and with a number of book hook-ups the picture was put over well.

One new stunt was to lay off the picture of McTeague holding the canary in its cage to a pet animal store. This was a large oil painting and the store was glad to make room for it.

Still Running

Most managers who picked up Fred V. Greene's birthday stunts some years ago have forgotten them. An exception is the Royal Theatre, Dartmouth, N. S.

This Canadian house inaugurated the scheme of giving its juvenile patrons a birthday party a couple of years ago. It is still getting a column or more in the local paper for the announcements of birthday parties and letters from the "club members" and it has become as valuable to the newspaper as its own children's department would be if it had one. The stunt saves the paper the trouble of conducting such a circulation feature and at the same time keeps the Royal in the minds of everyone. The longer such a stunt runs the better it gets to be.



A Metro-Goldwyn Release

SOMETHING NEW IN A SAVINGS BANK COOPERATION

The City National Bank, of Lansing, Mich., used this 20 foot crossword puzzle on Greed to interest in its services, hooking to the Colonial Theatre. Copies of the puzzle, which was taken from the press book, could be had for home solution.

Makes Wall Banner From X-word Puzzle

Live banks are quick to appreciate the value of a tie up to the pictures in getting accounts for their savings departments, but the City National Bank, of Lansing, Mich., struck a new lead when it hooked in to the cross word puzzle on Greed in the Metro-Goldwyn plan book.

This was reproduced upon a banner twenty feet wide, placed on the side of the bank building. It was fully lettered in, but for the convenience of the puzzlers smaller copies could be had from the bank or the Colonial Theatre, where the picture was playing.

The prizes were a capital prize of $5 in gold, ten one dollar prizes and fourteen pairs of seats to Greed. Presumably the bank made the usual stipulation that the money was to remain on deposit for one year, but fifteen dollars would have been little enough to pay for a chance to advertise in this live wire fashion.

Impressed Them

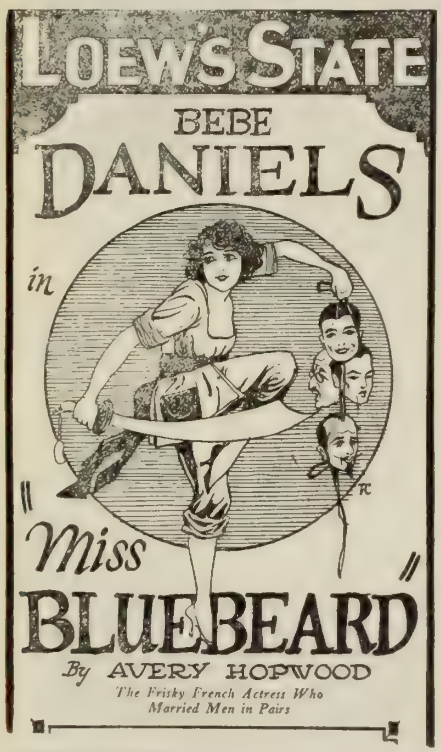
Because he had Norma Talmadge in The Only Woman Monday and Tuesday instead of Friday and Saturday, H. B. Clarke, of the Garing Theatre, Greenville, S. C., took a specially big newspaper ad on Monday morning. That made them realize that there was something extra on and the attraction did the best Monday-Tuesday business since the house switched to three changes a week. Of course he had to have a Norma Talmadge to back up the stunt.

Live Models

Hooking to the hospital scenes in K the Unknown, Brock, of the Strand Theatre, Knoxville, Tenn., persuaded a furniture store to turn a show window into an operating room. A department store loaned the live models who posed in the windows.

Attractor Cut Is Not True to Play

This upper portion of an advertisement for the State Theatre, Cleveland, on Miss Bluebeard, is not in M. A. Malaney's usual style. It suggests an Oriental farce rather than the delightful little modern play it is, and unless the reader has seen the stage original, he will not know that this is a modern story and not a fantasy. He is much more apt to patronize the modern story. Just below the title is a little eight point line that, were it played up, would sell a great many more tickets than the fantastic cut. It runs: "The frisky French actress who married men in pairs." It seems to us that this line will sell more tickets than will a cut that does not run true. The cut is an attractor but it bears no relationship to the play and is misleading. The line is the crux of the farce and it will suggest the lively Miss Daniels in a part that might have been made to order. This is only a part of the display, the lower third being given to the added attractions. Probably Mr. Malaney did not see the play in advance. If he had we think he would have been decidedly more enthusiastic. It has been a long time since Miss Daniels has had so good a vehicle. Is was worth a stronger endorsement.



LOEW'S STATE
BEBE
DANIELS
in
"Miss
BLUEBEARD"
By AVERY HOPWOOD
The Frisky French Actress Who
Married Men in Pairs

A Paramount Release
A MISLEADING CUT

Straight Type Work Needs Good Display

Here is an all-type advertisement from Rochester, N. Y., just a 50 by 2 on Madonna of the Streets. In so small a space the house wisely refrains from trying to do much talking, and depends upon a single appeal. Unfortunately the printer weakens this with all capitals. Probably everyone will read those three lines, but the point is that they would have read them more easily had they been set in upper and lower. Contrast the star name with the title. You'll find that it is easier to read because it was set upper and lower. Probably this, too, would have been all caps had the printer been able to jam the cap letters in, but there was not room in that size, so he was compelled to use lower case, and gets a legible name. That "Nazimova" would have been a terrible wreck in all caps had he used a condensed letter, and probably the only reason he did not use condensed was the fact that he did not have it. It's the only thing that holds this legible, for two heavy cap lines would have killed the space.

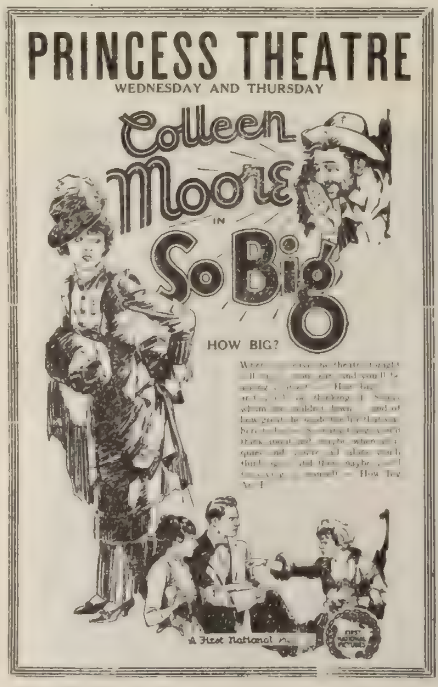
PICCADILLY
Week
Beginning
Today

Mme. Nazimova
RETURNING TO THE SCREEN IN A
GREAT DRAMA THAT GOES DEEP
INTO THE TRUTHS OF LIFE.
MADONNA OF THE STREETS
WITH
MILTON SILLS
From the Novel by W. A. Maxwell, "THE RAGGED MESSENGER"
WEEK OF FEBRUARY 8 — IF I MARRY AGAIN

A First National Release
KILL THE CAPS

Plan Book Cut Is Bulk of a Display

This announcement of the Princess Theatre, Rushville, Ind., is practically all plan book, for we believe that the copy is also from the First National book on So Big. But since it does its work so adequately, it would be foolish to seek to better it, so the Princess added merely the house name and the playing dates and let it go at that. The figure of Colleen Moore does most of the selling, but we think that some mention of the Ferber book would have helped, even though most persons will connect the play with the book.

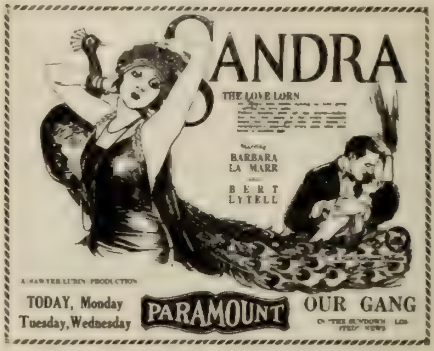


PRINCESS THEATRE
WEDNESDAY AND THURSDAY
Colleen
Moore
IN
So Big
HOW BIG?
A First National Picture

A First National Release
ALL PLAN BOOK

Wide Cut Provides Nice Display Frame

This five column cut on Sandra from the First National book gives the Paramount Theatre, Logansport, Ind., a nice frame for its sales talk. The space is mortised and the design acts as a frame for the sales talk, while the comedy is carried below. As the paper uses the wide column and the plan book cuts are schemed to let in a rule on the narrow twelve em measure, the cut provides not only for a rule but for a little white space that keeps the cut from being crowded. This provides a better layout than some of the narrow but deeper three column cuts, though most of these can be worked into a wider space since First National seldom plans the cut to set against the rules, with straight edges. Most of them can be worked in any size space and are not limited to the column width, as is sometimes the case with other mats.

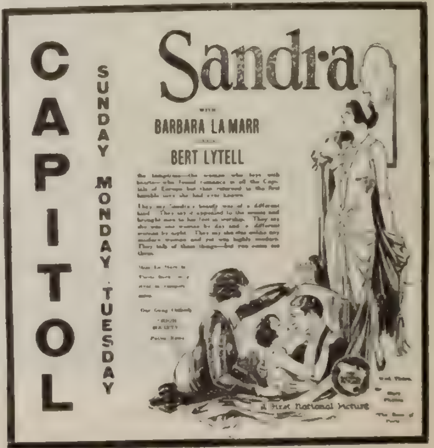


SANDRA
THE LOVE LORN
BARBARA
LA MARR
BERT
LYTELL
TODAY, Monday
Tuesday, Wednesday
PARAMOUNT
OUR GANG

A First National Release
NICELY LAID OUT

Widens a Space by Adding a Vertical

Apparently the Capitol Theatre, Clinton, Ind., sought to use a three column cut in a four column space by adding a signature and dates in vertical lettering. The result of this advertisement on Sandra is not altogether good. A much better layout would have resulted had the house name been set



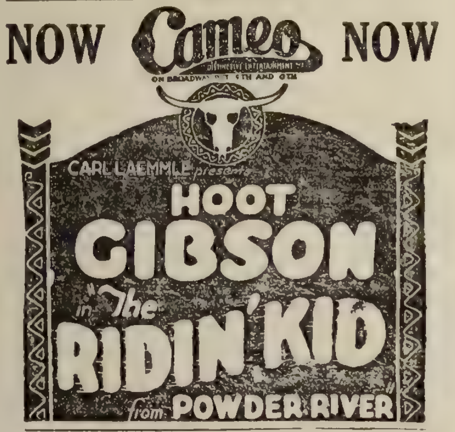
CAPITOL
SUNDAY MONDAY TUESDAY
Sandra
WITH
BARBARA LA MARR
BERT LYTELL
A First National Picture

A First National Release
RATHER MAKESHIFT

in eighteen point, spaced, to the left of the play title with the three days of the run below. Then Miss LaMarr and Lytell could have gone on a single line just below; the signature being held well above them. This would have given all that space to the left in which to set the sales talk in a light twelve point where it would have gotten a great deal more than double the display. This cut is so planned that it does not have to set against rule on the left. It would be possible to run type down and to have gotten a very sightly display where the present form largely suggests a makeshift. Vertical letters seldom look as well as horizontal lines, and the house name would have been amply displayed in an eighteen point.

Reverse Panel Is But Partly Good

This two fours from the Cameo Theatre, Los Angeles, has a good display of Gibson and the first half of his title, but "Powder River" is almost crowded out through the use of a smaller letter, and you have to look sharp to see that "Carl Laemmle presents." The idea is to get a big display in a small space, but if the device used tends to sink the letters, it is better to shift to some other idea. That border should hold the space to itself, and with type lettering, small enough to get white space value, an all type would have been better than this lettered reverse. It is an experiment that did not work out very well. Reverse so seldom does work well that it hardly pays to experiment with it.


NOW Cameo NOW

Distinctive Entertainment

ON BROADWAY BET. 5TH AND 6TH

CARL LAEMMLE presents

HOOT GIBSON

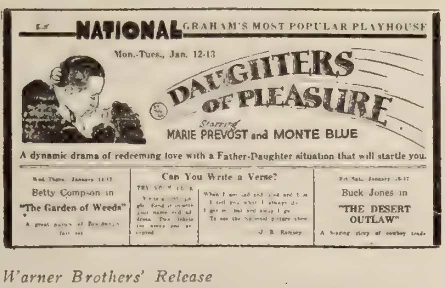
in "The RIDIN' KID from POWDER RIVER"

A Universal Release

GIVES THE TITLE

Larmour Duplicates a Crossword Man

M. W. LARMOUR, of the National Theatre, Graham, Texas, sends in a batch of stuff including the cross word man which, if we recall, was originally from Manager Stewart, of Casper, Wyo. Mr. Larmour, however, has changed to get in the words, where Mr. Stewart used only the outline. It's tough filling in the legs with two letter words, but they got it over. The design is not very strong because the office of the Graham Leader is not equipped with the black squares, but the compositor worked it out on the machine and that portion of the space is entirely machine set. No prizes were offered for the solution, but Mr. Larmour posted the answer in his lobby, figuring that those who came to verify their work would probably want to see the pictures which were Forbidden Paradise, The Fast Set and The Heart of the West. Mr. Larmour sends in a number of ad examples, which are good small town work. He writes that Graham has a population of about 3,000, and the Leader comes out once a week, which means that he must get his entire program over at one jump. Presumably he uses throwaways now and then, though he has not sent any up. The Leader is staffed by five men, two of whom are also the owners. One owner edits the paper and reads proof and the other is the business office and advertising solicitor. They have one machine hand, an ad man and a job hand. The ad man is very much on the job and he and Mr. Larmour go over the copies of this department and study the examples. The result shows in the appearance of the local compositions. This is something that has been urged on managers practically ever since this department was started, nearly fifteen years ago. The manager who wants good results and who has the right sort of a compositor can get better work if he will go over this department each week and talk it over with the man who handles the type. The two displays offered in this space are not in any way sensational, but they show good composition and the all-important sense of proportion. This compositor knows that big display does not come from large faces so much as the contrast in sizes. The first space shows a plan book cut designed for a three column cut apart and used in four columns. Getting what he wants out of what they can give him is one of Mr. Larmour's long suits. He can make a four column cut out of a two or cut a four into a two in half the time some men spend grumbling about the accessories. In the centre of the space you will notice a jingle. He has been running this for some time, giving a pair of seats for each jingle used. That's only one a week, because it is all he can use, but nearly everyone in town has worked on them, and they all have crystallized the thought that the National is a real show. The signature cut is one of several styles Mr. Larmour fabricated from linoleum. He writes that he has been using these for six months or more and so far they have stood up as well as metal. Of course you have to get a really good piece of linoleum, but trim can be used that costs nothing. The jingle stunt got an additional half column lately. It seems that Mr. Larmour booked in a vaudeville attraction. The show went bad and only one actor out of the troupe managed to make the town. Mr. Larmour put him to work. The man ripped his trousers and Mr. Larmour loaned him a pair to wear while his own were at the tailors. The borrowed pair were so much better than his own that the actor wore them out of town, and the columnist gave nearly half a column to the story, most of it in the jingle form. The second example shown is a three column space four and a quarter inches deep with Manhandled as the chief attraction. Mr. Larmour writes that he has decided that in future the major mention will go to the star rather than the title, where this is possible, since he has found that the star is a better seller than most titles. Mr. Larmour seems to have his pick of the pictures, for his programs carry all of the brands with Paramount and First National leading.


NATIONAL GRAHAM'S MOST POPULAR PLAYHOUSE

Mon.-Tues., Jan. 12-13

DAUGHTERS OF PLEASURE

Starring MARIE PREVOST and MONTE BLUE

A dynamic drama of redeeming love with a Father-Daughter situation that will startle you.

Wed.-Thurs., January 14-15

Betty Compson in

"The Garden of Weeds"

A great picture of Broadway's fast set

Can You Write a Verse?

J. B. Ramsey

Fri.-Sat., January 16-17

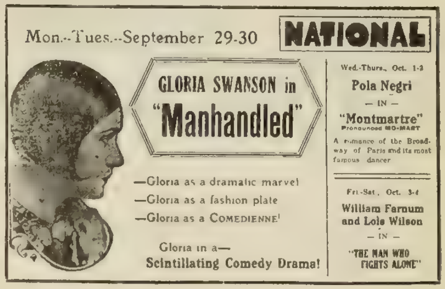
Buck Jones in

"THE DESERT OUTLAW"

A bracing story of cowboy trails

Warner Brothers' Release

A FOUR FROM A THREE


Mon.-Tues.-September 29-30

NATIONAL

GLORIA SWANSON in "Manhandled"

—Gloria as a dramatic marvel

—Gloria as a fashion plate

—Gloria as a COMEDIENNE!

Gloria in a—

Scintillating Comedy Drama!

Wed.-Thurs., Oct. 1-2

Pola Negri

— IN —

"Montmartre"

Pronounced MO-MART

A romance of the Broadway of Paris and its most famous dancer

Fri.-Sat., Oct. 3-4

William Farnum and Lois Wilson

— IN —

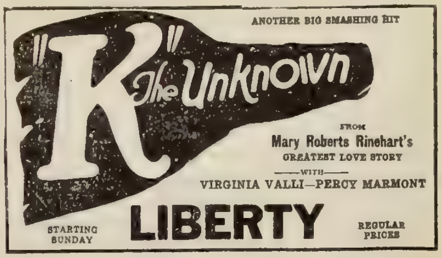
"THE MAN WHO FIGHTS ALONE"

Paramount Releases

MOSTLY MANHANDLED

K Reverses Good Guessing Contest

Managers who use the book ads on K, the Unknown might frame up a guessing contest as to what the reverses mean. This space from the Liberty Theatre, Youngstown, O., suggests what they call a "longnecker" up in Maine, otherwise a whiskey bottle as opposed to the flask. There is another that is more puzzling, though it suggests a hide stretched on the side of a barn to dry. The design shown probably connects with the fact that K is the story of a physician, but some of the reverses on this title suggest nothing at all except some spilled ink. When they get a nice black they come up well enough, but they don't always get a good ink, and then they look rather sloppy. Most persons know that K is about a physician, else it might be well to run the explanatory line: "Not a bootlegging story." The Liberty gets along with very little selling talk, probably counting upon the general press work to get the idea over to the readers.


ANOTHER BIG SMASHING HIT

"K" The Unknown

FROM

Mary Roberts Rinehart's

GREATEST LOVE STORY

—WITH—

VIRGINIA VALLI—PERCY MARMONT

STARTING SUNDAY

LIBERTY

REGULAR PRICES

A Universal Release

A REVERSE PROBLEM

He's Waiting

Harold E. Rice, of the New Majestic Theatre, Pueblo, Col., put in a powerful radio receiving set with the idea of using the current broadcasting to interest his audience and give the house musicians a little rest.

He writes that he thinks this will be a good stunt when they can get the cats and ohter forms of static and reradiation out of the darned thing, but meanwhile it isn't so good.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Man and Maid"

Metro-Goldwyn Offers Interesting Elinor Glyn Production With Lew Cody in Sympathetic Role

Reviewed by C. S. Sewell

Not only did Elinor Glyn write the story for the Metro-Goldwyn feature, "Man and Maid," but she prepared the screen version as well and worked with Director Shertzinger in its production.

Starting out with the statement that a woman does one of three things to a man, she elevates him, degrades him or bores him, Miss Glyn has built an interesting story around an English war hero invalided to Paris. All three types of women are introduced, all fascinate him, but with the advent of the one real woman of the right type, the society women bore him and the demi-monde disgust him.

As was to be suspected of a writer of Miss Glyn's ability, she has fashioned a smooth-running story that has been developed along somewhat different lines from the average. It is largely a character study of one man and one maid of entirely opposite types and the working out of the age-old attraction of the sexes in a romance. Neither are there any strongly dramatic situations or very much action, but conflict is provided in the fact that the hero has to overcome the heroine's fight against him caused by her disgust at his companions.

The story is clean and in no way salacious, there are no objectionable sex situations. An unusual note from the audience standpoint is the appearance of Lew Cody in a sympathetic role. He gives a capable portrayal, but it will doubtless be hard for many to disassociate him from the "heavy" roles which he has played. Harriet Hammond, already famous as a screen beauty, makes her debut as his leading woman and lives up to her reputation. Her work, too, is entirely satisfactory, but as she portrays a rather cold type her performance gives very little indication of what she could do with more romantic or vivacious roles. Renee Adoree and Paulette Duval are pleasing as two different types of charmers.

Victor Shertzinger has given this story a high-class production and it should prove an interesting picture for the average patron.

Cast

Sir Nicholas	Lew Cody
Alathea Bulteel	Harriet Hammond
Suzette	Renee Adoree
Coralie	Paulette Duval
Burton	Alec Francis
Harcourt	Crauford Kent
Maurice	David Mir
Bobby Bulteel	Gerald Grove
Little Bobby	Winston Miller

Story and scenario by Elinor Glyn.
Directed by Victor Shertzinger.
Length 5,307 feet.

Story

Through gambling, the Honorable Boddy Bulteel is reduced to poverty and his daughter Alathea goes to work as a stenographer. Finally she is hired as secretary by Sir Nicholas and although pretty she wears dark glasses to make her look homely. She is attracted to Sir Nicholas but disgusted at his affairs with Suzette and other women. Finally he comes to really love Alathea, his better nature being awakened but she misunderstands his attentions and leaves. Her father gets into a gambling scrape and humbling her pride she agrees to accept Sir Nicholas' offer of marriage in name only. She cares too much to stand this when Suzette makes it appear that she is Sir Nicholas' mistress. Returning home, her mother tells her to forgive the past. She goes back to her husband and goes to his arms begging him to tell her why she felt like murdering the other women. Then they realize their great love for each other.

Features Reviewed In This Issue

Charmer, The (Paramount)
I Want My Man (First National)
Kiss in the Dark, A (Paramount)
My Son (First National)
Man and Maid (Metro-Goldwyn)
That Devil Quemado (F. B. O.)

"A Kiss in the Dark"

Adolphe Menjou Heads Fine Cast in Bright, Clever and Amusing Romantic Comedy For Paramount

Reviewed by C. S. Sewell

As a stage play, Frederick Lonsdale's sophisticated romantic comedy "Aren't We All" proved a delight to a large class of theatregoers due to its witty lines, bright and amusing situations and excellent acting. For the same reasons, this story in screen form as the Paramount production "A Kiss in the Dark" should please a large percentage of picture patrons.

Instead of the conventional triangle we have here the less familiar quartette furnishing the center of the plot: the hero, a chap who cannot resist the wiles of a pretty woman, a worldly wise woman he really loves but who is a bit afraid to trust him, a wife who courts the adoration of the other sex and her complacent husband whose jealousy is finally aroused.

The action takes place in Havana and New York, and there are a number of attractive scenes which were filmed in the former city. It is the wife's flirtation with the hero that motivates the entire story and leads to the situation which gives the picture its title.

A forgotten satchel, a dash back to the hotel, a traffic violation causes this pair to miss the boat and arouses the husband's jealousy which has been innocently fanned by the hero himself. The home-coming wife finds the husband in a compromising situation which has been forced upon him; she goes to the hero's rooms, her husband follows, the other woman saves the situation and all ends happily.

Even the familiar situation in the apartment which has proved a melodramatic life-saver for many a story, is handled so that the comedy values are uppermost, not that it is burlesqued, but no chance for a smile or laugh is overlooked. The entire treatment of the story is highly sophisticated and much of the humor is subtle.

Frank Tuttle has cleverly directed this clever story though at times some of his points appear a bit forced. With Adolphe Menjou in the leading role an interesting and satisfying performance is expected, and one is not disappointed, although he has not quite as big opportunities here as sometimes. Irene Rich as the flirtatious wife is well cast, Aileen Pringle is also good but could have been a little more sympathetic, and Kenneth McKenna is excellent as the husband. Ann Pennington, the celebrated dancer from the Ziegfeld Follies adds snap to some of the scenes by her clever dancing. Altogether, "A Kiss in the Dark" is a pleasing and sophisticated romantic comedy that should provide good entertainment for the majority and especially appeal to the highest class patrons.

Cast

Walter Grenham	Adolphe Menjou
Janet Livingstone	Aileen Pringle
Betty King	Lillian Rich
Johnny King	Kenneth MacKenna
Dancer	Ann Pennington
Chorus Girl	Kitty Kelly

Based on play "Aren't We All" by Frederick Lonsdale.
Screen play by Townsend Martin.
Directed by Frank Tuttle.
Length, 5,767 feet.

Story

Walter Grenham's weakness is flirting with all the pretty girls he meets, but he really loves Janet Livingstone and always comes back to her. His love is returned, but Janet is afraid to trust him. In Havana she at last accepts him on his promise to keep away from other women. But he finds it hard sledding especially as Betty, the wife of a chap who is not jealous comes to tell him goodbye. All but Walter are sailing that day for New York. Betty forgets a satchel and urges Walter to take her to the hotel in his car to get it, Walter gets a traffic summons and they miss the boat. He has previously told Betty's husband Johnny that he should be jealous. With this turn of events, Johnny is. Under the influence of the moon and soft music, Walter kisses Betty. Both hurry to New York. With difficulty Walter explains to Janet. Betty finds Johnny kissing a chorus girl and leaves him without explanation, going to Walter. He believes she loves Johnny and forces the situation. Finally Johnny appears and Betty hides, Johnny is suspicious but Janet suddenly appears and saves the situation. Returning home Johnny finds Betty is there and they make-up. Walter thoroughly cured of his flirtations again agrees to be good, and this time Janet believes him.

"My Son"

First National Presents Nazimova in Pleasing Story of a Mother's Love for Her Erring Son

Reviewed by C. S. Sewell

Dedicated to mothers, the First National production "My Son," starring Nazimova, unfolds a story of intense mother-love and the heart-aches to which it is subjected when her only son strays from the straight and narrow path.

Martha Stanley's stage success of the same title furnishes the basis of the story which is laid among the Portuguese inhabitants of a small fishing village on the New England coast and Nazimova is cast as the keeper of the general store, loved by two men, but whose affection is lavished on her only son, a dutiful chap just growing to manhood. The appearance of a flapper turns the boy's head and finally causes him to resort to theft to satisfy her vanity. Rather than have him suffer disgrace, the mother in desperation knocks him unconscious and has him shanghaied aboard a fishing vessel, confident that he will return a real man.

The story is well constructed and holds the attention. Nazimova gives a fine characterization of the mother, rising to the emotional situations, strongly putting over the intensity of her love and in a role that calls for none of her usual vivacity acts with admirable repression; her makeup, however, seems rather youthful for the mother of a grown son, but you forget this in the excellence of her portrayal.

Jack Pickford in the title role is featured and gives a commendable performance of an unsympathetic role. The entire cast is high-class. Constance Bennett does notably fine work in the thankless role of the flapper; Charles A. Murray supplies good characterization and touches of comedy as a sea captain, and Hobart Bosworth portrays with sincerity the minor role of the sheriff.

The continuity is exceedingly smooth and Edwin Carewe has given the story excellent direction; the atmosphere of the fishing village is convincing and there are some strikingly beautiful shots of the rugged shore. Its convincing glorification of mother-love and the intense sympathy and heart interest should make this story appeal to the average patron, even though the stressing of the pathos in the mother role introduces a tone of sadness which is not overbalanced by the lighter touches.

Cast

Ana Silva	**Nazimova**
Tony	**Jack Pickford**
Ellery Parker	**Robart Bosworth**
Felipe Vargas	**Ian Keith**
Rosa Pina	**Mary Akin**
Captain Bamby	**Charles Murray**
Betty Smith	**Constance Bennett**
Hattie Smith	**Dot Farley**

Based on stage play by Martha Stanley.

Scenario by Finis Fox.

Directed by Edwin Carewe.

Length, 6,552 feet.

Story

In a small New England fishing village peopled largely by Portuguese, Ana Silva keeps the general store and worships her son Tony just growing to manhood. Felipe, a Portugese sailor and Ellery Parker the sheriff both love Ana, while Tony's sweetheart is Rosa Pina. Into this town returns Hattie Smith who has married wealth, bringing her flippant flapper daughter Betty, who sets out to amuse herself with Tony. The unsophisticated lad falls for her flapper tactics to such an extent that he finally steals her mother's diamond bracelet so that he may take Betty to New York. Ellery discovers Tony's guilt and tells Ana but she refuses to believe him until, having accepted Felipe she is preparing for their betrothal and finds the necklace. Confronting Tony he admits the theft and berates her interference. Rather than have him disgraced she hits him and has him taken aboard Captain Bamby's boat. Rosa, broken-hearted has also sailed with her father on this boat, and Ana rests satisfied that all will turn out right and he will come back a real man.

"I Want My Man"

Milton Sills and Doris Kenyon Show to Advantage in First National Feature Based on Novel

Reviewed by C. S. Sewell

A novel by Struthers Burt "The Interpreter's House" furnishes the story for "I Want My Man" a production offered by First National with Milton Sills as the star and Doris Kenyon featured in the opposite role.

The plot hinges on the situation of a man who blinded during the world War married his nurse believing her to be disfigured with a livid scar. Later he regains his sight; his wife learns he was engaged to another woman, and fearing his anger when he discovered her deception, she leaves him resolved to regain his love on equal terms with the other woman.

Lambert Hillyer has given the story good direction and the excellent work of the entire cast holds the interest and it should prove of average entertainment value. There is good drama in many of the situations; however the story is never really convincing enough to get an intense hold on the sympathy. The characters appear to be dominated more by the author's ideas than by the logical development of the situations and is therefore not always true to life. For instance, it hardly seems probable that the wife under the circumstances would go to the extent of leaving the husband she loves and face the overwhelming odds of his engagement to a scheming determined woman.

There would have been greater force to the story, too, had the wife made a more determined fight. Twice she is ready to give up, and it is not through her own efforts, but a trick of fate that she finally wins out. The husband recognized her by closing his eyes and running his hand across her face. It would seem that her voice would have led him to the truth earlier. To test his love a sex inference is brought in that seems superfluous.

Milton Sills, as always, does excellent work and is convincing in his portrayal, and his role is a congenial and sympathetic one. Doris Kenyon gives an exceedingly fine performance as the wife, handling her emotional scenes well and holding the sympathy.

The smooth development of the story and high class production details added to the convincing work of the players goes along way toward making up for the artificiality of the story, and making it a pleasing attraction for the majority.

Cast

Gulian Eyre	**Milton Sills**
Vida Eyre	**Doris Kenyon**
Leal Satori	**May Allison**
Drusilla	**Phyllis Haver**
Phillip	**Paul Nicholson**
Mrs. Eyre	**Kate Bruce**
Mrs. Satori	**Theresa Conover**
Mr. Eyre	**Louis Stern**
French Doctor	**Charles Lane**
Amreican Doctor	**G. W. Howard**

Adapted from Struthers Burt's novel "The Interpreter's House.

Direct by Lambert Hillyer.

Length, 6,173 feet.

Story

Gulian Eyre is blinded during the great war and his nurse in order to be able to take care of him permanently marries him, working on his sympathy by telling him she is horribly disfigured. Finally Guilian's sight is restored, but just before this his wife Vida, learning that he was engaged to Lael and believing he will never forgive her for her lies as she is really beautiful, decides to leave him and try to win his love on equal terms with the other girl. She goes to America and becomes companion to Gulian's mother and he fails to recognize her. Lael, a schemer rushes matters and practically forces Gulian into preparing for the wedding, but it is postponed as his brother-in-law Phillip commits suicide after embezzling so much money as to sap the Eyre fortune. Lael throws him over, Vida, her love becoming unbearable prepares to leave and Gulian declares his love. Closing his eyes he runs his hand over her face and she winces as she formerly did and he knows then that she is really Vida, his wife, who has freed him, so they prepare to marry again.

"The Charmer"

In Her Latest Paramount Offering Sidney Olcott Draws Pola Negri Nearer the Box Office

Reviewed by E. W. Sargent

Working with a script based on Henry Baerlin's novel, "Mariposa," Sidney Olcott has brought Pola Negri appreciably closer to the box office than any of those who have essayed this task, and he did not have a particularly strong story to work with, at that.

Apparently the producer has realized that a brilliant performance, no matter how scintillating does not appeal through brilliancy alone, and he has labored to make this exotic artist human. He has succeeded in giving her a better opportunity than has been provided in a number of far more ambitious stories. He has made the star a woman, where others have sought to make her more of a star, and this picture should have a better box office value than any of the previous Negris.

The character of the dancer in a cheap Spanish cabaret, who is suddenly transferred to Broadway stardom is not one that lends itself to appeal, but between them the director and star have made her appealing to a large degree, and you feel more interest in the woman she portrays than in any of the more brilliant characterizations which constitute her American catalogue.

More than this, the entire presentation has been staged with a care that gives realism to the unreal.

Wallace MacDonald and Robert Frazer, as the two suitors; one a chauffeur to the other, are capital in their respective roles and supply admirable contrast, while Trixie Friganza walked away with many of her scenes and is responsible for a number of laughs. The other parts are all acceptably handled and the "big" scenes are convincing because they look real.

"The Charmer" is good entertainment.

Cast

Mariposa	**Pola Negri**
Ralph Bayne	**Wallace McDonald**
Dan Murray	**Robert Fraser**
Mama	**Trixie Friganza**
Senor Sprotti	**Cesare Gravina**
Mrs. Sedgwick	**Gertrude Astor**
Mr. Sedgwick	**Edwards Davis**
Mrs. Bayne	**Mathilde Brundage**

Based on novel "Mariposa" by Henry Baerlein.

Scenario by Sada Cowen.

Directed by Sidney Olcott.

Length, 6,076 feet.

Story

Mariposa, a native girl, dances in a cafe in a small town in Spain and is "discovered" by Sprotti a theatrical manager. About this time an auto in which Americans are touring stops at the cafe and both Ralph the wealthy owner, and Dan his chauffeur fall in love with Mariposa. She accepts Sprotti's offer to come to America and makes a big hit, being known as The Charmer. Ralph and Dan continue their attentions, but Dan does not make much headway against Ralph's wealth. Mrs. Sedgwick who loves Ralph arranges a dinner so as to make Mariposa and her peasant mother appear ridiculous to the guests and Ralph. Ralph however apologizes to Mariposa and invites her to his apartment and she accepts. Mrs. Sedgwick also comes to the apartment and her husband follows. Mariposa, because Sedgwick has been kind to her, saves the situation but is disillusioned regarding Ralph. Dan demands to know Ralph's intentions and seeks to force him to marry Mariposa at the point of a pistol. He accepts but Mariposa takes a hand and saying she will pick her own husband, chooses Dan by the same method. He is willing but tells her the pistol was not loaded.

"That Devil Quemado"

Fred Thomson Scores Heavily in Picturesque Dashing and Romantic Role in New F. B. O. Film

Reviewed by C. S. Sewell

Dashing adventures and picturesque romance are the highlights of "That Devil Quemado," Fred Thomson's new starring vehicle for F. B. O. Its snap and fast movement together with the glamour and mystery that surrounds a picturesque daredevil of the Robin Hood type should delight the Fred Thomson fans and make it register as thoroughly pleasing entertainment for the average theatregoer.

In the title role, the star appears as a college bred youth who, through love of adventure, returns to the land of his Spanish ancestors in the hills of Mexico and causes a mixture of admiration among the innocent and consternation to evil-doers by his sudden and daring sallies from the mountains to aid those in distress or right a wrong. On one of these expeditions he sees a proud Eastern girl who taunts him and sets out to sweep her off her feet and change her hate to love. Obviously he succeeds; she finally is glad to be kidnapped from her father and fiance and they are married while galloping away on horseback at full speed.

Thomson's role here belongs to the type that Douglas Fairbanks made popular and in fact in many respects it resembles the latter's "Mark of Zorro." With its snap and opportunities for athletic stunts and daredevil escapades it suits the star to perfection and he gives a thoroughly likable performance. The other players give satisfactory support. Gloria Hope appears as the girl with Alan Roscoe as the other fellow, and Del Andrews has given the story good direction.

Whether "Quemado" dashes on his fast horse right into a crowd of his enemies or whether he is suddenly found hidden among them, he spreads consternation to them, and even if some of the situations are quite implausible you are willing to overlook this because of their undoubted punch.

In our opinion "That Devil Quemado" is Fred Thomson's best picture.

Cast

Quemado	**Fred Thomson**
Jose Rameriz	**Albert Priscoe**
Conchita Rameriz	**Nola Luxford**
John Thatcher	**Byron Douglas**
Ned Thatcher	**Joseph Bell**
Joanna Thatcher	**Gloria Hope**
Gretorix	**Alan Roscoe**
Joan Gonzales	**Robert Cantiero**

Story by Marvin Wilhite.
Directed by Del Andrews.
Length, 4,720 feet.

Story

A border town in Sonora, Mexico is agitated by the unexpected sallies of a picturesque character Quemado, a descendent of the Spanish dons, who like Robin Hood, swoops down and right wrongs. On the occasion where he dashes in and kidnaps a bride during the wedding ceremony, Joanna Thatcher from the East sees him and is disgusted with his high-handed methods. With characteristic daring, he tells her that he is going eventually to make her love him and will kidnap her willingly when the time comes. Quemado is recognized by Joanna's fiance Gretorix as a former college companion and Joanna makes herself believe that she hates him, though really admiring him. She hastens her wedding to Gretorix. Quemado appears and through a ruse gets her away past the guards, procures a minister and literally sweeps her off her feet and in the end she admits she has been won and they are married while galloping away on horseback.

"Getting Trimmed"

(Universal—Comedy—Two Reels)

Here is one of the fastest and most amusing of the Century Comedies distributed through Universal in recent months. Wanda Wiley, the talented comedienne is the featured player and carries practically the entire comedy. Starting off as the whole works in a barber shop in which she is barber, bootblack and manicurist, she is kept busy every second. She breaks the nails and mashes the thumbs of would-be-flirts who want to be manicured, shines white shoes black and black ones white, has trouble with a trick barber chair, pours cement on a cop's face instead of soap in shaving him. This leads to the inevitable chase which includes a lunch stand which is picked up by a truck, a wild ride on a moving derrick and other vehicles and finally ends with her being dropped into a fire engine and crawling out very much blackened. The comedy is full of situations that will get the laughs and please the slapstick fans, a lot of the stunts have been used before, but there are so many of them and they are handled at such a rapid-fire râte that they all get over. This two-reeler should please the majority of any type of audience.—C. S. S.

"Shakespeare"

(Red Seal—Special—One Reel)

In memoriam of the anniversary of Shakespeare's birthday, Red Seal is offering a special reel dealing entirely with scenes associated with his life. Most of the shots are of Stratford-on-Avon, England where he was born but there are scenes of other places hallowed by his memory. In addition to being interesting many of these scenes are strikingly beautiful. A good double printing effect shows the shadowy forms of his most noted characters such as Shylock, Romeo and Juliet and others, above his grave in a churchyard. This reel should please all who revere the memory of this great poet and dramatist and prove interesting to the average spectator.—C. S. S.

"Pathe Review No. 16"

(Pathe—Magazine—One Reel)

Earl Carroll picks what in his estimation are the best types of show girls in this installment of the "Prettiest Girl I Know" series which heads Pathe Review No. 16. The next in this one-reeler are transcriptions of some of the Babylonic inscriptions by the Yale University Press. The Pathecolor is of New York's waterfront, one of the "Visiting Our Own America" series.—T. W.

"The Lion's Whiskers"

(Pathe—Comedy—Two Reels)

There are several very thrilling situations in Mack Sennett's "The Lion's Whiskers," the cast of which includes Madeline Hurlock, Sunshine Hart, Jack Richardson and Andy Clyde. One of these is when a comedian chauffeur with a company on "location" on the top of a skyscraper falls off the coping, crashes through an awning, unravels a fire hose and finally lands safely on the back of a fat-and-forty type of woman. The skyscraper and the street cars far below are also brought into play when the director and camera man are nearly precipitated into space by the ungainly movements of the chauffeur. The whole thing is quite funny since the mechanic, unknown to the company, is the wife of the female star. Her role calls for her to be "beaten up" by a screen villain and the husbandly instincts of the chauffeur so revolt at these situations that he forgets it is only for the "movies" and starts a real brawl. This is the type of comedy generally liked by all classes of picturegoers.—T. W.

"Raisin Cain"

(Universal—Comedy—Two Reels)

Beth Darlington, an attractive blonde is given the leading role in this Century Comedy distributed through Universal. She is cast in the congenial role of a modern flapper with a high-powered auto, who does not care how she ignores traffic laws or smashes things or bowls over pedestrians, knowing that her good natured and wealthy father will straighten matters out. The worm turns, however, and papa sends Beth to a fashionable boarding school, where she is hazed by the other girls. Finally her sweetheart "kidnaps" her and they elope and win father's forgiveness. The humor follows along familiar lines, and the situations while not novel are of average amusement value.—C. S. S.

Alice Solves the Puzzle

(Winkler—Cartoon—One Reel)

A combination of cartoon and living characters involving the use of double photography which has been very well done; more than half the length showing a real child working with the familiar cartoon cat, introducing a cross-word bootlegger, a rum-running pelican and a number of other bits of clever invention. A bright little cartoon idea to which the use of the child gives a novel and appreciated touch. It is a decided improvement over the original cartoon idea. This is the first of a new series and about the best of the "Alice" comedies so far.—E. W. S.

"Ship Shape"

(Educational—Comedy—One Reel)

In this single reel Educational comedy hubby, Cliff Bowes, sees another man kissing wife, Virginia Vance, and joins the navy. Of course he finds out the other fellow was his wife's brother and he tries to "resign" from the navy but is arrested and taken aboard ship. Wifie to be near him disguises as a sailor and come aboard. They meet with a lot of mishaps of the slap-stick variety and altogether, most of the situations are familiar, they move at a snappy pace and this reel is up to the standard of the series as a laugh-getter.—C. S. S.

The Demand for Griffith's Lens Chart

has been so great among theatre owners that we have just had to make a second printing.

This chart only costs $1.00. But it's worth a great deal more than that to every theatre owner who uses the ordinary arc or high intensity arc in his projectors.

Your Lens equipment has only to be very slightly out of adjustment to be inefficient.

Briefly: This Lens Chart shows you how to secure maximum screen results with the lens equipment you are using.

It's the best dollar investment in the business today.

If your dealer doesn't have it, we will supply you direct upon receipt of $1.00.

(Note) *Lens Chart cannot be sent C.O.D.*

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Mack Sennett Perfects 1925-'26 Plans; Hal Roach's Huge Program for Pathe

MACK SENNETT and Hal Roach have mapped out splendid programs for their Pathe releases during 1925-26.

The forthcoming season will see a continuation of the Pathe-Mack Sennett alliance which has been maintained unbroken for the past several years. This affiliation is one which has been responsible for some of the outstanding two-reel comedy successes of the past few years, as well as for the rise of some of the leading comedians and comediennes in the field today, including such names as Harry Langdon, Ben Turpin, Alice Day, Ralph Graves, Madeline Hurlock, Natalie Kingston, and others.

The policy pursued by Mack Sennett of dealing only in such comedy material as embodies genuine box-office angles has been principally responsible for the success of this veteran Pathe producer. Sennett has always been prompt to sense any change in the public demand in the matter of comedy entertainment, and this capacity for anticipating new audience angles and acting on them has kept the Mack Sennett Comedy brands ever in the forefront of the short-subject comedy market.

This appreciation of the publics reaction to types of comedy entertainment and the need for the successful producer to hew close to the lines set down by the public, as reflected in their box-office attendance, stands out strikingly in a recent pronouncement of the Pathe producer in discussing the production program for the new season.

"The greatest advance in comedy productions for the past year," states Mr. Sennett, "seems to have been in the quality of the stories.

"We, at our studio, firmly believe that the basic foundation of a two-reel comedy is the story, just as this is true with drama. And we are working along these lines in our product for the coming season which Pathe will distribute.

The "Boiling Down" Process

"A five-reel story boiled down to two reels is what we are striving for in our comedies," continued Mr. Sennett. "And with the stressing the story element a change is taking place in the type of comedian now in popular favor. The trick mustache and 'muff' are fast disappearing. They are no longer necessary to create laughs. Funny situations are created now to get laughs, not funny makeups. There will always be grotesque comedians, no doubt, but a real story needs more or less real characters, believable people. Especially does the romantic theme need a believable boy and girl.

"Good gags are the prayer of the comedy producer. Good gags are necessary to a short comedy as the negative on which it is photographed," says Mr. Sennett. "Story, gags and believable people are the fundamentals of the new type of two-reel comedy.

"As shown by a recent canvass of the country, the short comedy is settling definitely into its place on the program of every first run and neighborhood theatre. The public is becoming discriminating in its selection of motion picture entertainment, and insists upon the comic relief afforded by the two-reeler."

Mack Sennett

Hal Roach

Plans for Hal Roach

Five comedy units will be kept busy at the Hal Roach studios this year producing pictures for Pathe distribution.

Of the five units three of them will be newly organized companies producing two-reel subjects and headed by Clyde Cook, Charley Chase and Glenn Tryon. "Our Gang" and Hal Roach Star Comedies will compose the other two units.

The total amount of this production, according to a recently signed contract between Hal Roach and the Pathe Exchange, Inc., will reach millions. The total expenditures on Hal Roach comedies for the next two years is expected to reach the cost of $15,000,000. Included in this amount will be the cost of the occasional feature-length production turned out by the Hal Roach organization for Pathe.

The lineup of the program for production for the coming season by the Hal Roach forces was made after a lengthy investigation into the comedy demand of the public. Charley Chase, as a result of his box-office popularity, was promoted from one-reel comedies to heading a unit producing two-reel subjects. Glenn Tryon was also placed at the head of his own producing company while Clyde Cook, celebrated English comedian, is under contract to appear as the featured player in a series of two-reel comedies.

"Our Gang" To Carry On

The "Our Gang" series, featuring Farina, Mickey, Jackie, Joe, Gene, and Mary, will be given unusual attention for the coming season by the Hal Roach forces. Bob McGowan will continue to direct from under the supervision of F. Richard Jones. In addition to the regular staff who have handled the production of this unit in the past there will be added many new "gag" men and story writers.

In the Hal Roach star unit there will be presented in the leading roles from time to time such prominent Hal Roach stock players as James Finlayson, Fay Wray, Martha Sleeper, and Frank Butler. No particular person will be featured throughout this series, the selections for the principal role being scattered among the more prominent members of the Roach Company.

The signing of Clyde Cook by the Hal Roach organization is considered in film circles as one of the most important events in the coming season in the screen comedy field. Mr. Cook is believed by many to be one of the best comedy bets of the day, and the lineup of product that has been scheduled for this star will further increase his box-office demand. The comedies of this star will be those of the slapstick variety, for which he is so well known among his motion picture followers.

Mr. Cooks rise in film popularity has been the result of years of hard work. He is the product of the English school of acting and made his biggest legitimate successes on the stages of London and Paris. His entrance into the screen comedy field was first with Fox, where he made a series of two-reelers and became a national figure. With the Fox organization he soon rose to the top in the comedy field. Later he starred in comedy roles for Educational where he headed his own company making two-reelers.

Chase is Popular

The presentation of Charley Chase in two-reel comedies was announced by Pathe some time ago. This stellar screen comedian started with the Hal Roach company making one-reel pictures. After a year of successful releases he was promoted to two-reelers. Charley Chase will follow the general line of comedies he has been making, that of domestic comedies with a running story.

Glenn Tryon since he has been with the Hal Roach company has been appearing in the Hal Roach Star Brand of comedies and has worked in two feature-length Hal Roach specials. In his past two-reel comedy productions in the Hal Roach Star Series, Tryon has only been one of a number of featured players in the Hal Roach Star unit. In most cases in these pictures he has been principally supported by Blanche Mehaffey, who, it is believed, will be his leading lady in the new comedies.

Patheserial Plans

New Series Will Include a Baseball Story by John J. McGraw

The Patheserial, "Idaho," is in its final chapters. This serial struck a new note in serial production in its story and locale. It features Mahlon Hamilton and Vivian Rich and is a story of the early gold rush days in Idaho territory.

There are three new Patheserials in the course of production to succeed "Idaho." Each of these is entirely different.

The first, "Sunken Silver," now in its final cutting stage, is a highly dramatic production based on the Albert Payson Terhune story, "Black Caesar's Clan."

The second, on which production started last week in Oklahoma, is a tale of the wild-west show life with all its romance and daily excitement.

The third is a dramatic and humorous story written by John J. McGraw portraying the life of a bush-league ball player.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Troy Showman in Hot Pursuit of Bed Finds Even Home Locked

Jake Rosenthal, of the Rose in Troy, is sick and tired of the crowds that throng the hotels in Albany during the legislative session. He has good reason. Jake made up his mind to indulge in a Turkish bath and journeyed down to Albany with a business friend. The bath was there all right, but when Mr. Rosenthal attempted to secure a room for the night he found everything taken by legislators and near-legislators. So back to Troy journeyed Jake, reaching home in the wee small hours, only to find himself locked out as he had forgotten to take his night key and the family, believing that he would not be home until the next day, had locked up and gone to bed hours before.

Walter Roberts, manager of the Troy Theatre, never worked a day in his life in a bank but last week he was called upon to pass upon the genuineness of a fifty dollar bill which had been tendered for a couple of admission tickets at the theatre. It must be that large bills are scarce as a hen's tooth in Troy, for Mr. Roberts admitted later that it was the largest bill ever taken in at the theatre. Anyhow, the cashier, wild eyed, telephoned in to Mr. Roberts and then stalled the prospective patron along before giving back any change, until the manager arrived and had looked over the bill.

According to W. W. Farley, the Barcli Theatre in Schenectady will not only remain closed during the summer months, but if business slumps in June through daylight saving and hot weather, one of the other houses operated by Farash Theatres will probably be closed for a month or so in order to throw more business to the State and Strand theatres, where the overhead is pretty stiff.

ETTA LEE

"Princess of the Orient," was one of the World's Court of beautiful models in Paramount's "The Dressmaker from Paris."

ANNA Q. NILSSON

One of the charming faces in Paramount pictures

When you meet Charles E. Roff, an exhibitor in Tivoli, it wouldn't be amiss to greet him as "President" for he was re-elected as president of the village last week. Mr. Roff was in New York for a day or so looking over some new fire apparatus for the village. And if you want something to talk about mention radio.

Jake Golden, manager of the Hall in Albany, who has more ideas to the minute than many an exhibitor can boast of in a day, announces a Children's Festival along with the usual double features on Easter Week, when the children are out of school.

Olin L. Hawk, manager of the Star Theatre in Mechanicville, owned and operated by the Cohoes Amusement Company, was arrested last week on a charge of grand larceny, second degree, on a warrant sworn out by Louis Buettner of Cohoes, an officer of the amusement company. Mr. Hawk was arraigned before Judge Finnegan, where he waived examination and was held for the Grand Jury, with bail at $2,000. It is claimed that Hawk took funds of the theatre. He had previously managed the Strand in Mechanicville which was destroyed by fire.

Did you ever wonder the reason why Lew Fischer of Fort Edward, with theatres in Fort Edward, Port Henry, Hoosick Falls, Chatham and Ticonderoga, walks with a limp? He broke his hip while skating back in boyhood days and has been obliged to walk with a cane ever since. Mr. Fischer is an old timer in the business, having run theatres in Syracuse, Auburn, Rome, Oneida, Catskill, Kingston and other places, and having twice experienced going on the rocks. Mr. Fischer has been spending a good bit of coin of late on his house in Ticonderoga, a 750-seat theatre charging 25 cents admission, and it now ranks as the best of the chain. In fact, Mr. Fischer expressed himself last week as wishing he had a dozen such houses. He has plans and specifications for a new theatre in Chatham, and is also planning to spend money on some of the other houses. Business is picking up in the blast furnaces at Port Henry and the house will run throughout the summer. It seats 500 and a 25 cent admission is charged. Mr. Fischer believes in booking the big pictures for which he boosts his admission by 10 cents and claims that patrons in the small places pay the increase without a murmur and even go so far as to thank him for an opportunity of seeing the pictures.

There will be no stock this summer at Harmanus-Bleecker Hall in Albany, where double features have been found to be so good a drawing card that it has been decided to shift stock to the Troy house.

There was just one thing missing when Gardner Hall in Troy reopened last week with James Rose at the helm. And yet that something, as it was conveyed to Mr. Rose, was mighty pleasing. The missing portion, as the patrons expressed it, was the racket that had generally characterized shows in the former days. The opening was most successful, the place being packed to its doors. Mr. Rose has his nerve, for he charges 10 and 15 cents for his straight picture program, with the Palace, a mixed vaudeville and picture house, only a few blocks away, charging but a dime. Mr. Rose had the boys and girls of Troy robbing the hen roosts during the week, admitting all children to "Peter Pan" for 7 cents, providing they brought with them a "Peter Pan" feather. The Columbian in Rensselaer, another Rose

(Continued on next page)

Now Booking

Florence Vidor

in

"The GIRL of GOLD"

With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton *and* Charles French

Directed by . . . . : . . . John Ince

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"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Albany, N. Y.

(Continued from preceding page)

house, will reopen Monday following Easter, with William Rose of Gloversville as manager.

According to all reports, Mike Friedman is no longer connected with Farash Theatres, Inc., but will remain in Schenectady, opening an office of his own.

Ben Apple of the King in Troy, a red hot member of the Kiwanis Club in that city, journeyed up to Glens Falls last week and helped install a Kiwanis Club there.

Junior Movies came to a close in Albany at the Mark Strand last Saturday morning when the theatre was packed to its doors. The United Traction company donated cars for the transportation of children from institutions at a distance. On April 18, the Albany Mothers' Club, which has been back of the Junior Movies this winter, will sponsor a benefit performance for the Girl Scouts of the city who have served as ushers. Uly S. Hill, manager of the theatre, has donated the house for the occasion. In Troy, Walter Roberts, manager of the Troy, received much praise on the manner in which he put over the personal appearance of Thornton Burgess on Friday. Over 500 children came in a body from Watervliet, while Lansingburgh sent nearly twice as many in chartered cars Mr. Roberts co-operated with the Parent Teachers' Association of Troy.

Resolutions of respect on the death of Samuel Suckno of the Albany Theatre have been framed and are given a place in the office of the Albany Zone Committee. The resolutions bear the signature of Walter Hays of Buffalo, president of the State M. P. T. O. and long a friend of Mr. Suckno.

When John Augello of the Family Theatre in Utica is delegated to do a thing, he does not pass the buck. Five theatres in Utica authorized Mr. Augello to represent them at the recent meeting of the Albany Zone committee, but Mr. Augello was ill at the time and could not attend. He showed up last week, however, and went on record in a number of matters that have been considered.

BETTY COMPSON
Paramount star in a scene in "Eve's Secret"

The Rose Theatre in Troy observed its second anniversary last week, and the occasion also marked the first appearance at the theatre of Cecilia Rosenthal, daughter of the owner, since she was taken to the Troy hospital for an operation for appendicitis. Mr. Rosenthal during the week presented the House of Good Shepherd with a screen, a short time ago giving the institution a projection machine.

The other night Tony Veiller of the Lincoln Theatre in Troy was standing in the lobby chatting with Uly S. Hill, general manager of the three houses, when a stranger approached and pointing to his necktie, asked Mr. Veiller how he liked it. The latter replied that it looked rather neat and then asked why his opinion was sought. At this the stranger asked Mr. Veiller if he wasn't the clerk in the store nearby that had sold it to him.

Joe Saperstein had a couple of so-called banjo-kings as an extra attraction at the Griswold in Troy last week.

If you like something, why not indulge? So says Jake Rosenthal of Troy, who disposes of a half dozen or more bananas a day and isn't ashamed to admit it. One can generally find two or three bananas reposing on Mr. Rosenthal's desk—that is up until early evening, for after that they disappear one by one.

Buffalo, N. Y.

Stockholders of Affiliated Theatres, Inc., held the annual meeting the other day in Olean, N. Y. The meeting was harmonious and Charles Bordonaro and Donald M. Dusenbury of Olean and Nikitas Dipson and Edward A. Washburn of Batavia were re-elected directors for the ensuing year. The directors then met and re-elected as officers Mr. Bordonaro, president; Mr. Dipson, vice-president, and Mr. Dusenbury, secretary and treasurer. An agreement was reached and signed by all the interested parties, amicably, terminating the litigation brought by the corporation through its attorney Bayard J. Steadman of Batavia, against the Bordonaro Brothers to recover possession of the Palace Theatre in Olean, and this theatre will be delivered to the corporation at once. Mr. Dipson continues as general manager of all the theatres in Olean operated by the corporation, the Palace, Haven and Gem theatres. These, with the Family and Grand theatres in Batavia and theatres in Hornell and Wellsville, recently acquired, make in all seven theatres now operating under Mr. Dipson's management.

J. H. Michael, manager of the Regent Theatre, Buffalo, denies that that he has welcome written on the mat in front of the office safe. However, for the steenth time last week cracksmen entered the house through the coal hole and almost jimmied open the strong box before they were frightened away. Nothing was stolen. The safe door was badly sprung. Mr. Michael is chairman of Buffalo Zone, M. P. T. O. of N. Y.

Complete victory for the picture men in the battle with the common council in Syracuse for lower license fees is reported. Thomas J. Staunton, alderman of the 15th ward, leader of the fight to raise the fee, is reported to have yielded to pressure brought to bear by the theatre men. Latest indications are that the council will adopt a schedule of $10 per 100 seats, proposed originally by the picture men.

Decision has been reserved by Justice Hinkley in Supreme Court, Buffalo, on the application of Samuel Wertheimer for a mandamus order to compel the city council to grant him a permit to erect a picture theatre at 1400 Hertel avenue. The council previously ruled that the granting of the permit would depend on the consent to the plan of Saint Margaret's Catholic Church, across the street from the proposed theatre. The church refused consent.

Erectors this week placed the first steel beam in the superstructure of Shea's new $1,500,000 Buffalo theatre as photographers snapped and movie men cranked their cameras. Work on the theatre is being rushed night and day and it is expected to have the house ready for the public in February, 1926. Elmer C. Winegar is making a film history of the building from beginning to end. The progress of the house is shown on the Hippdorome screen each week, as well as in the other Shea houses.

Manager H. M Addison is making elaborate plans for the celebration of the fifth anniversary of the Binghamton Theatre in Binghamton, N. Y., the week of April 20. Plans for the house were announced April 30, 1919, and on April 22, 1920, the theatre was opened. Since the opening the house has remained under the management of Mr. Addison.

Al Becker of the Becker Theatre Supply Company is doing his spring cleaning. The motion picture equipment man's place in Pearl street is all dressed up like a Fifth avenue model. Al must have landed that new Shea house contract.

Nikitas Dipson, general manager of Affiliated Theatres of Batavia and Olean, has taken over the Babcock Theatre in Wellsville, N. Y., which has been operated for many years by Charlie Babcock. The house is one of the finest in the Southern Tier.

Two Women Theatre Managers Competitors in Lynn, Mass.

The Waldorf Theatre Company has been chartered in Boston for the purpose of conducting the Waldorf Theatre in Lynn. Allan B. Newhall, managing director of the Lynn Mark-Strand Theatre, is president. M. A. Silver is treasurer. Besides having active charge of the Mark-Strand, Mr. Newhall also has charge of the Comique and Waldorf, both in Lynn. Mrs. Newhall is manager of the Comique, so now we've located another woman manager in Massachusetts. But Mrs. Newhall is one of the two lady managers in Lynn. The other is Mrs. Ivy Hunt of E. M. Loew's Capitol Theatre.

The Theatre Realty Company of New England has been granted a charter of incorporation. The address is Boston. The capital consists of 1,000 no par shares. The incorporators are: Samuel Haase of Jamaica Plain; Mae C. Barry and Annie Kaplan, both of Dorchester.

I. B. Finn, booking manager for the E. M. Loew circuit of New England theatres, now also is serving as resident manager of Mr. Loew's Dorchester Theatre in Dorchester.

Easter week will bring two new film "specials" to Boston. On Easter Monday "Quo Vadis" will open at Tremont Temple and on the same day "Romola" will be shown at the New Park Theatre. The latter will be the first photoplay shown in the Park since this house was taken over by A. L. Erlanger.

J. E. Berry, manager of the picture shows presented in the Red Men's Hall in South Hadley Falls, has won the everlasting friendship of the kids of his town by offering free tickets for the winners of a marble tournament.

An explosion of motion picture film is believed to have caused the fire which destroyed the Maplewood Theatre in Malden shortly after the close of the night show on March 30. The loss is estimated at $30,000.

Elmer R. Daniels broke into print in a Worcester newspaper the other day when he signed his name to an advertisement recommending his show at the Olympia Theatre. Even if his name is seldom to be seen in the papers, he is right on the job every second just the same.

Three thousand dollars damage was caused in the Gem Theatre, East Boston, by a fire. Isadore Greenberg is owner of the building.

The following is the committee of Boston managers to take charge of N. V. A. week in Boston: R. G. Larsen, general manager of the Keith-Albee Boston theatres; Victor Morris, manager of Loew's Orpheum Theatre; Al Somerbee, general manager of the Howard and Bowdoin Square theatres; James Doyle, of the Broadway Theatre; J. J. McGuinness, general manager of the Gordon vaudeville theatres; Charles W. Frazer, of the Keith-Albee booking office.

Victor J. Morris, manager of Loew's Orpheum Theatre in Boston, has just installed a radio-fountain in the clubhouse of the Orpheum. The fountain, made of marble and glass, has a water spray reflected by incandescents of various colors. The radio attachment can tune in on many of the long distance stations.

Laurence (Buddy) Stuart, managing director of the Fenway Theatre in Boston, essayed a new role when he appeared as master of ceremonies at a party under auspices of the Boston American Women's Club.

Ellis Mendell will open his newly constructed theatre in Saugus on or about April 15. Installation of a pipe organ now is being completed. Manager Mendell has been granted a permit by the board of selectmen to present shows Monday to Saturday, inclusive.

A son has been born to Mr. and Mrs. Arthur Manley. The proud papa is assistant treasurer of the Wilbur Theatre in Boston.

Joe Cook, the "baby" of Boston managers, and Vincent Fetherstone, who has been in charge of the box office of the Hollis Theatre, Boston, for thirty-four years, will have their annual benefit on April 13.

Leading photoplays in Boston the week of April 5 were as follows: Fenway, "The Recreation of Brian Kent;" Loew's State, "A Kiss in the Dark" and "The Way of a Girl;" Modern and Beacon (twin houses, "The Recreation of Brian Kent" and "The Redeeming Sin;" Loew's Orpheum, "The Top of the World;" Gordon's Scollay Square, "Dynamite Smith;" Gordon's Washington Street, second week of "Sally;" Boston, "In Love With Love;" Tremont Temple, "The Passion Play."

Maine

Nelson E. Haskell of Freeport, the new manager of the Six Links, is conducting a combination policy of dancing and motion pictures in that hall.

The Bath Opera House in Bath was destroyed by fire early on the morning of March 27. The house was owned by the Maine and New Hampshire Theatres, Inc. H. Augustus Hughes was manager. Its policy has been transferred to the Columbia, owned by the same company. Origin of the fire, which broke out in the balcony, is unknown. The loss is estimated at approximately $20,000. The theatre was erected in 1918. Work of rebuilding the house probably will be started soon.

R. G. Craerin is manager of the Jefferson Theatre in Portland.

Lysander Richmond, manager of the Colonial Theatre in Sanford, has been presenting special shows on Monday afternoons for the school children and they have proved successful.

Frank A. Leavitt is building a picture theatre in Ogunquit. It will seat 1,200 and open during May.

Frederick E. Mortimer, aged 72, died on March 13 at his home in Freeport. He had been manager of theatres in New England since 1882.

Kenneth Tallmadge has succeeded A. J. Moreau, field representative of the Gray Circuit, as manager of the Haine Theatre in Waterville and he is now in charge of the local theatre.

JANE WINTON
Appearing in Paramount pictures

Vermont

William LaPoint, formerly manager of the Opera House in Barre, was fined $5,000 at a special session of United States District Court in Montpelier on March 27. He was charged with failing to pay revenue tax on theatre tickets. LaPoint pleaded guilty and was sent to jail in default of money to pay the fine.

The Opera House in Groton was destroyed by a fire which devastated the community. The loss totalled $100,000.

H. A. Holden is the enterprising manager of the picture shows now being presented in the Town Hall in Wallingford.

Pittsburgh

Manager W. J. Nelson of the Cameo Theatre, has dug up a brand new print of "Tillie's Punctured Romance," the ten-year-old comedy feature, starring Charlie Chaplin and Marie Dressler, and will present the picture at the Cameo the week of April 27. Mr. Nelson looks for a big week's business.

C. G. Couch, who has been in the theatre business at Carnegie for many years, has sold his Carnegie Theatre to A. P. Altmeyer.

Paul B. Jones of the Rowland and Colonial theatres, Wilkinsburg, has returned home after a few days' business trip to New York.

Eddie Beadle and Earl Forsythe, the exhibitors of Canonsburg, which is right close to Washington, are expected to do their bit towards making the forthcoming M. P. T. O. of W. Pa., a real success.

Now Booking
HARRY CAREY
in
"Beyond the Border"
Directed by Scott Dunlap
A HUNT STROMBERG personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

Lubliner & Trinz Issue Bonds; Terms of Ascher Loan Reported

Shapker, Stuart and Company has issued $475,000 worth of 7 per cent. first mortgage building bonds on the new Grove Theatre and office building going up on Cottage Grove avenue, Chicago, for Lubliner & Trinz. The house has been leased to the circuit at an average rental of $42,333.34 annually.

According to the records, the $750,000 loan of the Ascher circuit through the B. K. Goodman Company will be repaid at the rate of $1,500 a week for the first year, then a payment of $300,000 and then $2,500 a week for the remainder of the loan, which draws 7 per cent. The security of the loan covers the fees of the West Englewood, the Portage Park, Frolic and Columbus theatres of the circuit, as well as pledge of stock owned by the other theatres of the Ascher circuit.

Manager John J. O'Neill of the Quincy Theatre at Quincy, Ill., used his mind and prevented a panic when a reel of "Bull and Sand" ignited in the projection booth of the theatre. Calling on the audience to disperse in an orderly manner, the house was emptied in a few minutes and the fire was brought under control. The projection machine and film were destroyed. The theatre reopened a few days latter.

Pinkleman and Cory, who built the Washington Square Theatre at Quincy, Ill., are being sued by the Pathe Exchange and Miller Castle and Freiburg for $10,000, charging unpaid accounts and breach of contract. The United Artists have also filed a suit for $5,000 against them.

The executives of Jones, Linick & Schaefer are feeling good these days as Aaron Jones has told them they are to get one month's vacation this year with pay. The first manager to take advantage of the generous offer is Will Rosenblum of the Rialto, who is at French Lick Springs. Aaron Jones, Jr., is on the job while he is away. Bill Seigel is also there.

Mrs. H. L. Snyder has sold the Community Theatre at Albany, Ill., to Manager Carpenter.

The National Theatres Corporation, which operates the new Capital Theatre, Chicago, says that owing to big business they have been forced to add another de luxe show to the daily program. Four complete shows are now being given with five on Saturday and Sunday. The afternoon prices are 15 and 30 and the night prices are 25 and 50 cents. More than 50,000 people pass through the turnstiles of this fine new house every week.

The many friends of Harry Greenman, former manager of the Monroe Theatre, Chicago, will be glad to hear of his promotion by the Loew organization to managing director of the new Loew State Theatre at St. Louis.

With the arrest of John L. Wells, stock promoter in the Majestic Theatre building on West Monroe street, Chicago, for violating the Illinois Securities act, several persons charge they lost large sums of money through him. He was arrested on the complaint of Louis Rubens, well known exhibitor of Joliet, who is reported to have lost $30,000 through the promoter.

Frank Evans, E. Fort Ahern and Lester Evans have organized the Evahern Theatre Corporation of Hinsdale, Ill.

Mrs. J. M. Kennedy will build a picture theatre at Kirksville, Mo., that will seat 1,200 and have a large stage.

Cool headed action by Charles Hellaman, owner of the Erie Theatre at 641 North Clark street, Chicago, averted a panic among more than 600 patrons when fire broke out in the basement of the theatre and quickly spread to the stage. Hellaman mounted the stage and quietly warned the audience to leave. Men, women and children filed out with no disturbance, the last persons reaching the street as the flames broke through the floor. Fire companies, which arrived soon after, extinguished the flames. The damage was estimated at $8,000.

Safeblowers blasted their way into a safe of the Windsor Theatre at 1225 North Clark street, Chicago, and obtained $1,000. The safe also was forced open three weeks ago and a considerable sum taken.

Emil Hulquist, proprietor of the Chicago Theatre at 614 South State street, Chicago, was counting his receipts for Friday, Saturday and Sunday in his basement office and had got to $400 when a negro with a revolver held him up and took the money. Hulquist estimates there was about $500 lost.

Balaban and Katz are to pay an annual rental of $90,000 for twenty-five years for the 3,000-seat theatre being erected in the Ure Building on Howard Avenue, Chicago, according to a lease filed.

J. A. Wade, theatre owner of Griggsville, Ill., is branching out, having added the Orpheum Theatre at Vandalia to his chain of houses.

Here they have Kenneth Fitzpatrick of Fitzpatrick and McElroy getting engaged to Cecilia Evans out Hollywood way. The boys were all set to congratulate him and he says nothing to it. Evidently the press agent forgot to ask him about the announcement.

W. H. Rulon and Son have sold the Edgewood Theatre, Chicago, to Logan McCullum of Belmond.

Abraham Cohen has taken over the Willard Theatre at 340 East 51st street, Chicago, from Ortenstein and Wells and will fix the house up to run both vaudeville and pictures. He also has the Midway Hippodrome.

Now Booking

AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES · HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
PRODUCERS DISTRIBUTING CORPORATION

St. Louis

The Brothers Horsefield have switched theatres. Bill is now at Union, Mo., and Bob at Owensville, Mo.

'Tis said that Salem, Mo., is to have two new theatres. W. A. Donnellson recently sold his house there. Now it is said that Mrs. Donnellson will become interested in a new house, while the man who purchased Donnellson's old theatre also plans to build.

William Peterson, 18 years old, son of Mrs. Minnie Peterson, owner of the Ozark Theatre, St. Clair, Mo., is a patient at the Frisco Hospital, St. Louis. He was injured two weeks ago while trying to pole vault at a high school meet. He hurt his back.

R. E. Atkins of De Soto, Ill., and Elkville, Ill., was here this week to rearrange his booking because of the destruction of the Gem Theatre, De Soto, Ill., in the tornado of March 18. He hopes to rebuild.

Steve Farrar of Harrisburg, Ill., and Carl Malone of Eldorado, Ill., were among the visitors of the latter part of the week. Many other out-of-town men came in for the convention at the Elks Club on Tuesday, March 31.

The New Maplewood Theatre, Manchester avenue, Maplewood, Mo., opened on March 28, playing to capacity at each performance. "Oh Doctor" was the feature. The new house is owned by the Koplar interests and Dave Nelson is manager. It seats 1,500 and represents an investment of about $125,000. It is a one floor theatre. The exterior is of Moorish design. The house has a full stage sufficient for vaudeville or dramatic presentations.

Connecticut

The Strand Theatre Corporation of Winsted has elected Abe Davidson of Norwich president. Other officers chosen are: Vice-president, W. J. Brennon of Winsted; secretary-treasurer, Patrick J. Darcy. The new company is capitalized at $100,000. It intends to build a theatre on Main street, Winsted. President Davidson is one of the most prominent exhibitors in Connecticut and conducts theatres in Norwich.

Henry Needles, managing director of the Princess and Strand theatres in Hartford, presented "Sally" as the film attraction at the Strand during anniversary week starting March 30. Mr. Needles has been eminently successful in his conduct of the Strand since taking over this house, one of the leading film theatres of the capitol city.

Manager Constantine of the Coleman Theatre in Southington presented "Peter Pan" as a benefit for the high school association.

Efforts are being made to obtain the right to present motion pictures in New Canaan on Sunday nights. A battle on the matter is seen as a result of opposition started by church members.

A theatre seating 1,800 persons is to be built in Derby by a New York concern whose identity has not been disclosed. The project is said to involve $250,000. I. H. Hoffman, owner of the Capitol, is reported to have been planning the erection of a new house and now is said to be preparing to start actual work on it.

A certificate of organization has been filed at the capitol in Hartford by the Krasner Amusement Company, Inc., of Bridgeport. The officers are as follows: President, Benjamin Krasner, Denver, Col.; treasurer, Jennie K. Ruttner, Bridgeport; secretary, Martie Ruttner, Bridgeport. These officers comprise the board of directors.

Poli's Palace Theatre in Hartford soon will abandon its feature picture policy and a stock company will be installed. Charles Benson is the energetic manager of the Palace.

Cincinnati

According to a dispatch from Washington, the Federal Trade commission has dismissed proceedings against the Lande Film Distributing corporation of Cincinnati, against which a complaint had been made charging the reissuing of films under titles other than those originally used. The case involved a number of film exchanges, but in the case of the Cincinnati firm the commission found no evidence that 'it was guilty of such practice.

The safe in the office of the Strand Theatre, Middletown, Ohio, was robbed of $575 recently by a bandit who left a handkerchief in the building, through the laundry mark on which he was traced and apprehended.

Manager F. J. Buckhor of the Park Theatre, Barberton, Ohio, is mourning the death of his wife who passed away a fortnight ago, after an illness of several weeks.

Charles W. Schafer and George J. Renner, Jr., Youngstown, Ohio, are contemplating the erection of a theatre at the corner of West Federal and Market streets.

Carl Hume 'has disposed of his Orient Theatre, Toledo, Ohio, to Ryan and Whitmore. Hume formerly managed the Hippodrome, Cleveland.

The Lyric Theatre, Toledo, has passed into possession of Nat Charnas, who also operates the Superior and Strand in that city.

Contracts have been let at Portsmouth, Ohio, for the construction of the Grand Opera House, to cost $250,000. Dail W. Conroy and Simon Labold are the managers. It is understood that the house will play pictures at least part of the time.

When the Casino Theatre, Clark and Linn streets, Cincinnati, was sold recently, the names of the purchasers were not disclosed. It now develops that the house was taken over by Phil Miller, Sam Fine and others, the consideration being $125,000.

Wisconsin

A. J. Meininger, veteran Ascher Bros. manager who recently announced his resignation as manager of the Merrill, downtown Milwaukee house, after it had been taken over by the Saxe interests, is expected to join the Silliman theatre circuit in an executive capacity. Although J. H. Silliman, who with Jack Grauman operates the Silliman circuit, declares the time is not yet ripe for a definite announcement, one report is that Meininger has been offered a post as general manager of the nine outskirt houses which compose the chain. Another report is that he will combine the management of the Riviera, the largest Silliman holding, with direction of exploitation for all the houses.

Earl Rice, who recently disposed of the Riviera and three other theatres to the Silliman circuit, has announced that he will stay with the chain until June 1, if necessary, in order to give the purchasers an opportunity to select managers for the houses. Mendel Rice, his father, is expected in Milwaukee shortly from California, to close minor details in connection with the deal. Earl Rice upon leaving Milwaukee expects to enter the movie field in California with his father and brother.

Plans for a $70,000 theatre and store building on the south side of Milwaukee have just been revealed. The theatre will be located at Twenty-second and Forest Home avenues and will be erected by the Badger Theatre Building service. It will be two stories high, of brick and tile construction.

A ten and twenty-five cent policy has been announced for the Merrill Theatre in Milwaukee by the Saxe interests, which recently acquired the downtown house from Ascher Bros.

"Joe" Hopp Exonerates Stars

SEVERAL publications carried stories of the financial difficulties into which a group of motion picture stars got while making personal appearances in the Middle West. Now a letter from Joseph Hopp, veteran theatre and exchange man of Illinois, to the Chicago correspondent of Moving Picture World removes any doubt that may have unjustly existed as to the conduct of the stars.

"While at Rock Island," Mr. Hopp writes, "I had occasion to go over to Davenport and there I was amazed to see a hold-out in front of the Capitol Theatre that not only filled the lobby but also packed the spacious sidewalk in front. Nine movie stars making a collective personal appearance were the magnet. Going back-stage I found Bryant Washburn, Cullen Landis, Jack Dougherty, Carl Miller, Harry Tighe, Anna May Wong, Ruth Stonehouse, Katherine McGuire and Ena Gregory. They were all presented in turn, each doing a stunt, and were enthusiastically received."

Mr. Hopp blames their manager for the difficulties which came up.

"They then decided," he writes, "to handle their own business and placed the managerial cares upon Bryant Washburn upon their arrival at Des Moines. That they acted wisely is proved by the fact that not only have things since run smoothly but they are drawing record crowds. They give a splendid entertainment and at the same time evidence the fact and impress all with their gentlemanly and lady-like bearing."

News of the Kansas Territory

"Show me a suburban or rural theatre which has a clean, attractive front and lobby and I'll show you a house which is making money," says W. D. Fite, who operates a chain of theatres in Kansas. "The day I acquire a theatre the first thing to be done is to replace the usual unattractive front and lobby with something which looks like a theatre, I actually believe that 70 per cent. of the failures among the smaller theatres are due to the fronts, which need paint, and bleak characterless lobbies—all of which could be remedied for a few dollars, which any exhibitor should be more than willing to spend.

The new Central, which is under construction at Thirty-first street and Indiana avenue, Kansas City, rapidly is nearing completion and is expected to open on Easter. The theatre, a suburban house which represents an investment of $70,000, is being erected by T. H. Brougham and will be managed by Jack Tiller, formerly of McCook, Neb. The theatre will seat 900 and contain two four-room apartments and two storerooms.

H. E. Ulrich, manager of the Midland and Royal Theatres, operated by the Midland Circuit of Theatres, has been appointed manager of the Strand Theatre, Salina, Kas., operated by Capitol Enterprises. He will be succeeded at the Midland and Royal theatres by Harry Keefer, who has been connected with the Midland circuit several years.

Few small theatres in Kansas will surpass the new Crook Theatre being erected at Howard, Kas., by W. S. Stoddard. When completed it will seat 800 and will have a seven-piece orchestra. The policy will be six nights a week with Saturday matinee.

Spring fever reaped an early victim in Willard Frazier, manager of the Empress Theatre, Paola, Kas. Last week when Lee Balsley, manager of the Western Pictures Company, called to see Mr. Frazier he was greeted with the sign, "Doctor is out—Gone fishin'."

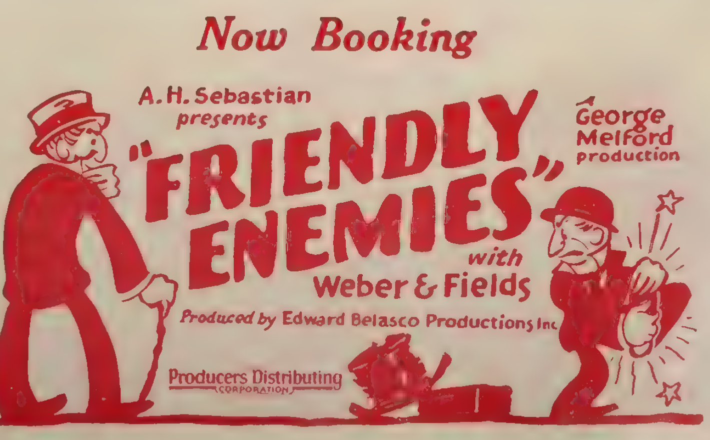
H. Turner, manager of the Turner Theatre, Burlingame, Kans., is confined to his bed, suffering of influenza. Burlingame, incidentally, is a town of 1,400 inhabitants and supports three picture theatres, making it easy to imagine the mental "ease" with which one of those managers could be forced to lie in bed.

Among the out-of-town exhibitors in the Kansas City market last week were: Laurence Brenninger, Orpheum, Topeka, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

Special membership solicitors will be appointed in the membership drive now being staged by the M. P. T. O. Kansas-Missouri. The first special solicitor to be appointed is C. R. Wilson, owner of the Liberty Theatre, Liberty, Mo.

The nine-piece orchestra of the Sedalia Theatre, Sedalia, Mo., was taken to Jefferson City, Mo., state capitol, last week, where a program was broadcasted over station WOS, while H. A. Jones, manager, gave a talk on the picture theatre as a civic centre. A woman soloist and the Sedalia quartet, of which Jack Truitt, owner of the theatre, is a member, also were on the program.

STRAIGHT FROM THE SHOULDER REPORTS RELIEVE BOOKING WORRIES
TURN TO PAGE 689.


Now Booking
A. H. Sebastian presents
"FRIENDLY ENEMIES"
with Weber & Fields
A George Melford production
Produced by Edward Belasco Productions Inc
Producers Distributing Corporation

San Francisco

The Golden Gate Theatre, San Francisco, celebrated its third birthday during the week of March 29 when a special program was offered, the feature picture being "Waking up the Town." Since the opening of the house three years ago slightly more than 2,500,000 persons have attended the shows and Manager Clifford Work estimates that 65 per cent. of these have been women. Approximately 30 per cent. of these women bring children with them. The past year set a record for attendance, this showing having been assisted by the steady growth of business out Market street.

Work on the preparation of a site at Market, Hyde and Fulton streets, San Francisco, for the erection of a large theatre for Alexander Pantages, has been stopped by a court order secured by Sol E. Levis, a local theatre owner. Last September Mr. Levis paid a security of $10,000 on a ten-year lease on a portion of the property on which he planned to erect a 400-seat picture theatre and proceeded with this work to the extent of completing the excavation. Four months later the owners of the property entered into an agreement with Alexander Pantages whereby the latter was to take over the entire holdings on a fifty-year lease, with a total rental of more than $5,000,000. Mr. Levis has been otified that his ten-year lease agreement cannot be accepted and he is now suing for the return of the money paid as security. An order temporarily restraining Alexander Pantages from going ahead with his project has been issued.

Charles Gore, son of Michael Gore, president of West Coast Theatres, Inc., and identified with the technical department of this organization, sailed from San Francisco recently on the liner Sierra on a trip to Australia. He plans to investigate the theatre situation there and upon his report will depend a decision to invade that country with American type theatres.

Road show vaudeville, which has been a part of the entertainment offered by the Casino Theatre, San Francisco, since its opening several months ago by James Beatty, has been eliminated and feature pictures have been substituted in its stead, "Frivolous Sal" being the first offering under the new policy. A change has also been made in the weekly change date and this will henceforth be made on Saturdays instead of Sundays. Every feature offered is previewed by James Beatty and House Manager Herman Kersken.

Michael Gluskin, formerly of the Lincoln Theatre, Alameda, Cal., has taken over the Temple Theatre at Fillmore and Sutter streets, San Francisco, and will remodel it, reopening it as a 15-cent house.

Stanley Griffin, formerly connected with Associated First National, has entered the exhibiting field and is now with the Haight Theatre, San Francisco, as house manager.

The Orpheum Theatre at Cloverdale, Cal., formerly conducted by V. A. Wood, is now operated by G. H. Perry.

Sam Perlin, who conducts a chain of picture houses in the San Francisco field, has taken over the Allendale Theatre at Oakland.

West Coast Theatres, Inc., has arranged for the building of a picture house at Marysville, Cal., seating 2,000. A site has been purchased and plans are being prepared. The deal was handled by Jacob Samuels and others interested in it are the Paramount Theatre Corp., George Pelletier, president of the Farmers and Mechanics' Bank of Sacramento and Isadore Morris, Sacramento capitalist.

A theatre and lodge building is to be erected at Dunsmuir, Cal., at an estimated cost of $75,000 by the Dunsmuir Lodge of Masons.

Nebraska

Harry Simons, who has recently purchased the Blakely Theatre at Red Oak, Ia., immediately set on foot a contest in which a prize was offered for the best new name suggested for his theatre.

Jack Tiller has sold his interest in the Temple Theatre at McCook, Nebr., to J. A. Anderzen and O. F. Glass. Mr. Glass has been operating the Star Theatre at McCook, and was formerly in the business also at Elm Creek, Nebr. Mr. Anderzen is from Elm Creek.

M. H. Garvin, owner of the Crescent at Hoidrege, Nebr., which was destroyed by fire some time ago, has come to Omaha and purchased the Hamilton Theatre at Fortieth and Hamilton streets and the Ideal at Sixteenth and Dorcas streets.

Building Inspector R. E. Edgecombe, City Electrician Israel Lovett and Deputy State Fire Warden E. E. Hayduk, who are making the spring inspection of small film theatres of Omaha, united in saying that they found some conditions "very bad" with respect to safety exits.

Michigan

A new theatre to cost $400,000 and to be one of the largest and finest in Michigan is to be built by W. S. Butterfield in Battle Creek, according to announcement by Edward C. Beatty, general manager of the Butterfield Enterprises.

Max Balaban and Sam Katz, of the famous combination of Chicago theatre owners, were in Detroit several days last week conferring with John H. Kunsky and George W. Trendle over the new Michigan Theatre project, in which all are interested.

Charles H. Miles announces the closing of the Orpheum, one of his largest downtown houses, for redecorating. It is expected that the house will be ready to open May 15. The policy heretofore has been pictures and vaudeville.

Seattle

Floyd E. Wesp, assistant manager of Hamrick's Seattle Blue Mouse Theatre, has returned from a well merited vacation and is "rarin' to go." Floyd takes his work so sincerely that he spent part of his vacation time studying stage presentations, lighting effects, decorations, etc., and is now in a position to give Seattle patrons some of the newest ideas along these lines, in addition to the Blue Mouse's regular policy of splendid musical and feature picture attractions. Mr. Wesp is well known in the Northwest as a live wire, having been manager of a number of leading houses in this territory. He has been affiliated with the Hamrick organization for over two years. His engaging personality and attention to detail have won him many friends among patrons of the Blue Mouse.

W. A. Mendenhall and Mrs. Mendenhall of Boise, Idaho, are visitors in Seattle. Mr. Mendenhall controls four houses in his city and is a popular showman.

A. H. McDonald of Eugene, Oregon, died this week after a brief illness from pneumonia. Mr. McDonald was a well known and well beloved old timer in the exhibition field. The new Lowell Theatre now under construction for him will be a monument to his name. His son, who has been more or less actively associated with him of late, will continue the management of his father's enterprises.

Later plans as developed by Warner Brothers in Seattle call for a much larger house in the University district than was at first contemplated. Additional lots have been acquired, giving a space 140 feet wide by 103 feet depth. A 1500-seat house costing $100,000 will be erected. The latest report from Spokane is to the effect that definite arrangements have been completed for the acquisition of the Clemmer Theatre, formerly owned by Clemmer & Lambach. Dr. Lambach is understood to have sold out his interest to the Warners, while Dr. Clemmer will remain in the organization and act as active head of the theatre.

A special committee appointed by the Northwest Film Board of Trade, met with Messrs. Ulsh and Ruth of Mount Vernon, Wash., and arrived at a satisfactory arrangement whereby these exhibitors will play all pictures under contract with the various exchanges.

H. W. Bruen has resigned as secretary of the Board of Arbitration, effective this week. Mr. Bruen, who was serving his second term in this arduous office with his wonted sincerity, fairmindedness and capability, has found this step necessary due to the press of personal business which will absorb all his time from now on. Joe Bradt, owner of the Good Luck Theatre, is a worthy successor to Mr. Bruen as the new exhibitor member.

Frank Wade, according to a local report, will build a new house in Anacortes, Wash., in the downtown district. The movement is sponsored by business men.

Mrs. Nellis has bought the Rose Theatre, Cheney, Wash., from S. E. Guenther.

Ray Grombacher of Spokane will represent the M. P. T. O. of Washington at the national convention in Milwaukee next month.

A "sub-convention" of the M. P. T. O. of Washington is planned to be held in Spokane about June 1. This will enable Eastern Washington exhibitors to come into closer contact with the organization. Mr. Grombacher will undoubtedly have returned by that date, and will have much of interest to discuss and relate.

The Anzier Theatre, Twenty third and East Madison, was sold this week to Clarence R. Anderson.

Now Booking
A FRANK WOODS SPECIAL PRODUCTION
"BEAUTY and the BAD MAN"
By PETER B. KYNE
Directed by WILLIAM WORTHINGTON
Released by
PRODUCERS DISTRIBUTING CORPORATION

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

RACING LUCK. (5 reels). Star, Monty Banks. Very good subject. Pleased but drew fair only. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

SIXTH COMMANDMENT. Star cast. Do not let anyone command you to pay your perfectly good money for this grapefruit. Lay off and far away. Tone, punk. Special, Ye Gods, no. Audience appeal, zero. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

F. B. O.

CLOUD RIDER. (5,070 feet). Star, Al Wilson. An excellent stunt airplane picture. Good paper that pulls them in on Saturday. Tone, okay. Sunday, no. Special, no. Audience appeal, okay. Oil field class town of 1,000. Admission 10-25. H. E. Schlicter, Liggett Theatre (600 seats), Madison, Kansas.

DANGEROUS FLIRT. (5,297 feet). Star, Evelyn Brent. This one is the first I ran of her, and she is not bad. Will do for anybody that likes this kind of stuff. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio

DESERT SHEIK. Star, Wanda Hawley. Not much of a picture, as these sheik pictures are not much any more. But what there was to it wasn't much. Sunday, yes. Special, no. Audience appeal, good. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Full of pep. Plenty of action. Thrills and laughs and a big hand for Silver King. The horse gets better and better all the time. Good tone. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FLASHING SPURS. Star, Bob Custer. Boys, here is a real good star. This is my first picture of this star, and think I have made a good buy. Look at this one and you will buy entire series. Tone, good. Sunday, yes. Special, no. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GALLOPING HOOFS. Star, Fred Thomson. Now, you said something. Another one of his good ones. Brothers, get this kind as you want and need for patronage. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety-nine per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. This is a good picture and one of the best drawing cards we have had this year. Lots of people had read the book. Tone, good. Hardly suitable for Sunday. Special, no. Strong audience appeal. Farming and small class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. Here is a picture I didn't think much of till after the first show, and it sure went over big. Never heard a one say they didn't like it. Heard lots of favorable comments on it. Made a success on the wonderful acting done by Baxter and Bellamy. There isn't a dull moment in the picture. Can't make a mistake in buying this picture. Heard some say I should charge fifty cents for this picture. Good tone. Sunday, yes. Special, no. Audience appeal, ninety-eight per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. Another huminger from Dick. I find he is the best bet for my Saturday night crowd. Book this one boys, and all of the rest and you are sitting pretty for profit against opposition. Tone, only fair. Sunday, no. Good attendance. All classes town of 2900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

NEGLECTED WOMEN. (6,265 feet). Star cast. Nothing much to it. Will do for program houses; will not do if you have to pay much for it. Sunday, yes. Special, no. Fair audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

RANGE TERROR. (4,700 feet). Star, Bob Custer. The best that Custer has made yet and is a peach of a picture with plenty of action. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio

SILENT STRANGER. (5 reels). Star, Fred Thomson. A dandy western comedy drama. For action and comedy it just could not be beat. The horse, "Silver King," steals a few honors, too, appearing to be an animal with marvelous intuition. A good, clean picture that should please most any audience. We had a good print. Tone, good. Sunday, probably not. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. By far the best we have had with this star, and he drew the people in on an off night. Tom Mix, look to your laurels, this fellow is gaining on you fast and if we don't miss our guess will be a better box office bet inside of another year. No tone. Sunday, no. Special, yes. Audience appeal, eighty-five per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. This is our first of this series of westerns and he seems to be a new comer in the field, the show went over nicely with our audience on a one day run, and some people came the second night thinking we had it two nights and wanted to see it which speaks for itself. No tone. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

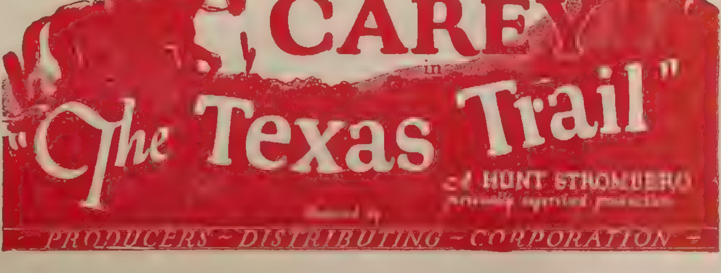
First National

BAD MAN. (6,404 feet). Star cast. Our Saturday crowd seemed to like this very much. Lots of laughs and somewhat of a western, and that's what our Saturday crowds like. Tone, fair. Sunday, no. Good audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

BOND BOY. (6,902 feet). Star, Richard Barthelemess. Also a good picture. Well acted an outdoor picture that should please anywhere. Tone, fair. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DANGEROUS AGE. (7,204 feet). Star cast. A picture with a good moral, that will please any audience in town, large or small. A good, clean picture. Tone, good. Sunday, good. Good audience appeal. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Now Booking



GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. Pretty weak, is my opinion of this one. It is altogether too long. In about two or three reels it would be all right. It has some good comedy, but only in spots. Will pass in a double feature program. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star, Sylvia Breamer. A good story of the early gold rush days. All liked it. Tone, fine. Sunday, yes. Special, yes. Fine audience appeal. Rural and small town class town of 850. Admission 10-25. Star Theatre (200 seats), Crofton, Nebraska.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. Drop the first four letters from the title of the picture and I think we have it about right. Star cast, but everything wasted on a lot of nonsense. Tone, poor. Sunday, no. Special, no. Poor audience appeal. Mixed class town of 7,000. Edgar Delahunty, Family Theatre (300 seats), Forest City, Pennsylvania.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A pretty good little picture, but not much plot. Our audience enjoyed it for a change. She is a good little star. We should nave used "Flaming Youth" first, as they say it is her best. Tone good. Sunday, no. Fair audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Splendid outdoor picture. Rather old, but film in fine shape, and seemed to please one hundred per cent. Young and old enjoyed it. Bought right and made a good profit. Tone, good. Sunday, yes. Special, yes. Fine audience appeal. Family class town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. I think that this is Colleen's best offering to date. She plays her part to perfection in this story of a modern flapper. Anyone who thinks she can't act, should see this picture. They may change their opinion. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. This was a very good audience picture. Real entertainment and suspense. Pretty good drawing card. Tone, good. Sunday, yes. Hardly suitable for special. Strong audience appeal. Farming and small town class of 800. Admission 10-25. Welty & Son Mid-Way Theatre (500 seats), Hill City, Kansas.

SLANDER THE WOMAN. (6,400 feet). Dorothy Phillips. This is an extra good picture that should please; lots of beautiful scenery and also good acting. Special, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Mary Pickford, the darling of the gods, does some plain and fancy snap-shooting at William Beaudine, her tall director. Beaudine will direct Mary in "Little Annie Rooney," in which Mary again appears as a ragged urchin for United Artists

SILENT WATCHER. (7,576 feet). Star, Bessie Love. Too much competition so flopped. Picture good and comments favorable from few who saw it. Film rental entirely too high for me. R. L. Nowell Jr., Idlehour Theatre, Monroe, Georgia.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Better than most of her later ones though Norma is getting in the matronly type and is a little heavy for a care free child of the desert who does not know her own mind. Desert settings better than a few pictures for which companies were taken to the old world to get. General class city of 16,000. Admission 20-40. Ben. L. Morris, Temple and Olympic Theatre, Bellaire, Ohio.

Fox

CIRCUS COWBOY. (6,400 feet). Star, Charles Jones. Good program picture. This one has a little bit of everything in it. Tone, good. Sunday, no. Special, no. Good audience appeal. Miners and farmers town of 600. Admission 10-25, special, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

CIRCUS COWBOY. (6,400 feet). Star. Buck Jones. Nothing startling as a production, but pleased all. Fair tone. Suitable for Sunday. Special, no. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Good action but too much clowning by Mix. Audiences are fed up with his funny stuff. Pleased 60 per cent. and played to three days fair business. City of 163,000. Working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. This was a repeat, but they all came back to see Mix. Splendid picture and pleased everybody. Tone, good. Sunday, yes. Special, yes. Excellent audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

LONE CHANCE. Star, John Gilbert. A good and pleasing little program picture well acted and directed. Consider Gilbert a very good actor, and if placed in the right kind of productions he should please any audience. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 7,000. Edgar Delahunty, Family Theatre (300 seats), Forest City, Pennsylvania.

PAINTED LADY. (6,938 feet). Star cast. Just a good program picture. Not a special by a long shot, and I paid a special price for it. Print good. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PLUNDERER. (5,812 feet). Star, Frank Mayo. Classed and charged as a special, but it isn't. It is quite a good average mining drama, but no puller. People like it but don't enthuse. Played three days to ordinary business. Tone, all right. Sunday, no. Special, no. City of 163,000. Draw working and seafaring class city of 163,000. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

SHEPHERD KING. (8,500 feet). Star cast. A super depicting the early life of David (about 1030 B. C.). It opens with an

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You and Constance used to be my best bets but your last three pictures don't please, they're not what the people want. No tone. Sunday, no. Special, no. No appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Not as good as some of the other Zane Grey pictures. Tone O. K. Yes for Sunday but not as special. Draw small town class, town 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

Pathe

CHRONICLES OF AMERICA. (Pathe). I have the whole series booked and everytime I think of it I curse myself. I ran about six or eight of them and now I have given up that idea and let them stay in the film can from the time they get here until it is time for them to go. Tone, okay. Not suitable for Sunday or any other day. Special, no. Very poor audience appeal. Family and student class city of 100,000. Admission 10-20. George W. Pettingill Jr., Mirror Lake Theatre (850 seats), St. Petersburg, Florida.

HOT WATER. (5,000 feet). Star, Harold Lloyd. This one packed 'em in with a dramatic show to fight. It's the House of Fun. It's a good one. Tone, good. Sunday, yes. Special, yes. Appeals to all classes. Farmers town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Very good, but not as good as "Dr. Jack" and "Grandma's Boy." Audience appeal and tone O. K. No for Sunday or as special. Draw best class, town 875. Admission 10-25. Hal James, Wanoca Theatre, Wallace, North Carolina.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A Civil War story, big and well produced and will go well where war stories are liked but we are pretty well worn on them in our house. Would have been fine some years ago. Tone, okay. Sunday, okay. Special, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CAFE IN CAIRO. (5,656 ft.). Star, Priscilla Dean. A fine picture that pleased immensely. Not as good, however, as "The Siren of Seville." Tone, okay. Sunday, no. Special, yes. Fine audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CHALK MARKS. (6 reels). Star cast. A good program picture that should please all who see it. Margaret Snow's realistic impersonation of the aged school teacher will sympathetically impress any audience. Tone, good. Sunday, yes. Special, No. Audience appeal, 90 per cent. General class, city of 500,000. Admission, 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FLAMING FORTIES. (5,770 ft.). Star. Harry Carey. Have had lots better Careys than this, although it is fairly entertaining. Poorest one in the first series, but good at that. Our patrons like Carey next to Thomson as a western star. Tone, good. Sunday, no. Pretty good audience appeal. Farming and small town class, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

HOUSE OF YOUTH. (6,650 ft.). Star, Jacqueline Logan. A fair jazz picture and will do for program stuff. Sunday, no. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. An extra good western. Tone, good. Special, no. Pleased all. Farming class in small town. Admission 10-25. Allen & Underhill, Pastime Theatre, Chelsea, Vermont.

CLAIRE ADAMS
Appearing in Paramount Pictures

MIAMI. (6,317 feet). Star, Betty Compson. Not so good as "Ramshackle House," but an average picture. Tone, okay. Special, no. Audience appeal, seventy-five per cent. Farming class in small town. Admission 10-25. Allen & Underhill, Pastime Theatre, Chelsea, Vermont.

MIAMI. (6,317 feet). Star, Betty Compson. A frothy dream of southern beach resorts. Very snappy and appealing to the younger set. Good entertainment and nobody made complaint. Very appealing title. Tone, fair. Sunday, no. Special, no. Audience appeal, sixty-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MICHAEL O'HALLORAN. (7,000 feet). Star, Eleanor Boardman. A mighty good show all through, though pretty sad in several places. Tone, fine. Sunday, yes. Special, fair. Fine audience appeal. Rural and small town class, town of 850. Admission 10-25. Star Theatre (200 seats), Crofton, Nebraska.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Good crook and western. Some combination, but the audience liked them and that is what we want. Tone, good. Sunday, yes. Hardly suitable for special. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Another good action picture. Carey is a good bet for us. Tone, okay. Special, no. Pleased all. Farming class in small town. Admission 10-25, Allen & Underhill, Pastime Enterprise, Chelsea, Vermont.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. Very good picture, will stand three days anywhere, don't be afraid of it. Fight between alligator and Indian makes them stand up. Tone, good. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ROARING RAILS. (5,753 ft.). Star Harry Carey. A railroad story of the west. The story is interesting at all times. This picture ought to please everyone. Many beautiful scenes in the end. Fire scenes are thrilling. Tone, good. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

TROUPING WITH ELLEN. (6,452 ft.). Star, Helene Chadwick. No action in this. A love story with two dopey lovers who wouldn't fight for the girl they loved. A sweet little old lady furnishes the humor for the picture. Tone, okay. Sunday, yes. Special, no. Audience appeal, 65 per cent. General class, city of 500,000. Admission 10-30. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WHAT SHALL I DO. (8,000 ft.). Star cast. Good picture, but not the kind needed at this theatre. Tone, good. Special, no. Audience appeal, 60 per cent. Middle and working class, city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

United Artists

BIRTH OF A NATION. Star cast. Always the same. Packs them in and never fails to please. See it scores of times and then see it again. Excellent tone. Sunday, yes. Special, yes. Audience appeal, 100 per cent. Middle and working class, city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

DOROTHY VERNON OF HADDON HALL. (10,000 ft.). Star, Mary Pickford. Splendid costume picture. Rather long, but my people enjoyed it. However, as with "America," United Artists got me for a sucker. They got biggest part of income and I got the experience. Tone, good. Sunday, yes. Special, yes. Fine audience appeal. Family class, town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

GARRISON'S FINISH. Star, Jack Pickford. Very good picture if you like one with race horses in it. Book this one. With plenty of speed. Tone, fine. Sunday, yes. Special, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25; special 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

WHITE ROSE. (11 reels). Star, Mae Marsh. A photoplay directed by Griffith and with stars like Mae Marsh and Carol Dempster in the cast is bound to be above the average in entertainment value. The emotional acting of Miss Marsh and the support of the elfin Carol Dempster and Ivor Novello, well cast in the role of the fallen

minister, register a performance that is sure to appeal to everybody. A simple human story. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

Universal

ACQUITTAL. (6,325 feet.) Star cast. A costume picture that isn't worth a cent for a small town exhibitor, as there isn't much action to it. A mystery play in seven reels. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

BREATHLESS MOMENT. (5,556 feet.) Star, William Desmond. A play of crooks who reform with results sometimes serious and sometimes humorous. Plot is terribly far fetched but entertaining on the whole. Will please majority in right houses. Played three days to fair business. Tone, bad. (Crooks reform for convenience not through conscience.) Sunday, no. (Contains burlesque church scenes.) City of 163,000. Draw working and seafaring class city of 163,000. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

DARING CHANCES. Star, Jack Hoxie. A western picture which has some excellent riding scenes. The story is always interesting. Tone, good. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FAST WORKER. (6,500 feet.) Star, Reginald Denny. An interesting story. Will hold the attention of the audience. Some very amusing situations. A thrilling auto race in the end. Tone, good. Audience appeal, good. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

HOOK AND LADDER. Star, Hoot Gibson. Gibson as an accidental fireman. The humor got over fairly well but the fire at the finish did not convince. Pleased seventy-five per cent and played to three days fairly good business. Tone, very shaky at the start. Sunday, no. Special, no. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Theatre, Aberdeen, Scotland.

JACK O'CLUBS. (4,717 feet.) Star, Herbert Rawlinson. Rawlinson as an Irish cop where the gangsters gang and the cops cop it. This one is full of humor and ends with a boxing match that might be part of a slapstick comedy. Pleased a hundred per cent and then some. Played to three days of very good business. No tone. Suitable for Sunday, questionable. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

LADY OF QUALITY. (8,640 feet.) Star cast. Here is a picture that cost a lot of money that is a flop for a small town. No good at all. Also the picture could have been in six reels instead of eight without injury. No tone. Sunday, yes. Special, no. Audience appeal, not good. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri

ETHEL CLAYTON

Leading woman in "The Mansion of Aching Hearts," a B. P. Schulberg production.

LET 'ER BUCK. Star, Hoot Gibson. A splendid western which will please everyone. The Pendleton round-up scenes were very interesting. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

OH DOCTOR. Star, Reginald Denny. This beats them all, more laughs than ten two reel comedies. Reginald Denny is certainly enjoying a position that everyone can envy. Laemmle ought to pat himself on the back for securing only the finest vehicles available for this exceedingly popular star. Let's have some more like this. Recommend every exhibitor to grab it and exploit, also look at Denny's three others if you haven't yet played them. Tone, okay. Sunday, yes. Special, yes. Audience appeal, very good. Town of 2,000. Admission 10-30. H. W. Rible, Mayfield Theatre (210 seats), Mayfield, California.

RIDE FOR YOUR LIFE. (5,510 feet). Star, Hoot Gibson. A fairly good film ruined by the photographer's vignetted shots, fuzzy edge stuff, and faked night scenes. The result of this heavy vignetting is to surround the whole thing with an atmosphere of gloom and darkness. I wish they'd cut out this 'clever' work with the camera. The audience don't know what's wrong, but it leaves them dull and dissatisfied. Tone, doubtful. Sunday, no. Special, no. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

RIDGEWAY OF MONTANA. (4,842 feet). Star cast. Just a fair program offering. Fairly entertaining. Tone, fair. Sunday, no. Special, no. No audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. Fairly good subject but not the kind for our theatre. Good tone. Sunday, yes. Special, no. Audience appeal, fifty per cent. Working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BELOVED BRUTE. (6,710 feet). Star cast. And it is all star. Good enough for anybody and don't think anybody made any better. Sunday, no. Special, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

CAPTAIN BLOOD. (10,680 feet). Star cast. Fine picture. Holds interest throughout entire 10,000 and more feet. Worth showing in any house in the U. S. A. or elsewhere. Get it and give your patrons a treat. Did not draw here but no fault of picture as everyone seeing it had nothing but praise for it. Draw all classes, town 2,800. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CODE OF THE WILDERNESS. (7,008 feet). Star, John Bowers. This is a western of the better type; in fact, the best of its kind that we have used in a year. Everyone commented favorably. Good tone and appeal. Suitable for Sunday. As special, in small towns, yes. D. B. Ranklin, Co-Operative Theatre, Idana, Kansas.

FEARBOUND. Star cast. Fair program picture to fair businses. Tone, okay. Sunday, yes. Special, no. Audience appeal, fair. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

GREATER THAN MARRIAGE. Star, Lou Tellegen. Nothing to it. I'd lay off. Tone, okay. Sunday, no. Special, no. Rotten audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Good picture and a good box-office bet. Seemed to please most of them. A splendidly made picture. Tone, good. Special, no. Good audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

PAMPERED YOUTH. (6,640 feet). Star, Alice Calhoun. Too old fashioned. Folks like up to date stories, especially in this town. Story faithful to time and period, but did not appeal. Box office weak. Remarks going out not so good. Tone, good. Sunday, yes, Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Warner Bros.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A very good comedy drama; with proper exploiting Hines can be made more popular than Lloyd, and his type of stories are more appealing than Harold's. This is our third one and he draws better. Sunday, yes. Excellent audience appeal. General class city of 16,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatre, Bellaire, Ohio.

DADDIES. (6,800 feet). Star cast. I was anxious to play it on account of so many favorable comments. Personally I think it's absolutely the bunk, some good comedy situations but as a whole very boresome and too much padding. Didn't draw at box office, in fact the poorest two days I've had in a long time. I can't see it at all and would say it is a very poor attraction. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

DANGEROUS ADVENTURE. Star, Grace Darmond. This picture is very nearly like a

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serial. The production is all right but it is so impossible in places that some of the situations caused some merry laughter instead of the intended thrill. Should please the serial fans however, if advertised as such. No tone. Sunday, probably not. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

GEORGE WASHINGTON JR. (6 reels). Star, Wesley Barry. Fine comedy drama. Mostly all comedy though and not much drama; however, it is very good. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. One of the spiciest pictures we have had this year but the people enjoyed it at that. Louise Fazenda stole the honors. She was a real scream. Don't pass this up if your patrons like real comedy. Never a dull moment. Tone, fair. Sunday, no. Good audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

HER MARRIAGE VOW. Star, Monte Blue. Good interesting story, but somehow Warner Brothers' pictures have made me no profit. Have played about twenty of their releases and outside of one of the Rin Tin Tin pictures have lost money on almost all. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Family class town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. A good clean entertaining picture with Wesley Barry in the leading role. Wesley Barry's pictures will please your audiences if you can buy them right. We paid too much for them and consequently lost money. Print was in fair condition. Tone, good. Sunday, optional. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Very, very good. Give us more like this one. Lots of comedy and action. Don't pass this good bet up. Had it on a Saturday night and the audience was surely enthusiastic. Tone, good. Sunday, yes. Hardly suitable for special. Strong audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

THIS WOMAN. (7 reels). Star, Irene Rich. A very good romantic stage drama that shows Irene Rich to good advantage and Marc. McDermott as "Stratine" interprets a very likable character. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. General class city of 500,000. Admission 10-30. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Comedies

A PERFECT 36 (Educational). Star, Bobby Vernon. A few laughs; but will get over. Draw all classes, town 2,800. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

BIG BUSINESS. (Pathe). "Our Gang." As usual the gang kept them in good humor, throughout the entire length of two reels. Print new. Sunday, yes. Audience appeal, one hundred per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CHARLIE CHASE COMEDIES. (Pathe). Boys, these comedies are the best one reelers on the market bar none, buy 'em they'll sure please. Prints new. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOOD MORNING (Educational). Star, Lloyd Hamilton. This one was too much like his last one, "Killing Time." The print on this one was not good. We had two stops in the first reel. Tone, okay. Fair appeal. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Helene Chadwick and Kenneth Harlan in a scene from the Harold Bell Wright novel, "The Re-Creation of Brian Kent," which has been released by Principal Pictures Corp.

EXIT CHASER (Educational). A great laugh producer, lots of laughs. It ends in a scream, get it. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HAVE A HEART (Educational). Star, Cliff Bowes. A dandy Cameo one-reeler. This was another right out of the box that pleased our crowd. They are mostly always good. Tone okay. Good appeal. Draw better class. town 4,500. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

INBAD THE SAILOR. (Fox). No use talking these monkeys are everything but human. This one is very good. Print new. Sunday, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

JIMMIE AUBREY COMEDIES. (F. B. O.). Very good slapstick comedies. Photography not extra good but the stunts bring down the house. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PIN HEAD (Fox). Star, Clyde Cook. A scream, almost tore the house apart with laughter, get it for a weak sister and it will help you out. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

TAKE A CHANCE (Educational). Star, Walter Hiers. Our first Walter Hiers comedy. It only registered fair with our house. He may go over but he has to do better than this one. Tone okay. Fair appeal. Draw all classes, town 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

THREE FOOLISH WIVES. (Pathe). Star, Ben Turpin. A laugh from start to finish. Sennett comedies are all good. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

UNREAL NEWS REEL NO. 4 (Fox). Nothing doing here. All classes town of 2,800. Admission 10-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WANDERING WAISTLINES. (Pathe). A real good comedy and one laugh after the other, you are safe with any Sennett comedy, as they are all good. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

WHY MEN WORK (Pathe). Star, Charles Chase. Nothing to this one reel comedy; not a laugh here in the entire picture. All classes, town 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WILD GAME (Educational). Star, Lige Conley. A Mermaid that is up to the average of the rest. Really nothing new pulled in this one but it seemed to bring the laughs anyway. Tone okay. Good appeal. Draw better class, town 4,500. Admission 10-15. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Serials

IRON MAN. (Universal). I am very willing to let other exhibitors know that I think Universal's serial, "The Iron Man," is one of the best serials made. It is doing very good business for me. Jacob Eppler, Ogden Theatre, Denver, Colorado.

RIDDLE RIDER. (Universal). I am now finishing up on the "Riddle Rider," and have enjoyed very good business with this serial. Am glad to state this serial has broken all of my house records on an average. After twelve years of serial business having virtually run the serial output from all producers of this type of pictures. It even surprised my best bet, which was Dempsey's best "Dare Devil Jack." J. H. Johnson, Virginia Theatre, Washington, D. C.

RUTH OF THE RANGE. (Pathe). Star, Ruth Roland. This is a real thrilling western serial and prices are right. It is worth the money. Tone good. Good audience appeal. Farmers' town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

WAY OF MAN. (Pathe). This is as good short subject as I ever saw in a serial. Tone good. Good audience appeal. Farmers' town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

Now Booking

Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam DeGrasse, Robert Gordon, Charles Sellow, Margaret Seddon and Willis Marks
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

Short Subjects

BORDER RAIDER. (Universal). Star, Ed. Cobb. A very good two reeler. Lola Todd pretty enough to be in pictures. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virgina.

GO-GETTERS. (F. B. O.) Star, Alberta Vaughn. Have used six. Only two worth the rental. Others below ordinary. Fair tone. Sunday, no. Special, no. Audience appeal, 75 per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PATHE NEWS. (Pathe). Pathe still continues to get the best pictures of the events but we don't get very quick service. In all cases I find that Pathe covers the news the best and most completely. George W. Pettingill Jr., Mirror Lake Theatre, St. Petersburg, Florida.

ROCKBOUND BRITTANY. (Fox). I have used about fifteen of these. They average high and make a cheap and novel filler. Tone, okay. Sunday, okay. Special, yes. Fair audience appeal. Rural class town of 400. Admission 15-30. E. L. Partride, Pyam Theatre (250 seats), Kinsman, Ohio.

Independent

BATTLING FOOL. (Federated). Star, William Fairbanks. This was a great show for Saturday night crowd. They come in droves and say it is the best ever. The fight was well handled and looked like the real thing. "The Go-Getters" series used with this feature helped put it across and they all voted it great stuff. Not much tone. Sunday, no. Special, no. Audience appeal, eighty per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

BIFF BANG BUDDY (Artclass). Star, Buddy Roosevelt. Fair program picture that pleased the western fans. Draw all classes, city 10,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BLACK LIGHTNING. (**Lumas Film Co.**) Star, Thunder (dog.) (5,500 feet). A very good dog drama containing all the quality of entertainment that should please any audience. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BRIGHT LIGHTS OF BROADWAY.. (State Right). Star cast. An excellent picture, very entertaining throughout. Drama of the higher class. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FAST AND FEARLESS. (**Artclass.**) Star, Buffalo Bill, Jr. Boys, this star is a money getter. Go after him. This picture is a good, clean western with lots of action. Print new. Tone, okay. Sunday, no. Not a special. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DUANE THOMPSON

Adds charm to Educational-Walter Hiers comedies.

FIGHT FOR HONOR. (**State Right**). Star, William Fairbanks. Good railroad melodrama suitable for program night. Story good and cast did fairly well. Enough action to cause a thrill or two. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLAMING HEARTS. (**State Right**). Star, J. B. Warner. Just a western, not much of anything in it. This fellow does not seem to go over. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

GIRLS THAT MEN FORGET. (State Right). Star, Jane Novak. While the reports on this one were not the best I consider it's a fair picture for program offering. It did a fair business for me and pulled more the second than the first night. Tone, only fair. Sunday, yes. Good attendance. All classes town of 2,900. Admission 10-25, 15-30, Friday and Saturday. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

GOLD AND GRIT. (State Right). Star, Buddy Roosevelt. Getting better in every picture. This Buddy is a comer. Got a lot of them beat now. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

GROWING BETTER DAY BY DAY. (State Right). Star, Bill Hatton. Fairly good western with a lot of romance. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Rural and small town class town of 850. Admission 10-25. Star Theatre (200 seats), Crofton, Nebraska.

HARD HITTIN' HAMILTON. (State Right). Star, Buffalo Bill Jr. Some extra good and drawing western. The kind that pulls 'em in off the street and makes 'em cough. Pleases them one hundred per cent after they get in. Tone, excellent. Sunday, yes. Audience appeal, one hundred per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

HIS LAST RACE. (Goldstone). Star cast. They call this a special but is nothing but a program picture, although it is very good. Also has a big well known cast. Print good. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HORSE SENSE. (State Right). Good subject and pleased. Ed. C. Curdts, Bijou Theatre, Greenville, South Carolina.

HUTCH OF THE U. S. A. (State right). Star, Hutchison. Good subject. Pleased patronage. Drew only fair though. Tone, good. Special, no. Audience appeal, seventy-five per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

LET HIM BUCK. (State Right). Star, Dick Carter. This was the second William (Bill) Mix production and a big improvement over "Reckless Riding Bill" which I used several weeks previous. It is a fair type of western. Tone, none. Sunday, no. Good attendance. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

NOT WANTED. Star, Billy West. Just a fair two reel comedy not what is expected of this comedian. Print new. Sunday, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PAL O' MINE. (**State Right**). Star, Irene Rich. Patrons were very well pleased with this picture and it went over nicely. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

POISONED PARADISE. (**Schulberg**). Star, Kenneth Harlan. (6,800 feet). Harlan is a new star for this town, but he was well liked. The picture went over good and had a good attendance. Ed. Malhiot, Monarch Theatre Co., Alberta, Canada.

RACING FOR LIFE. (**State Right**). Star, Eva Novak. Was considered a good picture by the majority, and we had several nice comments on it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RACING FOR LIFE. (**State Right**). Star, Novak. Very poor picture; so tiresome to see flashes of an auto race and hero. No punch or comedy. Half the audience left. Tone, good. Sunday, no. Special, no. No audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

ROUGH RIDERS. (State Right). Star cast. Some western. All to the mustard. The kind audiences whoop up and will come to see. Need more like them. Ed. C. Curdts, Bijou Theatre, Greenville, South Carolina.

SHERIFF OF SUN DOG. (State Right). Star, Bill Fairbanks. A good western story, star and supporting cast very good. Should please all western fans. Print fair. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BOYS!

Send in all the reports you can. Help make this the biggest and best department of its kind in the business. VAN.

Sawyer-Lubin Unit Now Filming "White Monkey"

AFTER weeks of the most careful kind of preparation concerning scenario, sets and cast, the Sawyer-Lubin units of Associated Pictures Corporation has started the filming of "The White Monkey" at Universal Studios, Fort Lee, N. J.

Phil Rosen, who made an excellent production in "The Heart of a Siren" which will be released April 26th, is directing "The White Monkey" in which Barbara La Marr plays the leading role of "Fleur."

Arthur H. Sawyer, supervising director of Associated Pictures Corporation, together with Phil Rosen and Barney Lubin have exercised the most extreme care in selecting a cast to appear with Miss La Marr which would insure the tensely human characters visioned by John Galsworthy in this novel which ranks as a best seller in the one hundred thousand copy class.

The role of Soames, shrewd and interesting captain of English commerce, will be played by George Marion, celebrated stage and screen actor. Marion has made an undying name for himself in his remarkable characterization of the old sea captain in "Anna Christie" both on stage and screen. The part of Michael Mont will be played by Thomas Holding while Henry Victor, famous English actor has been especially imported by Sawyer Lubin to enact the part of Wilfrid Desert.

In securing an artist to impersonate Victorine Bicket, delightful and appealing Cockney girl, again it was found necessary to bring to this side of the water Flora Le Breton, famed English stage and screen beauty. The sympathetic and important character of Tony Bicket, costermonger of toy balloons, a part which furnishes an intensive human note to Galsworthy's novel has been assigned to Charles Emmett Mack, the remarkable "find" of D. W. Griffith.

The comedy angles which Galsworthy has so delightfully woven into the story of "The White Monkey" have been given particular attention both in the matter of scenario and casting, and Colin Campbell and Tammany Young have been respectively engaged to play Danby and Bill Hawkes. Every possible effort is being put forth by the Sawyer-Lubin organization to make the picturization of Galsworthy's great story stand out as the most ambitious production they have ever attempted.

"Lady of the Night" One of 1925 Best

"Lady of the Night" has opened at the Capitol Theatre in New York and last week was met by an enthusiastic outburst of critical acclaim from the press. Monta Bell directed this Metro-Goldwyn-Mayer picturization of the Adela Rogers St. Johns story adapted to the screen by Alice D. G. Miller.

Norma Shearer plays the title role, and is supported by a cast headed by Malcolm McGregor and George K. Arthur.

"Monta Bell," says George Gerhard in the New York Evening World, "has produced in 'Lady of the Night' a screen drama that must of necessity command serious consideration when the year's best efforts are compiled. This picture is a finely wrought gem. It has a cameo-like quality that simply drives its message home. And its tempo is so expertly gauged that there does not appear to be a false motion in it.

"Norma Shearer plays both the daughter of a wealthy judge and the offspring of a crook who was sent away for twenty years. In the first named role she is her own beautiful self, but in the latter she reveals herself as an excellent character actress. In fact, the latter portrayal is bound to take its place with the best of the season. Norma Shearer has never done anything better than this. This picture is bound to go far."

New Vitagraph Branches Function; One in Canada

EDWARD AUGER, assistant general manager of Vitagraph, returned to New York this week from a trip into Canada and to points in the Missouri valley, bringing roseate reports of motion picture prosperity. He found Vitagraph business so heavy, indeed, that he arranged for the opening of two new Vitagraph sub-sales offices.

One of the new offices will be at Des Moines, Ia., and will be under the supervision of E. F. Tarbell, the branch manager at Omaha. The other will be at Calgary, in the territory covered by the Winnipeg branch office, of which A. S. Clatworthy is manager.

Mr. Auger visited Montreal, St. John, Winnipeg, Omaha and other key centers. Besides conferring with Vitagraph branch managers respecting production plans, he took occasion to call on a number of well known exhibitors, renewing old acquaintances and discussing business conditions. He found a feeling of optimism prevailing everywhere, with exhibitors expressing confidence that a long run of unbroken prosperity is at hand.

Mr. Auger was gratified at the receipt of repeated assurances of complete satisfaction with the product forming the current Vitagraph schedule. In Montreal, he had an interview with Mr. A. D. Dennis, owner of the Arcade Theatre in that city, and president of the Motion Picture Theatre Owners of Canada.

Mr. Dennis took occasion to compliment Vitagraph highly on its withdrawal of membership in the Motion Picture Producers and Distributors of America. The M. P. T. O. of Canada already had passed resolutions warmly commending Vitagraph's action, and Mr. Dennis declared that this resolution expressed the individual convictions of the Canadian exhibitors unanimously.

Begins on "American Eagle"

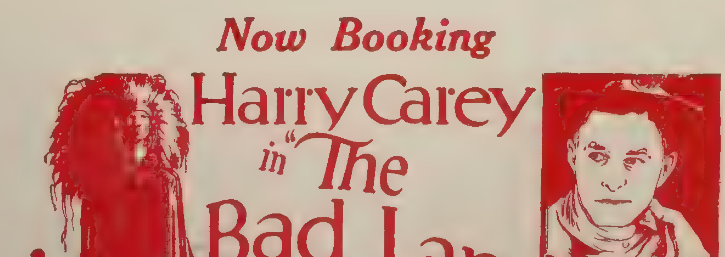
Dick Talmadge, who recently signed a new contract with F. B. O., has begun work on "The American Eagle," a stunt melodrama of the type in which Dick excels. Art Rosson will direct him.

Gasnier to Make Six

Six of the most important stories on B. P. Schulberg's schedule for next year will be directed by Gasnier, according to an announcement made this week by the producer. With the start of the 1925-26 season, Gasnier begins his fourth year of picturemaking under Schulberg supervision.

Florence Vidor Will Be Featured

Florence Vidor will follow "Are Parents People?" with "Grounds for Divorce" it was announced by Jesse L. Lasky, first vice president of Famous Players in charge of production. This is described as a story of modern love. Production will begin this week under the direction of Paul Bern who made "The Dressmaker from Paris."



Now Booking
Harry Carey in "The Bad Lands"
A Super Thriller with Thousands of Real Indians
A Hunt Stromberg personally supervised production
Released by
PRODUCERS DISTRIBUTING CORPORATION

Two Talented Players Signed For De Mille Stock Company

TWO additional players were added to the Cecil B. De Mille stock company this week with the signing of William Boyd and Lewis Natheaux, both of whom will hereafter be seen exclusively in the releases through Producers Distributing Corporation.

Lewis Natheaux is an accomplished actor of the suave heavy type with a wide range of experiences on the vaudeville and dramatic stage, as well as screen training for the past several years. On the speaking stage he appeared as a singer and dancer and just prior to the World War he took Eddie Cantor's place in the musical comedy, "Canary Cottage," and toured with it. On the screen he has appeared in such productions as "Rich Men's Wives," "Poor Men's Wives," "The Super Sex," "Passing Through" and "The Golden Bed."

In a personal comment on Natheaux, Mr. De Mille said that he believes the young actor has a personality that will carry him far in screen work.

William Boyd is of the Wallace Reid type with five years of screen experience to qualify him as a member of the new De Mille stock.

In 1919 he began his film career in an extra part in 'Why Change Your Wife?" Since then he has progressed steadily through leads and featured roles in such productions as "Bobbed Hair," "Forty Winks," "New Lives for Old," "Feet of Clay," 'Triumph" and "The Golden Bed."

McGraw Writes Patheserial; Giants to Help Produce It

JOHN J. McGRAW, internationally known baseball leader and manager of the New York Giants, is about to make his motion picture debut as the author of an original screen story. The story, which deals with baseball life and narrates the development of a young bush-leaguer into a player of national prominence, is now in production and will be released as a Patheserial in ten chapters early in the fall.

McGraw and the Giants are actively cooperating in the filming of the new Patheserial. An instance of this arrangement is the close association that the Patheserial producing unit will maintain with the Giants on the latter's tour of exhibition games now being conducted at various points in the South preliminary to the opening of the baseball season. The Pathe unit journeyed south to Sarasota, Florida, the training camp of the Giants, two weeks ago for the purpose of joining the New York team prior to the start of the series of exhibition games.

The new Patheserial will be directed by Spencer Bennett and the featured roles in the professional cast will be enacted by Allene Ray and Walter Miller. J. Barney Sherry and Harry Semels have been engaged for prominent parts in the support, with important additions to the cast to be announced in the near future.

The original screen story, which was adapted to the screen by Frank Leon Smith, is not Mr. McGraw's first literary effort. The arrangements entered into are among the most unique ever closed between a motion picture organization and an outside enterprise, identifying, as they do, with a film-producing unit an internationally famous group of athletes and its equally famous manager.

Exhibitor's Hat Off to "My Wife and I!"

What Edwin Silverman, manager of Film Classics, Inc., of Chicago thinks of Warner Brothers' "My Wife and I," the Harriet Beecher Stowe novel, directed by Millard Webb and featuring Irene Rich, he tells in the following telegram sent to Jack L. Warner at Warner's Hollywood studio:

"Jack Warner,
"Warner Brothers' Studio,
"Los Angeles, Cal.

"'My Wife and I' great screen attraction. Everybody wild about it. Direction of this picture exceptional. If every picture Warners produce had a punch like this one they couldn't be beaten. It's no kidding, Jack—pictures like this can't be beaten.

"EDWIN SILVERMAN."

New "Spats" Comedy

Camera work has been completed on a new "Spats" comedy titled "Wild Papa." Frank Butler in the role of Tewksbury Spat, becomes involved in an affair with a cave-woman "vamp" through the connivance of Ambrose, the overbearing brother of Mrs. Spat. The subsequent measures taken by Tewksbury to free himself from his noxious positon and re-establish himself with Mrs. Spat are said to result in one of the most laughable subjects of this entire series for Pathe.

Warners Buy "Love Toy"

Who wrote "The Love Toy," a perfect motion picture title. It is credited to "Anonymous," a somewhat prolific adventurer in literature, but usually with a fascinating story to tell. Warner Bros., who bought the novel this week, would like to know. The Warners made the purchase from proofs.

Columbia Finishes Financing; Plans 18 Films for the Year

JOE BRANDT announces that Columbia Pictures Corporation has just completed the most comprehensive financing in its history. The banks as a whole have looked askance at financing to any extent the undertakings of Independent producers. This is quite understandable in view of the comparatively recent entry of the banks in the field of producers in general.

Columbia Pictures claims to be the first in the Independent field to be able to completely finance its whole year's production in advance. This has been made possible only by the financial record of this concern.

Last year Columbia Pictures laid out a program of sixteen pictures and proved its ability to take care of itself by completing its full program exactly twenty-six hours behind the schedule as originally laid out.

After many conferences Columbia Pictures officials laid out a program of eighteen pictures for the coming year. A production schedule was laid out and a budget of expenditure was drawn up to the most minute detail. This complete plan of procedure was placed before certain bank officials and after its full consideration, in which past performance played no little part, the program was approved and the funds were made available. The budget runs well over a million dollars.

F. B. O. Officials Approve "Lilies of the Streets"

"LILIES OF THE STREETS," the F. B. O. police picture made by Belban Productions, in which Samuel Briskin and George H. Davis are financially interested and which was sponsored by Mary E. Hamilton, New York's first policewoman, was shown privately to the executives of the distributing company early this week and received their enthusiastic approval.

"Lilies of the Streets" is an original story by Elizabeth J. Monroe, a young woman who has been actively associated with the Police Department for a number of years as assistant to Mrs. Hamilton. It is based on experiences of Mrs. Hamilton and concerns the life of a young girl in a big city and the dangers of bad environment and evil associates. Virginia Lee Corbin and Johnnie Walker are co-starred, with Irma Harrison, Wheeler Oakman, Peggy Kelly, Dorothy Cummings, Mrs. Hamilton and Miss Monroe prominent in support of the stars. Joseph Levering directed from the continuity of Harry Chandlee.

Nat G. Rothstein, director of publicity and advertising at F. B. O., has already launched a huge exploitation campaign in connection with the production. The picture has been endorsed by civic welfare associations and men prominent in public affairs, and letters have come pouring in 'commending Mrs. Hamilton and Film Booking Offices on the idea that prompted the screening of the picture. Alfred E. Smith, governor of the State of New York, is one of the many state and government officials who has written Mrs. Hamilton, expressing his sincere appreciation of her efforts to educate young girls of the dangers lurking in a big city, and adding his hope that the picture will be a huge success.

In commenting on the tremendous exploitation possibilities of the production, Mr. Rothstein said:

"Thousands of people throughout the United States have written to Mrs. Hamilton, asking her to produce a motion picture based on her experiences as a policewoman, which, needless to say, have been thrilling to the 'nth degree.

"Lilies of the Streets" is not a propaganda picture. True, it bears a poignant message to women and young girls, but it is genuine entertainment, and not a preachment.

"The exploitation possibilities for affecting tie-ups with the Police Departments, throughout the United States are unlimited. Every policewoman and every policeman in the country will get behind the picture and act as unpaid exploiteers to see that the picture is booked in every city, town and hamlet from Maine to California."

JULIETTE COMPTON
in "Love's Bargain," an F. B. O. production.

Scenes from the F. B. O. special, "Lilies of the Streets," with Johnny Walker, Virginia Lee Corbin, Irma Harrison, and other celebrated players. Mrs. Mary Hamilton, the New York police woman who supervised the production, is seen at the right in the center group.

"Confessions of a Queen" Acclaimed by the Critics

VICTOR SEASTROM'S "Confessions of a Queen" has opened at the Capitol Theatre in New York, where it has received enthusiastic acclaim from both the critics and the public. This Metro-Goldwyn-Mayer picturization of the Alphonse Daudet novel, "Kings in Exile," has been adapted to the screen by Agnes Christine Johnston and has Alice Terry and Lewis Stone in the leading roles.

"This picture is a lovely romance," observes Dorothy Herzog in the New York Daily Mirror, "splendidly enacted by Alice Terry and Lewis Stone, and an optical delight. Alice has lost weight and again wears her blond wig. The combination, along with the stunning frocks and negligee and excellent photography, is unbeatable. Victor Seastrom has rounded out lavish entertainment."

"With as good an actor as Lewis Stone undoubtedly is," remarks George E. Brady in the New York Morning Telegraph, "and as pretty a girl as Alice Terry, virtually any motion picture would be worth spending two hours to see, so 'Confessions of a Queen' will surely prove satisfactory."

"If King Christian, of Illyria," writes Louella O. Parsons in the New York American, "were a living, reigning monarch instead of a fictional character created by Alphonse Daudet in 'Confessions of a Queen,' the Prince of Wales would have a potent rival. Lewis Stone is so charming as the happy-go-lucky king that he has our sympathy even when we are expected to censure him. It is probably very fortunate that he does not live in this day and age, for he would certainly wreck empires. Alice Terry as the Queen looks exactly like the fairy princess in story books."

"Lewis Stone and Alice Terry," writes Mildred Spain in the New York Daily News, "are certainly the people's choice for a king and queen in a mythical realm by the sea. Lewis Stone has never before made you realize just what a nactor he is, not even in his Rex Ingram triumphs. As Christian II of Illyria, whose heart is bigger than his realm, he gives a striking performance."

"After a period of separation that dates back almost to 'The Prisoner of Zenda,'" testifies the New York Evening Telegram and Mail, "Lewis Stone and Alice Terry are together again—which obviously calls for another royal photoplay. Miss Terry never looks so lovely and appealing as when she is a suffering sovereign. Stone, moreover, seems at his best when wearing his perfectly fitting kingly uniform."

"Stone is delightful as the insouciant king," reports the New York Evening Journal, "and Miss Terry appears regal in the elaborate costumes. The photoplay is well staged and the plot is interesting."

MARION DAVIES

Cosmopolitan star will shortly be seen in "Zander the Great," a Metro-Goldwyn release.

Von Sternberg Completes Photography

Josef von Sternberg has completed camera work on his initial Metro-Goldwyn-Mayer production of "The Exquisite Sinner." The film is now being edited under the personal supervision of the director. It will be cut to seven reels of fast, punchy action. "The Exquisite Sinner" was adapted by von Sternberg himself from Alden Brook's novel, "Escape." It is a comedy drama with an entirely French locale.

Conrad Nagel and Renee Adoree head the cast, with Paulette Duval, Frank Currier, George K. Arthur, Mathew Betz, Helena D'Algy, Claire Du Brey, Fred Esmelton, Robert Graves, Dan Mason, Charles A. Post and Vivianne Wilch among its prominent players.

Marion Davies' Newest Film, "Zander the Great", Is Ready

"ZANDER THE GREAT," the new Cosmopolitan production starring Marion Davies, is to be presented in New York early next month, according to an announcement made recently by the Cosmopolitan Corporation. Released by Metro-Goldwyn, it will be given a simultaneous showing in the leading cities of the country.

The picture, adapted from Salisbury Field's stage play of the same name, presented at the Empire Theatre two seasons ago with Alice Brady in the stellar role, was recently completed on the West coast. It is a modern story, and in this respect differs materially from the productions in which Miss Davies has recently appeared.

Miss Davies plays the part of "Mamie," an orphan girl, who adopts a child and starts for the far West. It is a part rich in opportunity for comedy and whimsical characterization, and Miss Davies is said to display a new versatility in the role.

The picture has been produced on an elaborate scale. Its action is placed against a background of the Mojave desert and the Rockies. The company spent a period of three weeks on "location" in the desert, where many thrilling scenes were filmed.

One of the most distinguished casts ever assembled for a motion picture appears in support of Miss Davies. Among those in prominent parts are: Holbrook Blinn, Harrison Ford, Harry Watson, Jr., Hobart Bosworth, Harry Myers, George Siegmann, Richard Carle, Hedda Hopper, Olin Howland, Emily Fitzroy and Master John Huff.

"Zander the Great" was adapted to the screen by Frances Marion, and directed by George William Hill. Joseph Urban designed the settings.

Marion Davies and Harrison Ford in Scenes from "Zander the Great," a Metro-Goldwyn release.

NAT G. ROTHSTEIN

The man who puts a rare personality behind the advertising, publicity and exploitation campaigns on F. B. O. releases

Another One from Doug

Will Start New Production Upon Completion of "Don Q"

Immediately after the completion of "Don Q," which probably will be finished within the next month, Douglas Fairbanks will begin another production. What this new picture is to be has not as yet been decided, but indications now are that it will be an original rather than an adaptation of either novel or play.

The main reason Mr. Fairbanks has decided upon this policy is that by the time he completes "Don Q," Mary Pickford will be only well started on her next feature, "Little Annie Roonie," which would leave Doug theoretically twiddling his fingers until she finished her production. Now Doug never twiddles his fingers, theoretically or otherwise, so the only course open to him was to do another picture in order to keep in step with his wife.

If they come out even on the completion of their respective pictures, they will probably then call it a day for the year of 1925 and go abroad once more for a holiday. This time they are very apt to start toward the setting sun and end their trip where the sun rises. Thus they would be able to see the Orient and possibly Australia before returning to Hollywood. All this, however, is still a matter of conjecture, for if they do not come out even at the finish of their productions, one or the other, if not both, may do another picture this year. All of which would delay their trip abroad.

Steiner On Western Trip

William Steiner is making his usual jaunt over the western territory and reports that conditions look fine and the independent exhibitors don't seem to be falling very hard for block booking. In many centers exhibitors are organizing to combat the system. "Bill" is highly elated over the latest Edith Thornton production "Fair Play." In the supporting cast Lou Tellegen registers strong in part that fits him to the letter. "Bill" has received much praise for putting over real live money getters for the independent exhibitor.

Rothstein's Exploitation Stunt Helps Showing of "Broken Laws"

SOMETHING new in the way of exploiting a motion picture was conceived by Nat. G. Rothstein, F. B. O.'s director of publicity, advertising and exploitation. With a title like "Broken Laws" Nat felt the sky was the limit. He purchased a dozen second hand cars, selected twelve of the busiest roads of New York and Brooklyn, and had the cars overturned on the street corners.

Banners bearing the legend: "'Broken Laws' cause of accidents and death. Help the community-sound your horn," were stuck on top of the cars. Crowds congregated around the scenes of the supposed accidents, and it is estimated that the overturned and broken cars, together with the banners were seen by over one million persons in Greater New York.

It will be very simple for any exhibitor who plays "Broken Laws" to exploit the production in this way, for two or three days before the showing. Broken cars may be rented from any junk shop. Placed on crowded street corners, with the "Broken Laws" banner attached, this stunt is bound to attract and intrigue curious crowds.

Gene Stratton Porter's "Her Father's Daughter"

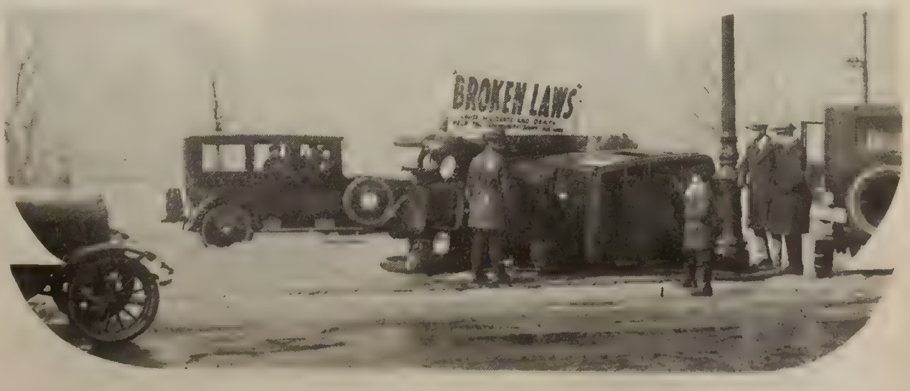
"HER FATHER'S DAUGHTER," one of Gene Stratton-Porter's most successful novels, originated through an interesting circumstance, and Director James Leo Meehan, son-in-law of the famous novelist, who will produce this picture for F. B. O. release, told of it shortly after her tragic death.

"Mrs. Porter was the most observing woman I have ever known," said Mr. Meehan. "She could go out with people, and one would never know that she was vitally interested in what was being said or done. But always that 'camera mind' of hers was functioning with the perfect regularity of a good graflex. The impressions people and events made on her was indelible, and weeks afterward she would be able to repeat complete conversations; or tell you what the funny, silent, little, old man over in the corner was doing at any given times."

"The idea for 'Her Father's Daughter' came to Mrs. Porter through a conversation she had with a remarkable Los Angeles high-school girl. That girl, whose name obviously cannot be mentioned, is immortalized in the 'Linda' of the story. Mrs. Porter was very interested in the working of this girl's mind, and made several engagements with her.

"Next in importance to the making of 'Her Father's Daughter' was James S. Lawshe, a nephew of Mrs. Porter, to whom the book is dedicated. Mr. Lawshe is a business man and the manager of a Los Angeles oil company. He has always been a great student of flowers, and is one of the champion dahlia growers of Southern California. When Mrs. Porter first came to Los Angeles to live, several years before her death, Mr Lawshe took her into the mountains and the deserts on many excursions. She always had a passion for flowers herself, but it was Mr Lawshe who first acquainted her with the remarkable flora and fauna of Southern California. It was an interesting combination; the hard-headed, successful business man with a flower hobby for his spare time, and the novelist who loved nature as well as she loved human beings, and whose work reflected both."

Mr. Meehan added that at the time of her death, Mrs. Porter was beginning an exhaustive study of the plant life of Catalina Island, where she had built a beautiful summer home. Special facilities had been provided for her work by William Wrigley, Jr., owner of the island, and there she expected to develop some interesting material for nature lovers as well as to gather a background for a new romantic novel.



On one of the most crowded of all the automobile "traffic arteries" in the city of New York, Nat Rothstein "planted" this remarkable "attention arrester" for the F. B. O. special, "Broken Laws."

Prominent Pastor Preaches on Fox's Big Picture "Iron Horse"

DR. C. F. AKED, who was so much in the public eye while pastor of the Fifth Avenue Baptist Church in New York, of which John D. Rockefeller was a constant attendant, is now in Los Angeles at the Wilshire Boulevard Congregational Church after five years spent in San Francisco. On the Pacific Coast Dr. Aked is attracting much attention with his Sunday night sermons which are broadcast over KNX from the theatre of the Ambassador Hotel.

Sunday night, March 15th, he devoted his entire discourse to the William Fox presentation of "The Iron Horse," the John Ford picture that is breaking all records at the Egyptian Theatre in Hollywood.

A part of Dr. Aked's address follows:

"In my judgment, 'The Iron Horse' is the greatest picture which the screen has yet given to the world. It is the most beautiful, the most fascinating, the most thrilling—in every way the most satisfying and delightful. I congratulate the creators and producers of this masterpiece; I congratulate them and praise them and offer to them this word of personal gratitude.

"And what a story the picture has to tell! Once again you see the prophetic spirit of Abraham Lincoln alive and compelling. He knew that it was not enough to hold the South to the North if the East should lose the West. And so Lincoln encouraged the dreamer to dream, the man of science to ponder, the capitalist to plan, and the nation to give of its wealth in gold and men to build clear across a continent and wed ocean to ocean along lines of rail.

"I have only to say this to you: If you would see the very crown and climax of superb photography, with color and fire and life and movement, and if you would see a supreme triumph of American enterprise and American courage and American patriotism, and if you would see the conquering soul of man subduing the empire of Nature to his will—see 'The Iron Horse.'"

ARTHUR LOEW

Vice-president of Metro-Goldwyn Distributing Corp. and member of the executive committee and Board of Directors: also head of the Foreign Department of the corporation

O'Malley to Play Lead Role

Pat O'Malley, who recently completed a leading role in King Vidor's production of "Proud Flesh," has been cast for the chief male part in Reginald Barker's new Metro-Goldwyn-Mayer production of "The White Desert." Irving G. Thalberg, studio executive, made this announcement this week.

Courtney Riley Cooper's novel of lumbering atop the Continental Divide in Colorado, and dealing with the hardships surrounding the building of a tunnel through the Rocky Mountains, will be filmed on the actual locale.

Bert Lytell in Vitagraph's Newest Curwood Production

AN interesting announcement made by Vitagraph this week reveals that Bert Lytell has been signed to play the leading role in "Steele of the Royal Mounted," another James Oliver Curwood novel which is to find its way to the screen as a David Smith production.

Stuart Holmes also will have an important part in the special, according to the statement. Having completed "Baree, Son of Kazan," the Anita Stewart starring vehicle for Vitagraph (this also the adaptation of a Curwood story) David Smith is now directing his attention to "Steele of the Royal Mounted," and this will be finished in time for release on the current Vitagraph schedule. Jay Pilcher, scenario writer for "Captain Blood," "Pampered Youth," and several other David Smith productions for Vitagraph, was the adaptor.

Bert Lytell has a host of successes to his credit, among those most firmly fixed in the popular mind being "Lombardi, Ltd.," "Alias Jimmy Valentine," "To Have and to Hold," "Rupert of Hentzau," and "The Right of Way." His engagement for the role in "Steele of the Royal Mounted" will be hailed by picture lovers as a ten-strike by Vitagraph.

This is the second Vitagraph picture on the 1924-1925 schedule in which Stuart Holmes will have had a place. His work as the heavy in "The Beloved Brute," produced by J. Stuart Blackton, will long be remembered favorably.

Some of the other notable features in which Mr. Holmes appeared to great advantage were "The Four Horsemen of the Apocalypse," "The Prisoner of Zenda," "Under Two Flags," "Rich Men's Daughters," "The Way of Woman" and the recently-released 'The Salvation Hunters."

The work of recruiting the cast for "Steele of the Royal Mounted" is proceeding, and it is expected that further announcements will be made soon.

S. S. Krellberg, Chadwick Pictures Corp. executive, signs contract with Joseph McConville and A. Montague of Independent Films, Inc., Boston, for distribution of thirteen of Chadwick's next season pictures

Ince to Direct "Chatterbox"

Ralph Ince has been engaged to direct Evelyn Brent in Bayard Veiller's melodrama, "The Chatterbox" for F. B. O., according to an announcement by B. P. Fineman, general manager of the Film Booking Offices studios. Mr. Ince has just completed "Alias Mary Flynn," with Miss Brent portraying the sort of female raffles role in which she has become famous.

Alice Calhoun playing opposite Tom Mix in "The Everlasting Whisper," William Fox Special.

Mae Busch and Cody in Lead Roles

Mae Busch and Lew Cody are to play leading roles in Robert Z. Leonard's new Metro-Goldwyn-Mayer production, "Time the Comedian," from the celebrated novel by Kate Jordan. Frederic and Fanny Hatton have adapted the story to the screen. Others in the cast are Gertrude Olmstead, Rae Ethelyn, Nellie Parker Spaulding, Roy Stewart, George Periolat, Lillian Langdon, Jacques Abbott, Gertrude Bennett, Shannon Day and Frank Elliot. "Time the Comedian" accentuates the contrast between life in the opening years of the twentieth century and present-day existence.

Regent Featured Short Subjects

What was described by both patrons and the manager of the Regent Theatre, Grand Rapids, Mich., as the "perfect program" was recently the bill at that theatre when a program of selected short subjects preceded the showing of the feature attraction.

The program opened with the news reel, Kinograms and was followed by "Paris Creations in Colour," Educational's fashion reel with Hope Hampton. This was followed by a prologue to a short subject consisting of an ice-skating act just before the Educational special, "The Chase." A musical number, selections by a tenor, preceded the showing of the feature, the Christie production, "Charley's Aunt."

The program was advertised by quarter page "ads" in the newspapers and special emphasis was laid upon the diversity of the program. The short subjects, "The Chase" and "Paris Creations," were exploited as special attractions of great appeal to the men and women respectively.

Weiss Brothers Planning Novelty Serial Release

WEISS BROTHERS' Artclass Pictures Corporation is planning to produce a fifteen episode novelty serial for Fall release, according to an announcement by Louis Weiss, managing executive of Artclass.

The story will be of the action-stunt, melodramatic variety, which has in the past been customary in all serials, but will present an entirely different setting and locale from the usual chapter play.

Negotiations are now under way for the services of a very well known woman star, to carry the featured honors, while the photodramatization of the story, which is already owned by Weiss Brothers, will be assigned to an equally well known scenario expert.

Weiss Brothers have had the plan for a serial photoplay for the independent market in mind for a long time, but hitherto it has not seemed feasible to them to carry it until the present season, when they feel that with their strong exchange affiliations with the Buddy Roosevelt and Buffalo Bill, Jr., five reel action features, an episodic chapter play of a somewhat different type can be handled with advantage by their distributing companies.

In addition to the serial, Weiss Brothers will produce and distribute at least two big special features and a series of eight five reel adventure stories during the coming year, as well as the twenty-four Western stunt features, already announced, Buffalo Bill, Jr., and Buddy Roosevelt and their new cowboy star.

"Friendly Enemies" Will Not Be Road Showed, Says Pro-Dis-Co.

THE first print of the film version of "Friendly Enemies," starring Weber and Fields, was received by Producers Distributing Corporation this week and active preparations are now being made for its presentation in the biggest of the first-run theatres.

The plans to road-show the picture with Weber and Fields appearing with it in person were abandoned in answer to a flood of requests for the immediate release of the production to the big regular picture theatres.

After viewing the picture in the projecting room, Paul C. Mooney declares that the famous team of stage stars will be a revelation to the exhibitors and the public. "Both Joe Weber and Lew Fields are as magnetic on the screen as they are on the stage," says Mr. Mooney, "and Lew Fields, who was assigned the best of the two acting parts, gives a portrayal that equals anything ever done by an actor on the screen."

"Friendly Enemies" is an adaptation of the stage play of the same title, written by Samuel Shipman and Aaron Hoffman. The screen production was made by Belasco Productions, Inc., under the direction of George Melford at the Hollywood studios.

A cast of real stellar calibre that includes Stuart Holmes, Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Eugenie Besserer, Nora Hayden, Jules Hanft, Fred Kelsey, Johnnie Fox and Ed Porter support Joe Weber and Lew Fields in the star parts.

MARY PHILBIN, UNIVERSAL'S BEAUTIFUL STAR

This charming little lady is soon to be seen in the Universal-Jewel production "Fifth Avenue Models."

Producers Distributing Marshalling Hollywood Forces for Greatest Year

THE stage is all set for the brightest producing year in film history according to the report brought back by F. C. Munroe, president of Producers Distributing Corporation, who returned to New York yesterday (Monday, April 6), after a seven weeks' sojourn in Los Angeles.

"There is a spirit of progressive enthusiasm everywhere throughout Los Angeles and Hollywood," said Mr. Munroe, "and among the producers allied with our own organization confidence is finding expression in elaborate and painstaking preparations for productions that will be the most ambitious efforts in their respective careers.

"It was astonishing to note the great changes made in the late Thos. H. Ince studio since it was taken over by Cecil De Mille less than seven weeks ago. For the most part these changes, all of which were made during my stay in Los Angeles, are time saving improvements that will greatly facilitate the work when a picture is in progress on the stages. The installation of electrical machinery to quickly transport props and sets from the stock rooms, the enlargement and general rearrangement of the wardrobe building for the proper making, hanging and filing of all costumes, etc., seemed at first glance to be directorial luxuries, but under analysis they are revealed as amazing time savers that will reduce waste to an absolute minimum. And when all of the improvements that Mr. De Mille has planned, are installed at the Culver City plant, everything with the exception of the dramatic artistry and directorial genius will be moved by machinery with machine-like precision and rapidity.

F. C. MUNROE

"And at the Christie studios and the Hollywood studios recently acquired by the Christie brothers equally progressive improvements are being installed for the use of Hunt Stromberg, Al. Christie, Frances Marion, and A. H. Sebastian for the big subjects they will release through Producers Distributing Corporation during the coming season.

"Under Scott Sidney's direction Al. Christie will produce three and possibly four features of the "Charley's Aunt" and "Stop Flirting" type. Hunt Stromberg will make four personally directed specials and a new series of Harry Carey westerns. Frances Marion will produce at least two society dramas. A. H. Sebastian will make two big dramatic subjects for Belasco Productions, Inc., under the supervision of Harry O. Hoyt, director of "The Lost World" and Metropolitan Pictures, Inc., will produce six features.

About twelve subjects will come from the De Mille studios during the coming season. These will all be made under Mr. De Mille's supervision with such well known directors as Paul Iribe, Frank Urson, and Paul Sloan in actual charge of the work. Mr. De Mille will personally direct several specials, but the exact number of these big features during the coming season is as yet undecided.

"So far we have made tentative arrangements for thirty-two productions, but this number may be increased to thirty-eight or forty. Deals are now in negotiation with several producers of international fame and the present aspect of these negotiations is very favorable to their joining our forces.

"John C. Flinn, who was with me in Los Angeles, has remained there to personally conclude these deals and when he returns within the next two or three weeks we will be in position to make a complete announcement of our releases for the coming season, with the titles of each subject and the important names that will be identified with each subject."

Fox News Promotions

Expansion of Editorial Staff, With Many Promotions Announced

Further evidence of the determination to strengthen Fox News to the highest degree is found in the announcement this week of promotions and changes in the editorial staff, as follows:

Truman H. Talley, Director-in-Chief.

William A. White, promoted from News Editor to Associate Editor, assisting Mr. Talley in the direction of Fox News and with general supervision over the production of news reel material by the American and Foreign camera staffs.

James E. Darst, promoted from Foreign Editor to Associate Editor, in charge of the make-up of the National and all Foreign Editions of Fox News.

Harvey Smith, transferred from Fox Varieties to Fox News as News Editor, in charge of the New York and American camera staff.

Harry Lawrenson, promoted from Assistant Editor to Foreign Editor, in charge of the Foreign camera staff and the re-titling of Foreign Editions.

The establishment of an Editorial Council, the members of which are expected to contribute from their newspaper and news reel experiences to the editing of Fox News, has been announced. This Editorial Council is composed of the following:

Edwin C. Hill, Charles Sarver, Ray L. Hall, Elizabeth Pickett, Gerald K. Rudolph and John Weier.

Vitagraph's "Happy Warrior" In Work in Coast Studios

ALMOST on the heels of his "The Clean Heart," which, under the auspices of Vitagraph, is achieving a marked success as a film production, another A. S. M. Hutchinson novel is soon to reach the screen. This, too, will be shown under the Vitagraph banner. J. Stuart Blackton, who made "The Clean Heart," this week started production work on "The Happy Warrior," dispatches from California state.

A remarkable cast is being recruited for the new production. Malcolm MacGregor, according to an announcement by Vitagraph this week, has been signed to impersonate the character of Ralph. His most recent releases were "Smouldering Wives," with Pauline Frederick, and "Lady of the Night," with Norma Shearer, and some of the earlier successes in which he had important parts were "The Prisoner of Zenda" and "Broken Chains."

Alice Calhoun, whose performance as Isabel Amberson and Isabel Amberson Minafer in "Pampered Youth," Vitagraph's picturization of Booth Tarkington's prize-winning novel, "The Magnificent Ambersons," is now being enjoyed in picture theatres throughout the country, has the role of Dora, the leading woman's part in "The Happy Warrior." Miss Calhoun has been featured in many other Vitagraph successes, among them "The Man From Brodney's," "Pioneer Trails" and "The Code of the Wilderness," in the last named of which she impersonated Ruth Harkness.

Also among those already signed for the cast is the ever popular Mary Alden, who played the fortune-teller in Vitagraph's "The Beloved Brute." A few of the earlier productions to whose success she made important contributions were "The Birth of a Nation," "Mile-stones," "Honest Hutch," "The Old Nest," "Notoriety," "Silk Husbands and Calico Wives" and "The Eagle's Feather."

"Great Divide" in Lorain, Ohio

The opening of the new Ohio Theatre in Lorain, O., was celebrated on Wednesday night, March 4, by a private showing of "The Great Divide" before an invited audience. Formal opening to the public took place on the succeeding night. C. C. Deardourff, Metro-Goldwyn exploiteer, sold space on a souvenir program, wrote advance ads and conducted a heavy press campaign generally, posted the town liberally and decorated the lobby for the occasion. This campaign resulted in a brilliant opening night, and in excellent business throughout the week.

Weber and Fields in a scene from "Friendly Enemies," Released by Producers Distributing Corporation

Rockett Goes to Coast

Special Representative for First National During McCormick's Absence

Al Rockett, assistant to Richard A. Rowland, general production manager for First National Pictures, left April 11 for Hollywood to act as Special Western Representative for that company during the absence of John McCormick abroad. Mr. McCormick and wife, Colleen Moore, are going to Europe for a two or three months' vacation, following the completion of Miss Moore's next starring vehicle, "The Desert Flower," work upon which has been resumed after a six weeks' suspension due to an injury to the star while on location.

Mr. Rockett will have business managership over several of the company's important new season productions while on the West Coast. Upon the arrival back home of Mr. McCormick, he will return to New York and resume his present duties with First National.

Mr. Rockett has had a remarkably successful career as a motion picture executive. He is an ardent believer in the round table conferences on each new production before work is started, a system which he has had occasion to watch carefully and check up on since his appointment as assistant to Mr. Rowland, for First National pursues this policy with every production which it makes.

Vidor Renews With Metro

King Vidor, one of the most successful producers in the industry of box-office hits, has renewed his contract with Metro-Goldwyn-Mayer, that company announced this week.

At the expiration of his present contract, Vidor will produce four King Vidor Productions for Metro-Goldwyn-Mayer.

Changes Title

The tentative title of "Empty Corrals," completed a few weeks ago for F. B. O. by Ben Wilson with Yakima Canutt in the starring role,, has been changed to "The Ridin' Comet," according to announcement made yesterday by General Manager B. P. Fineman.

"Reckless Courage"

Studio Work Completed on Weiss Bros. Buddy Roosevelt "Western"

Announcement of the completion on the coast of "Reckless Courage," the initial feature in the forthcoming series of eight five-reel acrobatic-stunt features starring Buddy Roosevelt, the popular young riding boy, was made this week by Louis Weiss, executive director of Weiss Brothers' Artclass Pictures Corporation, which will distribute the new Buddy Roosevelt series in the State right field.

"Reckless Courage" is said to set a new high mark in this type of action-feature Western. The picture was directed by Tom Gibson, who has handled the megaphone on many screen successes, with a cast of favorites, including Helen Foster, J. C. Fowler, W. A. McIlwain, Jack O'Brien, Jay Morley, Merrill McCormick, Eddie Barry, Princess Neola, the famous Tuscarora Indian actress, and Robert Burns.

Carey Starts Another

Begins Working on "The Texas Trail" for Producers Distributing Corporation

With only a few days breathing spell following the completion of "Silent Sanderson," Harry Carey has begun work on "The Texas Trail," a picturization of the popular novel, "Rangy Pete," by Guy G. Morton. Harvey Gates is credited with the continuity, and Scott R. Dunlap is the director. Ethel Shannon is Carey's new leading woman and the supporting cast includes Claude Peyton, Vester Pegg, Charles French and Sidney Franklin.

Harry L. Decker is working day and night in the cutting room with "Silent Sanderson," putting the final editorial touches on this Kate Corbaley original, which Producers Distributing Corporation will immediately release.

Completing the first four of the new Harry Carey series for Producers Distributing Corporation will be "The Bad Lands," a super-thriller of pioneer Indian days and the most ambitious production in which Carey has yet appeared. Kate Corbaley is now writing the continuity and actual filming will be started in the early summer.

To Make Eight Westerns

Steen to Distribute the Five Reel Thrillers Produced by Goodman—Two Ready Now

Eight five-reel Western action-features, starring Bruce Gordon, the South African cowboy and rough rider, will be distributed in the State Right market by Miller & Steen Distributors, Inc., according to an announcement by A. G. Steen.

Two of these high power thrillo-features are now completed and will be offered for territorial sale as soon as lithographs and a full line of accessories can be prepared.

The completed features are entitled "Don X," and "Lawless Trails," and were directed by Forest Sheldon from original stories by Camille Fox, one of the best known writers of western screen fiction today, with a cast of favorites among patrons of this type of feature.

The series will be produced by Barney A. Goodman, executive head of B. A. Goodman Productions, Inc.

The cast of "Don X," which will be the initial release of the series, includes, besides Bruce Gordon, the star, Josephine Hill, Boris Bullock; Victor Allen, Fred Peters and several others.

Barbara LaMarr, Conway Tearle and Harry Morey in a scene in "The Heart of a Siren," the Sawyer-Lubin production; a First National release.

De Mille Signs Jetta Goudal; 'Coming of Amos,' Her 1st Film

JETTA GOUDAL, one of the shining lights under the Paramount trade mark and whose contract still has some time to run with that organization, has gone over to the De Mille forces according to an official announcement from the De Mille studio.

The announcement does not state how the contractual barriers were overcome, but it is a fact that Miss Goudal's contract with De Mille went into immediate force yesterday and her first picture under his independent banner will be in the leading role opposite Rod La Rocque in "The Coming ot Amos," a dramatization of Wm. J. Locke's famous novel of the same title.

Jetta Goudal made a distinct personal hit in "The Bright Shawl," "The Green Goddess" and "The Spaniard," and was slated for early stellar honors by Famous Players-Lasky.

Prior to entering motion pictures, Miss Goudal had a brilliant stage career, scoring in such New York stage successes as "The Elton Case," "The Hero," and "Simon Called Peter."

Paul Sloan, recently signed by Mr. De Mille will direct "The Coming of Amos."

JETTA GOUDAL

Weiss Bros. Announcement

Kerman Films, Inc., to Handle Popular "Westerns" in N. Y. and N. J. Field

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corp., announces that Kerman Films, Inc., of 729 Seventh Avenue, are now handling both the popular Buffalo Bill, Jr., and Buddy Roosevelt series of eight five-reel action-stunt features for Greater New York and Northern New Jersey.

Harry Danto, who originally distributed these fast-moving thrillers in this territory, by arrangement with Weiss Brothers, turned over all prints and accessories on both series to Kerman Films, Inc., early last week, together with all contracts for future bookings on these favorite, young riding stars.

Gorgeous Premiere Planned For Gloria's Latest Film

ON April 17 the Paramount production of Gloria Swanson in "Madame Sans-Gene," which was produced in France, will be launched to the world at the Rivoli Theatre, New York, where plans have been perfected to make this the most magnificent premiere ever accorded a motion picture or legitimate production on Broadway. Seats are selling at the Rivoli box-office at $5 each for the opening night.

For the first time in the history of the Rivoli, with the exception of the heatless Mondays during the coal famine, the house will be closed the day before opening in order to make all arrangements for the opening night.

The greatest effort ever made at the Rivoli in the form of electric light advertising will be the name of the star spelled out across the front of the theatre in letters eight feet high. The Norden Sign Company, which built the sign, state that it is the largest electric name sign for a star that has ever been displayed on Broadway.

At the entrance to the theatre, covering the entire area under the canopy, will be a thickly cushioned blue carpet with the crest of Napoleon worked in gold in the center. This will be strewn with flower petals.

Inside of the Rivoli the entire promenade will be re-decorated in Empire period furniture. Objects of art such as chairs, tapestries and personal ornaments of the Napoleonic era will be displayed. Two of the larger tapestries brought from France will be displayed on either side of the stage. Hugo Riesenfeld, who is directing the presentation, is arranging for two wax tableaux, one to show Gloria as the laundress and the other as the duchess. These will be arranged artistically on one side of the promenade.

Three young girls selected for looks, as well as efficiency, costumed in the Empire period, will distribute souvenir programs on the opening night and assist the ladies with wraps.

As Gloria Swanson and her husband, the marquis, will be present, special attention will be given the box they will occupy. Lights will be set to flood the box for their entrance and it will be banked with cut flowers. All the loges will be draped in the Napoleon colors of blue and gold. Over the arch of the proscenium there will be a huge seal of Napoleon consisting of the familiar initial "N" under a coronet.

Doctor Riesenfeld, who is now rehearsing the musical score, has augmented the Rivoli orchestra to sixty pieces.

On the Seventh avenue side of the Rivoli building the largest American flag in the world will be hung down from the roof. This flag is so big it will almost cover the entire side of the building. French and American flags will be used inside and outside of the theatre, not only because the story of "Madame Sans-Gene" is French, but because it was through the co-operation of the French Government with Paramount that the production was successfully filmed in France.

New Conductor's Attachment For Musicians In Theatres

THE latest and most novel invention in the motion picture field comes under the heading of "music in the theatre," for the device, according to an announcement from the Cameo Music Company, of New York City, Inc., is "the Mintz Conductor's guide attachment for motion picture musical scores." M. J. Mintz is the inventor. In the statement, the Cameo officials say, in part:

"With the 'Mintz' Conductor's Guide Attachment, the orchestra leader, or single musician, need not have the slightest concern with regard to the irregular running of the picture, missing titles or scenes, or eliminations in the film from any cause whatsoever.

"How often have you heard musicians complain about the original and compiled scores they are compelled to play with some of the bigger pictures? It is comparatively safe to say, they find fault with nearly every one, not from the stand-point of the music contained in the score, but from the irregular and uncertain endings at the cues, where the musical numbers are to be changed.

"Were a film, after a few screenings, to remain in the same condition it was when the score was prepared, the musician would experience no difficulties, but since motion picture film is only celluloid, the footage is sure to decrease from time to time, due to breaks, cracks, ragged sprocket holes, patching, etc; the music score, however, remains intact, which obviously does not permit of a smooth and satisfactory performance. Now, however, the remedy has been found and the problem solved, and undoubtedly no film company, from this time forth, will have a complete music score made for any big picture without using the 'Mintz' Conductor's Guide Attachment in connection with it.

"This remarkable improvement was conceived by M. J. Mintz, the originator and patentee of the 'Thematic Music Cue Sheet' which has proven such a boon to motion picture musicians, and which is being distributed by all the prominent film companies.

"Mr. Mintz, a thorough showman and accomplished musician, with this 'Thematic Music Cue Sheet' for one purpose, and his 'Conductor's Guide Attachment' for another, has given to the motion picture industry, the two greatest aids toward the ultimate perfection in musical accompaniment to the picture that has ever been know."

BRENDA BOND
Boston society girl has lead in Fox's "The Fool," which has its premiere at the Central, New York City, next week

Many F. B. O. Melodramas for Spring and Summer Program

THE alleged waning of interest in sex productions and sophisticated society dramas and the growing vogue of action melodramas all over the country, finds the F. B. O. Studios maintaining a full-time schedule in which productions of the latter type are occupying the attention of its executives and stars. April and May, from present indications, promise to be the busiest period of the year at F. B. O.

Having completed "That Devil Quemado," in which he portrays a romantic character for the first time, Fred Thomson has embarked on his third western production for F. B. O., "The Bandit's Baby." James Hogan is directing. The story is an original by Leete Renick Brown.

Despite an accident which kept Evelyn Brent confined to her Hollywood home for several days, she will complete "Alias Mary Flynn" on time, according to B. P. Fineman, F. B. O. general manager, under whose personal supervision the play is being produced. Ralph Ince is directing this crook melodrama by Edward J. Montagne and Fred Myton. Miss Brent's next vehicle is being prepared. It will be another underworld melodrama.

"Lefty" Flynn has launched his second comedy drama, "High and Handsome," a Gerald Beaumont story, with the stalwart hero of the collegiate gridirons playing the role of a "harness bull," otherwise a detective with a romantic turn of mind. Mr. Flynn last week completed "Speed Wild," his first comedy drama from the story by H. H. Van Loan. Harry Garson both produces and directs the Flynn subjects under the banner of Globe productions.

Dick Talmadge, the stunt star, now a producer in his own right, has embarked on his third production under the terms of a new contract with F. B. O. It is called "Sporting Grit." Arthur Rosson is directing.

Wesley Ruggles continues to hit a fast pace with the new H. C. Witwer two-reel series, "The Pacemakers," in which George O'Hara and Alberta Vaughn are co-starred. He is now at work on Episode No. 6 and has six more to go.

Leo Meehan, son-in-law of the late Gene Stratton-Porter, director and author, is at Catalina preparing the continuity for his next Stratton-Porter production, "Her Father's Daughter,"

Wally Wales, "Cowboy Prince," Star of Weiss Bros. Series

LOUIS WEISS, executive director of Weiss Brothers' Artclass Pictures Corp., announces that Wally Wales, known as "the Cowboy Prince," has been signed to carry the featured honors in the new series of eight five-reel acrobatic stunt features, which Artclass will distribute during the coming season in conjunction with the Buddy Roosevelt and Buffalo Bill, Jr., series.

Lester F. Scott, Jr., producer of high class Western action-pictures, and chiefly responsible for the notable success of the Buffalo Bill, Jr., and Buddy Roosevelt series, which he produces for Artclass, will also direct the destinies of the new riding star, all of the Wally Wales productions being made under his personal supervision.

Richard Thorpe and Tom Gibson, both of whom have a record of many screen successes in the making of action-stunt pictures, will alternate in handling the megaphone on Wally Wales, while a third director will be engaged by Mr. Scott, to assist him in producing some of the features in the Buffalo Bill, Jr., and Buddy Roosevelt series.

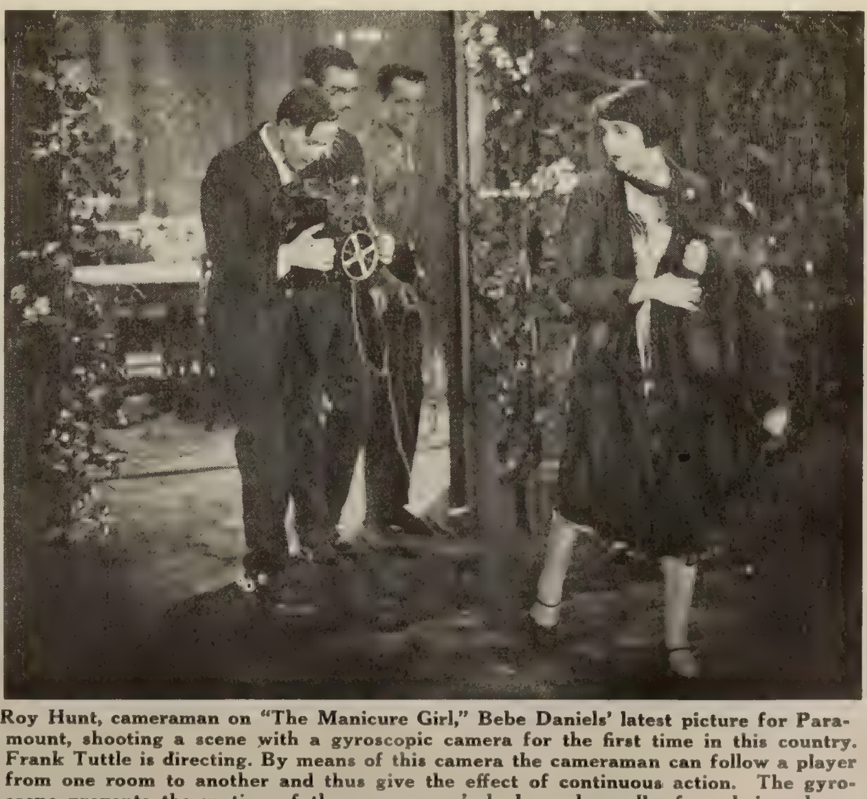
A special line of stories has been secured for Wally by Producer Scott, which will afford him the widest opportunity. Work on the first production is now under way, and an early announcement will be made regarding the opening release date of the series, which will be distributed by Weiss Brothers in the independent field.

MacLean in Hollywood

Douglas MacLean has arrived in Hollywood and is making preparations for his first production under the new releasing contract with Paramount. MacLean was accompanied on the westward trip by Bogart Rogers, general manager of the MacLean organization, and J. R. Crone, production manager.

To Release Two Chadwicks

W. E. Shallenberger, president of Arrow Pictures Corporation, announces for forthcoming release by his organization two Chadwick productions. One of them will be based upon Hal Reed's famous old stage success, "Driven From Home." The title of the remaining production will be announced at a later date.



Roy Hunt, cameraman on "The Manicure Girl," Bebe Daniels' latest picture for Paramount, shooting a scene with a gyroscopic camera for the first time in this country. Frank Tuttle is directing. By means of this camera the cameraman can follow a player from one room to another and thus give the effect of continuous action. The gyroscope prevents the motion of the cameraman's body as he walks from being shown on the film. The electric motor turns the film roll, the cameraman simply pressing a button. The camera is an English invention. It was used for the first time in the German-made picture, "The Last Laugh"

Best Van Bibber Comedies Yet to Come, Says Fox Film

THE popularity of the Van Bibber comedies has been growing by leaps and bounds. Reports from all sections of the world show this series of polite fun films is setting new high marks for box-office value everywhere and it is doubtful whether or not any other two-reel subject ever attained an equal amount of prestige in so short a time.

"The Amateur Detective," the final Van Bibber for the current season, proves a fitting climax to an unbroken chain to genuine hits and many critics hail it as the very best polite comedy ever filmed.

According to the plans of Fox Film Corporation the 1925-26 series of these picturizations from Richard Harding Davis stories will be even improved. The aim will be to make each succeeding production on a more elaborate scale and to otherwise accentuate the exceedingly high class of these short features.

This decision was reached as a result of the discovery that these two-reelers were, in so many cases, proving more of an attraction for theatres than their main features.

Earle Foxe will continue as the star of this series, portraying the character of Van Bibber in a variety of laugh-provoking adventures in a variety of locales. His artistic treatment of the hilariously humorous situations into which he is projected in these exceedingly clever plots has won Mr. Foxe a real box-office reputation and there is no doubt of his efforts to spread the spirit of mirth over the face of the whole earth.

Signs Anna Q. Nilsson

Anna Q. Nilsson, one of the most popular stars in motion pictures, has just been signed by First National Pictures on a long-term contract as a featured player, according to an announcement by John McCormick, western representative of that organization.

EDWARD REED

Pick Entire Cast

With production started and the principal members of the cast on the way to Arizona or already arrived, announcement was made by Paramount that the complete cast for "The Light of Western Stars" had been organized. Jack Holt, Billie Love, Noah Beery and Alma Bennett are the featured players. Others in the cast are William Scott, George Nichols, Mark Hamilton, Robert Perry and Gene Pallotte.

Strand Theatre, Providence, R. I. Books All Chadwick Series

EDWARD REED, manager of the Strand, Providence, one of the most important first run theatres in New England territory, broke all precedents for first run houses last week, when he booked the complete Chadwick 1925-26 series as the basis for his next season's program. So far as is known, this is the first time that the product of an independent producer has been booked by a leading theatre as the ground work for a season's program.

The Chadwick Pictures, which are distributed in New England by Independent Films, Inc., will comprise more than twenty-five per cent of the year's program at the Strand. The thirteen pictures scheduled for the Strand are "American Pluck," and five other George Walsh features, Lionel Barrymore in "The Bells" and one other well known stage play, Theda Bara in "The Unchastened Woman," "The Wizard of Oz" and "The Perfect Clown," two Semon specials, and two Hunt Stromberg special productions, "The Transcontinental Limited" and "Winning the Futurity."

It is understood that the Strand will also book "Some Pun'kins" and the three other Ray rural comedies as soon as distribution of these pictures is arranged.

A MOST EMBARRASSING MOMENT!

King Leo, in the Fox Imperial Comedy "Lion Love," is not interested in crossword puzzles although the splendid beast may actually be pondering a three-letter word meaning "a square meal"

Educational Comedies

New York City and Newark, N. J., Big First Runs, Features Popular Shorts

Educational Short Subjects are again in two big Broadway theatres this week, following Educational subjects in the same houses last week. The Rialto is offering the Christie Comedy, "Why Hesitate?" following the Bobby Vernon Comedy, "Don't Pinch," the comedy offering on the bill last week. At the Capitol the Lyman H. Howe Hodge-Podge "Movie Morsels" this week is following "Lots of Knots," also of the Hodge-Podge series which played that house last week.

In Newark, Educational subjects are succeeding themselves at the Branford Theatre. "Great Guns," a Bobby Vernon Comedy, is the Short Subject on the bill this week following another Bobby Vernon Comedy, "High Gear," shown last week.

Pick William Collier, Jr.

A three month's quest to cast the role of the Prodigal Son in the Paramount production of "The Wanderer" is ended by the announcement from Jesse L. Lasky, first vice president of Famous Players in charge of production, that William Collier Jr., has been selected from a large field.

CHARLEY CHASE
Starring in Pathe comedies produced by Hal Roach.

Start "Manhattan Madness"

All-Star Supporting Cast Selected for Jack Dempsey's Picture for Associated Exhibitors

An all-star cast has been selected and is now busily at work on Jack Dempsey's picture for Associated Exhibitors, which will be released in the fall under the title of "Manhattan Madness."

The production is being directed at the Selig Studios in Los Angeles under the direction of John McDermott and will be known as a Fine Arts production. The company left the latter part of the week for location work near Chattsworth, Cal. En route over the Southern Pacific Railway scenes will be made aboard the specially chartered train with the fight champion doing many stunts. Special Pullmans and a dining car were included on the train so that the company will have a complete equipment in every way.

In the production Dempsey is chiefly supported by his wife, Estelle Taylor. The rest of the cast includes George Seigman as Dr. Harlan, Frank Campeau as the butler, Bull Montana as the chauffeur, Nelson McDowell as Hank, Bill Franey as Zeke, Theodore Lorch as Count von Winek, Tom O'Brien, Ed Kennedy, Glen Cavender, Jack Deery, Dean Markham and Buddy Mason.

Pathe's Releasing Program, Week Beginning April 19

VARIETY is the keynote of Pathe's releasing program for the week of April 19th.

Among the highlights of the Pathe program for the week are the release of another comedy featuring the famous "Spat Family," "Black Hand Blues," and a Mack Sennett Star Comedy, "The Lion's Whiskers." In addition, there is a chapter of the Patheserial, "Idaho."

"The Lion's Whiskers" carries a cast of all-star comedy screen players. Heading the list are Billy Bevan, Madeline Hurlock, Sunshine Hart, Jack Richardson and Andy Clyde. The production was directed by Del Lord, and concerns a movie "vamp" who has secretly married her chauffeur. The vamp's contract with the motion-picture firm stipulates that she is not to marry, and the situation of a movie star carrying around a husband-chauffeur proves very funny.

Frank Butler, Sidney D'Albrook and Laura Roessing are the featured members of the "Spat Family" comedy, "The Black Hand Blues," produced by Hal Roach. The picture was made under the direction of Jay A. Howe, under the supervision of F. Richard Jones.

The week marks the release of Chapter 8 of the Patheserial "Idaho." The title of this chapter is "The White Streak." The story of "Idaho," feautring Mahlon Hamilton and Vivian Rich, is laid during the exciting gold rush days in Idaho territory.

The Pathe novelty release for the week is the Grantland Rice "Sportlight" produciton "Beauty Spots." The picture screens in detail some of the most beautiful watering places in America, including the summer resorts of the North, and society's wintering places in Florida.

The principal subject in the Pathe Review No. 16 is an installment of the "Prettiest Girl I Know" series, a series in which experts on beauty make their pick. In this installment Earl Carroll selects a few girls whom he believes represent the most perfect type of "Show Girl." In the second subject of the Review, members of the Yale University Press translate some ancient inscriptions of the days of Babylon. In the "Visiting Our Own America" series a Pathe-color of New York City is shown.

"The Adventures of Adenoid" is the title of the Aesop's Film Fable. Adenoid is the name of one of Paul "Aesop" Terry's cartoon characters, and his adventures are many and varied.

"Topics of the Day," No. 16, and Pathe News Nos. 34 and 35, complete the Pathe program of releases for the week of April 19th.

Laemmle Signs Charles H. Puffy

Carl Laemmle, president of Universal, has signed a five-year contract with Charles H. Puffy, the well-known European stage and screen comedian. Mr. Puffy, whose work as the fat chef in "The Rose of Paris" will be readily recalled by screen play patrons, will begin work at once with Universal. He weighs 295 pounds.

N. H. Brower Appointed

First National Pictures has apointed N. H. Brower has been assistant manager and city succeeding W. E. Knotts, resigned. Mr. Brower has been asistant manager and city salesman in the San Francisco branch.

"Clarissa and the Post Road"

First National Pictures, Inc., has just purchased another story in which to star Colleen Moore. It is "Clarissa and the Post Road," written by Gract Sartwell Mason and published in the Saturday Evening Post, and probably will be produced next Fall.

"Baree" Print En Route

Vitagraph officials at the general offices in Brooklyn expect to have their first view of "Baree, Son of Kazan," the David Smith special starring Anita Stewart, within a few days. They have been advised that the first print is now on the way from Hollywood.

Scenes from Pathe's "The Haunted Honeymoon," in which two-reeler Glenn Tryon and Blanche Meheffey are featured.

"40 Profit Making Pictures" On Warners' New Program

WITH the announced intention of providing exhibitors with a background of pictures for their theatres so that they do not have to sign up on snap judgment, or go into combines so as to be sure they can obtain product, Warner Bros. announced this week that they will make 40 Warner pictures during the 1925-26 season.

This just doubles the program of the season drawing to a close and adds fourteen to the program announced two weeks ago by H. M. Warner upon his return from the Coast.

"With the biggest season in our history just ahead of us," said Mr. Warner "we found after announcing we had prepared a program of twenty-six productions, that many exhibitors who wanted to play our pictures were fearful that if they did not buy others in the dark or join in with booking combines, that they would be unable to fill out their playing dates.

"We decided to help these men out and have changed our production schedule so that they can be assured of 40 high-class productions made from the best stories, by the best directors and with the best players that it has been possible to obtain. With these 40 as a backbone, and with the programs announced by other independent companies, there is no need for any exhibitor to be alarmed regarding his play dates for the coming season, or to rush in and buy through booking combines or in a stampede sales effort.

"From the start, Warner Bros. have made consistently good pictures. I think everyone will admit that. We have progressed slowly but surely, both in the quantity of our product and its quality. The best evidence of this is that with only 15 pictures in the 1923-24 season, six of these were selected as the best 52 pictures of the year,—an extraordinarily high percentage.

"We are set this year for our supreme effort in high class production. No studio on the Coast is better equipped than our own. We have everything necessary to deliver the goods. We are prepared for action and we intend to carry out every promise we make.

"We have twenty stars under contract. Look them over—John Barrymore, Marie Prevost, Monte Blue, Syd Chaplin, Irene Rich, Louise Fazenda, Rin-Tin-Tin, Lowell Sherman, Patsy Ruth Miller, John Patrick, Dorothy Devore, Kenneth Harlan, Matt Moore, John Harron, Clive Brook, Willard Louis, June Marlowe, John Roche, Huntley Gordon and Gayne Whitman.

"Among our directors are Ernst Lubitsch, Harry Beaumont, William Beaudine, Millard Webb, James Flood, Roy Del Ruth and Herman Raymaker, Alan Crosland and George Hill.

"Our scenarists consist of Hope Loring and Louis Lighton, Darryl Francis Zanuck, Julien Josephson, Bess Meredyth, Charles A. Logue and C. Gardner Sullivan.

"Other high-class players, directors and scenarists are under call if we need them. We also have a library of the best advertised novels and plays carefully selected during the last year. So it is plain that it will be no trouble for us to turn out forty pictures of the calibre that have been proven successes in the past—and even better."

JOHN PATRICK

Whose excellent work in Warner Brothers pictures has earned him a long term contract with that firm

Famous Opera Slated for Lubitsch's Next Picture

IT is quite possible that Ernst Lubitsch's next picture for Warner Bros. will be the the filming of a big light opera, one that has made the whole world laugh at its rich humor and dance to its dreamy music.

Negotiations are now being conducted with the representatives of Richard Straus, "the waltz king," for the picturization of one of his most famous operettas.

The one that the Warners have in mind is full of fire, color and romance and will lend itself admirably to screen adaptation.

It is the intention of the company to give Lubitsch a free hand in making a super-production along entirely different lines from what he has been doing of late.

Work on the new production depends largely on the plans of the director. He had arranged to come East for the first time since he went to the coast, and then go to Paris to speak at the International Motion Picture Congress. These arrangements may have to be changed.

Warners stated that Hans Kraely, who has been responsible for all of the big Lubitsch successes, and author of "Kiss Me Again," just finished at the Warners studio, would adapt the opera.

Moore and Fazenda Picked

Warner Brothers are to make an early production of "The Inevitable Millionaires," the first comedy from the pen of E. Phillips Oppenheim, and his latest novel. Roy Del Ruth, who recently was signed to a Warner contract, has been assigned to the direction, and the adaptation is now being made by Julien Josephson. Matt Moore, Louise Fazenda and Willard Louis will be featured.

Warners Sign Raymaker

Herman Raymaker, who has just completed "Tracked in the Snow Country," with Rin-Tin-Tin for Warner Bros., has been signed to a long term contract by that firm and assigned to the next picture for the dog star, which is to be started within a week. Raymaker, before coming to the Warners was a comedy director of note. John Harron and June Marlowe are to be featured.

Irene Rich and Bert Lytell in "Eve's Lover," Warner Bros. Picture.

First National Adds Several To List of Contract Players

FIRST NATIONAL PICTURES has recently added several important names to its distinguished list of contract players. Its line of players is one of the most imposing at the service of any producing company. Stars who are under contract are Milton Sills, Colleen Moore and Corinne Griffith, while its featured players include Doris Kenyon, Ben Lyon, Anna Q. Nilsson, Lloyd Hughes and Myrtle Stedman. Players recently placed under contract are Mary Astor, Robert Frazer, Victor McLaglen, Charles Murray, Joyce Compton and Hugh Allen.

Mary Astor recently played the feminine lead in two Thomas H. Ince productions for First National, "Enticement" and "Playing With Souls." She came into prominence through her acting opposite Richard Barthelmess in "The Bright Shawl" and has since played imptortant roles in productions by various companies. Miss Astor is at present playing the lead with Douglas Fairbanks in his new production, "Don Q." She is slated for the lead in a First National picture for the new season, "The Unguarded Hour," by Margaretta Tuttle.

Victor McLaglen is an English actor who was recently seen in Vitagraph's "The Beloved Brute" and now is playing one of the leading roles in First National's forthcoming Frank Lloyd special, "Winds of Chance," from Rex Beach's Alaskan novel, now in production. A number of important assignments are in view for him.

Robert Fraser has had a long and distinguished acting experience both on stage and screen. On the stage he appeared in "Ben-Hur," "The Wanderer," "Thy Name is Woman," "The Mirage," etc., while among his pictures are "Fascination," "Jazzmania," "When the Desert Calls," "As Man Lives" and "The Feat of Life."

Charles Murray is known wherever pictures are shown. He began his screen career after twenty-one years on the stage. He has played on the screen for Biograph, Keystone, in whose productions he became famous as the "Keystone cop," Sennett, Hodkinson, Burr and First National. He played the comedy role in First National's "Sundown" and is slated for important parts in the company's winner group of pictures for next season.

Joyce Compton and Hugh Allen are juvenile players who have appeared in various productions.

LLOYD HUGHES

The popular First National player

Changes Name of Novel

When Samuel Goldwyn purchased May Edginton's novel, "World Without End," for George Fitzmaurice production, he changed the book title for screen use, to "His Supreme Moment."

Now May Edginton, whom Mr. Goldwyn met in England, has decided that "His Supreme Moment" is a better book title than "World Without End" and has decided to re-name her novel "His Supreme Moment" to coincide with that of the picture, which will be distributed by First National.

DeMille Announces First Two Independent Pictures

SPECULATION on the type and magnitude of the first vehicle Cecil B. DeMille would personally direct under his new releasing arrangement with Producers Distributing Corporation is now brought to an end in an official announcement from the producer that he will start "The Road to Yesterday" about June 15.

"The Road to Yesterday" is one of the most prominent box-office successes in the last quarter century of the drama. It is by Beulah Marie Dix and E. G. Sutherland and was first played in 1903, and although considered splendid picture material it has been tied up in litigation for twenty years and only within the past few months has it been released for picture purposes.

Jeanie Macpherson and Beulah Marie Dix are collaborating upon the scenario. No cast has as yet been announced but in all probability Vera Reynolds will have the leading feminine role.

Leatrice Joy's first starring vehicle will be "Hell's Highroad," adapted by Eve Unsell from the successful novel by Ernest Pascal, author of "The Dark Swan," one of the biggest current stage successes on Broadway, New York.

Edmund Burns will play opposite Miss Joy in the vehicle, which is to be directed by Frank Urson and Paul Iribe.

"Hell's Highroad" has to do with the adventures of a girl who schemes a fortune for her husband, only to have to scheme his misfortune and financial loss when money becomes more important than love. The production editor is Bertram Millhauser. Other members of the cast are still to be chosen. Start of production has been set for April 13.

First Lowell Sherman Picture

The first story in which Lowell Sherman will make his reappearance on the screen under a Warner Brothers contract has been selected for the star by Jack Warner. It is "Satan in Sables," a powerful story of New York life suggested by a tale written by Edmund Goulding.

Richard Barthelmess and his wife, Mary Hay, in scenes from "New Toys," a First National release.

Next Keaton Picture

"Mr. Battling Butler," Long-Run Musical Comedy Hit, to be Buster's Next Metro-Goldwyn Feature Comedy

"Mr. Battling Butler," one of the greatest musical comedy successes of recent years, will be Buster Keaton's next feature length comedy, Joseph M. Schenck-produced, for Metro-Goldwyn release. Keaton announced this one his return to the coast from New York.

"Mr. Battling Butler" was produced by George Choos early in 1923 under the title of "The Dancing Honeymoon." As such it had an unusually successful run in Chicago, outdistancing all other song shows of the season, Choos then opened his hit in New York at the Selwyn Theatre on October 8, 1923, under the title of "Battling Butler," but the "Mr." was added shortly after the opening.

The musical comedy had a record breaking engagement in New York, running throughout the season. It was written and adapted by Ballard Macdonald from the original by Brightman, Melford and Furber, with the music composed by Walter L. Rosemont.

Film Evokes Editorial

Salt Lake City "Citizen" Comments on "Capital Punishment"

Motion pictures broke into the editorial page of the Salt Lake City Citizen last week when B. P. Schulberg's special production, "Capital Punishment," became the subjct of the principle editorial.

Readers of the paper were urged to attend the picture's local showing at the Pantages Theatre, the editor saying: "It is a picture all the world should see. Our public officials ought to be the first in attendance, including the Governor, our state officials, our legislature, our city commissioners, our police officers and especially our judges and justices of our courts. This is a film picture that strikes straight to the heart of all who see it."

Schofield Signed by Paramount

Paul Schofield, scenarist, has been signed for one year by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation to prepare scripts for Paramount pictures.

Schofield's first assignment under the new contract calls for the adapting of "The Street of Forgotten Men" which Herbert Brenon will produce with Mary Brian in the leading feminine role.

Hill to Direct "Limited Mail"

Desiring to make an elaborate and up-to-date production of the famous old melodrama "The Limited Mail," Warner Bros. are going to considerable trouble to secure a special cast and a melodramatic director for the Elmer Vance play which will soon be started at their Hollywood studio.

The new York office of the Warners announced this week that by a special arrangement with William Randolph Hearst and Cosmopolitan productions, they had secured the services of George Hill to direct the picture. Mr. Hill is at present under contract to Mr. Hearst. As all of the directors on the Warner lot will soon be engaged with other important productions, it was decided to obtain the best man they could outside of the studio.

POLA NEGRI

In a characterization from Paramount's "The Charmer," in which she will next be seen.

"Eve's Lover" Screened

Warner Bros. New York Officials Praise Forthcoming Release

Warner Bros., promise exhibitors a high calibre picture in "Eve's Lover," which had its first screening at the New York office of the company this week. This is an adaptation of the novel by Mrs. W. K. Clifford, directed by Roy Del Ruth, a new comer to the Warner lot, who was signed to a long term contract for his work with this production.

Irene Rich is featured, supported by Bert Lytell, Clara Bow and Willard Louis.

Miss Rich plays the part of an independent business woman, whose reserve is battered down by a charlatan when he brings to her her first love affair. There are several spectacular thrills in the picture, among them a strike at a big steel mill that is full of action and color.

"Speed Wild" Concluded

The Harry Garson unit, making "Speed Wild," second of the features starring Lefty Flynn since the former Yale athlete was put into the comedy drama field under the Garson banner, has just returned from Palms, Calif., where they concluded the final scenes on the H. H. Van Loan story. Work will be begun shortly on Mr. Flynn's next starring vehicle for F. B. O. tentatively, entitled "High and Handsome."

Howard Hawks Joins Metro

Howard Hawks, former independent motion picture producer and scenario editor and production supervisor for Famous Players-Lasky, has been engaged by the Metro-Goldwyn-Mayer studio at Culver City. The appointment was made by Irving Thalberg, and Hawks has already assumed his duties as an executive of the scenario department.

"Classified"

Another Edna Ferber story will see the screen-light through First National Pictures, Inc. That company has purchased the film rights to her short story, "Classified," which appeared in the November, 1924, issue of Cosmopolitan Magazine.

Hunt Stromberg Busy

His Companies Filling Many Stages in Hollywood; "Off the Highway" Started

Hunt Stromberg is now filling Hollywood stages with his companies these days, owing to the fact that his contract with Producers Distributing Corporation calls for a big increase in his production output this year.

Under the direction of Tom Forman the production of "Off the Highway" adapted to the screen by Dorothy Farnum from the popular novel, "Tatterly," by Tom Gallen, went into the making this week on the same stage where Stromberg is personally supervising "The Texas Trail," starring Harry Carey.

"Off the Highway" was the last picture scheduled to be produced by the late Thomas H. Ince. His death delayed the production until now when Stromberg has taken charge of its production.

Marguerite De la Motte and John Bowers, have been signed to play the leads in "Off the Highway," which is to be a Stromberg special for Producers Distributing release. William V. Mong, who will play the other featured role, has been under contract since February 1, as the producer believes that Mong is the ideal actor for this powerfully dramatic dual role. Others prominent in the cast are Buddy Post, Gene Corrado, Josef Swickard and Charles Gerard.

"Charley's Aunt" Opens House

Pro-Dis-Co Gets First Twenty-Seven Weeks at New Salt Lake Theatre

The first run difficulties in Salt Lake City were most decisively overcome this week by Producers Distributing Corporation in the signing of a contract with the new Orpheum Theatre whereby the theatre will open with the Al. Christie feature "Charley's Aunt" and this big attraction will be followed by twenty-seven other Producers Distributing Corporation releases to be shown in the twenty-seven consecutive weeks immediately following the opening of the theatre.

The new Orpheum Theatre will be a combination house presenting vaudeville and features for one week stands and its opening breaks the deadlock that has existed for the independent producers.

To Make Four for Arrow

Arrow Pictures Corporation, through its president, W. E. Shallenberger, announces as an important item of its release schedule for the coming season four special productions to be made by Arthur Beck.

Full details concerning the production plans of Mr. Beck will be announced by Arrow at a later date. Mr. Shallenberger states that the stories, casts and directors of each of the four specials will be, in every case, of the first water.

Laemmle Buys Spence Stories

"Gallantry," an original story by Ralph Spence, has been purchased for Norman Kerry's next starring vehicle, according to an announcement from Carl Laemmle, president of Universal. Although Spence is known in the picture industry as a title writer, he makes his debut as an author with "Gallantry" and follows up his "first attempt" with a western story, "Kings Up," the picture rights of which have also been obtained by Mr. Laemmle and which will serve as a starring vehicle for Hoot Gibson.

First National Pictures

Earl Hudson, Production Manager, Sends Two Into Cutting Rooms

Two pictures were sent into the cutting room of First National's New York studios by Earl Hudson, eastern production manager, this week. They are "Chickie," the screen adaptation of Elenore Meherin's newspaper serial, and "The Necessary Evil," adapted from Stephen Vincent Benet's magazine story, "Uriah's Son."

Dorothy Mackaill in the title role heads an all-star cast in "Chickie." Included in the cast are John Bowers, Hobart Bosworth, Myrtle Stedman, Gladys Brockwell, Olive Tell, Paul Nicholson, Lora Sonderson and Louise Mackintosh. John Francis Dillon directed.

Ben Lyon and Viola Dana are co-featured in "The Necessary Evil," which George Archainbaud directed. Others in the cast are Frank Mayo, Gladys Brockwell, Thomas Holding, Mary Thurman, Betty Jewel, Martha Madison, Arthur Housman and Beach Cooke.

Gypsy Writer Signed

Konrad Bercovici to Write Nomadic Story for Cecil B. DeMille

Konrad Bercovici, noted gypsy author of "Ghitza," "Murdo," "Iliana," "Claim of Charity," and "Around the World in New York," has been signed by Cecil B. De Mille to write a special story for production some time this year.

Bercovici will leave immediately to join a gypsy caravan with whom he will travel until the tale assumes final form. Then he will return to the De Mille studio to be present while it is being filmed.

Mr. De Mille did not indicate whether or not the story to be written in such a unique manner would relate gypsy adventures. Nor is it stated whether Leatrice Joy or Rod La Rocque will play in it.

Mr. Bercovici is not unknown to motion pictures. His photoplay, 'The Law of the Lawless," was exceedingly successful. For several years, however, he has devoted himself to an intensive study of the life of the foreign born in America, gathering material for a series of novels he proposes to write.

"Secret Service" Series

Peggy O'Day, whose strikingly effective work in such productions as "Thundering Hoofs" and "The Fighting Skipper" made her a fine reputation as a "thrill" heroine of the screen, has been signed by J. Charles Davis, 2nd, to start in a series of "Secret Service" productions for the Davis Distributing Division, Inc. These will be made from stories of actual experiences in the Secret Service, in which Miss O'Day will have the role of a star detective.

Draper Joins Abramson

William H. Draper, well-known financial and realty man of Providence, Chicago and New York, has aligned himself with Ivan Abramson, producer of "Lying Wives," recently completed here in the East.

This is Draper's first venture in picture producing, but the possibilities displayed by "Lying Wives," in which Clara K. Young and five other popular stars appear, has impressed him so highly that he plans to produce others with Abramson.

Mary Louise Miller, featured baby in "The Bandit's Baby," starring Fred Thomson, for F. B. O.

Starts Work on "Bandit's Baby"

Fred Thomson is burning up the hours at the F. B. O. Studios in Hollywood, making up time for the days he lost as a result of an injury sustained early in the year.

This week he began work on the third Western Feature under his new contract with F. B. O. It is "The Bandit's Baby," an original story by Leete Renick Brown, in which Fred, as a ne'er-do-well, is regenerated by a waif who, like himself, has been buffeted on the tides of Fate.

James Hogan is directing the production, and among those in the cast are Helen Foster, Dave Kirby, Mary Louise Miller, Clarence Golder and C. W. Mack. Others are to be engaged.

More Short Subjects

F. B. O. Plans New Series To Follow "The Pacemakers"

To satisfy the insistent demands of exhibitors in this country and abroad for the better class short subject, Film Booking Offices of America, Inc., is planning another series to be made on their own lot in Hollywood, following the completion of the current "Pacemakers," based on stories by H. C. Witwer and co-starring Alberta Vaughn and George O'Hara.

It is probable that the new series will be written by H. C. Witwer and will star the dainty and diminutive Alberta Vaughn, with George O'Hara, Al Cooke and Kit Guard in support. J. I. Schnitzer, vice-president and general manager of Film Booking Offices, now in Hollywood, is negotiating for the new series. Announcement will shortly be made.

Next Universal Super Picture

Upon completion of the "Lorraine of the Lions" film on which he is now working, Edward Sedgwick will start the production of a huge special upon the story of which he has been working intermittently for the last two years. This is "The Pony Express," for which some scenes were shot last year but which was interrupted through the necessity for several Hoot Gibson productions of an entirely different character.

"Kiss Me Again"

Ernst Lubitsch Completes Marie Prevost-Monte Blue Feature for Warner Bros.

Final scenes on the Ernst Lubitsch Warner Bros.' production, "Kiss Me Again," were made early this week at the Warners' Hollywood studio and the picture is now in the cutting room where it is being edited for early release.

This is the Parisian comedy by Hans Kraely, on which Lubitsch has spent considerable time in preparation and production. He has said that he believes he has turned out the best picture of its type in his career.

This is also the last production in which Marie Prevost and Monte Blue will be seen together for some time, as, after appearing together in a half dozen of Warner classics, they are about to split and head separate units.

There are only three other characters in the cast, played by Willard Louis, John Roche and Clara Bow.

Plans of the Warners for future Lubitsch productions will be forthcoming within a short time, and, it is said, they will be concerned with an entirely different type of picture.

Opens With Vitagraph Film

New Gem Theatre, at Jackson, Tenn., Opens With "Captain Blood" as the Premier Attraction

In opening the new Gem Theatre at Jackson, Tenn., B. M. Herron, the managing director, gave Vitagraph's "Captain Blood" the place of honor by selecting it as the initial attraction. As the theatre neared completion, competition among motion picture producers desirous of booking their product as the inauguration feature became keen, and it was only after canvassing the situation closely that Mr. Herron selected this David Smith special, picturizing Rafael Sabatini's masterpiece.

The premiere was made a gala occasion, with special dedicatory exercises and an elaborate musical program under the direction of Mrs. Breaker Atterbury, who presided at the fine new organ. In its two days' run continuous showing from 1.30 to 11 P. M., daily—the house was packed constantly, and "Captain Blood" was enthusiastically praised by the reviewers. A full page advertisement in the Jackson Sun had announced the theatre opening and the showing of the Vitagraph special.

Completes "Little French Girl"

Herbert Brenon has completed production of "The Little French Girl" at the Paramount Long Island studio.

Four featured players head the cast; Alice Joyce, Neil Hamilton, Mary Brian and Esther Ralston. Supporting them are Paul Doucet, Maurice Cannon, Mario Majeroni, Jane Jennings, Julia Hurley, Maud Turner Gordon, and Anthony Jowitt, in whom Paramount believes it has a new "find."

First Gordon Comedy Ready

The first starring vehicle of Eddie Gordon, the Century Comedy "find" of the season, is ready for release, it is announced by H. M. Herbel, sales manager for the Century Film Corporation. The comedy is entitled "Puzzled by Crosswords," and is a burlesque on the current crossword puzzle craze. This is the first of a series of twelve two-reelers being made by Gordon for the 1925 market.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One (West)	Comedy	May 24	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15	4,939
Rip Snorter (Hatton)	Western	Nov. 22	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Spitfire (all-star)	Modern drama	July 5	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18	5,315
Barriers Burned Away	Spectacle	Dec. 27	6,236
Is Love Everything?	Sex melo.	Nov. 15	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
Greatest Love of All (Beban)	Drama	Jan. 17	6,486
Bad Company (Tearle)	Society drama	Jan. 24	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Cliff Bowes	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In a Drop of Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod.	June 28	2,000
The Ex-Bartender Retires	Bruce scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	2,000
Savage Love	Jimmie Adams	Aug. 9	1,000
Good News	Cliff Bowes	Aug. 23	2,000
Oh, Teacher	Juvenile comedy	Aug. 23	1,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23	1,000
Drenched	Cliff Bowes	Aug. 30	2,000
Wild Game	Mermaid comedy	Aug. 30	1,000
Don't Fail	Cameo comedy	Sep. 6	2,000
Jonah Jones	Lloyd Hamilton	Sep. 6	1,000
Hazardous Hunting	Hodge-Podge	Sep. 13	2,000
Rough and Ready	Lige Conley	Sep. 13	1,000
Cheer Up	Cliff Bowes	Sep. 20	2,000
Stupid but Brave	Al St. John	Sep. 20	2,000
Dirty Hands	Juvenile comedy	Sep. 27	2,000
Short Change	Hiers comedy	Sep. 27	2,000
Bright Lights	Vernon comedy	Sep. 27	2,000
Her Boy Friend	Larry Semon	Oct. 4	2,000
Court Plaster	Neal Burns	Oct. 4	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11	2,000
Fast and Furious (Conley)	Comedy	Oct. 11	1,000
No Foolin' (Bowes)	Comedy	Oct. 18	1,000
Sawmill Four	Hurd cartoon	Oct. 18	1,000
Why Hurry? (Adams)	Comedy	Oct. 25	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25	1,000
Empty Heads (Bowes)	Comedy	Nov. 1	2,000
High Gear (Vernon)	Comedy	Nov. 1	1,000
The Mosquito	Instructive	Nov. 15	1,000
Artist's Model	Hurd cartoon	Nov. 15	2,000
Poor Butterfly	Mermaid comedy	Nov. 15	1,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22	2,000
Easy Pickin's	Christie com.	Nov. 22	1,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 29	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6	2,000
Low Tide (J. White prod.)	Comedy	Dec. 6	1,000
Little People of the Garden	Instructive	Dec. 13	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	2,000
Goat Getters	Juvenile com.	Dec. 20	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	1,000
Broadcasting	Hurd cartoon	Dec. 27	2,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	1,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3	2,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	1,000
Hi-Fliers	Hodge-Podge	Jan. 17	2,000
Hooked (Hamilton)	Comedy	Jan. 17	1,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24	2,000
Good Spirits	Christie com.	Jan. 24	1,000
Motor Mad	Mermaid com.	Jan. 31	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31	1,000
Judge's Crossword Puzzles	Novelty	Jan. 31	1.000
Paris Creations	Fashions	Feb. 7	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7	2,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7	1,000
He Who Gets Soaked	Hurd cartoon	Feb. 14	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14	2,000
Wild Cat Willie	Juvenile com.	Feb. 21	1,000
Our Six-Legged Friends	Secrets of Life	Feb. 21	2,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21	1,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28	1,000
Paris Creations in Color	Fashions	Feb. 28	2,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7	1,000
Two Cats and a Dog	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar. 7	1,000
Little People of the Sea	Instructive	Aug. [illegible]	1,000
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14	2.000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4	1,000
Movie Morsels	Howe Magazine	Apr. 4	1,000
Mellow Quartette	Hurd cartoon	Apr. 4	1,000
Why Hesitate? (Burns)	Comedy	April 11	1,000
In the Spider's Grip	Novelty	April 11	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,75[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	6,000
Captain Kidd	Bray cartoon	Mar. 21	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4	4,850
O. U. West (Lefty Flynn)	Western	April 11	5,000

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,5[illegible]
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4	5,600

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6,400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5.500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,080
Mysterious Stranger	Comedy	Mar. 14	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5,578
House of Flickers	Imperial com.	Mar. 21	2,000
Gold and the Girl (Jones)	Western	Mar. 28	4,512
Amateur Detective	Van Bibber	Mar. 28	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4	2,000
From Mars to Munich	"arieties"	Apr. 4	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11	4,800

METRO-GOLDWYN

	Kind of Picture	Review.	Feet
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,909
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,4[illegible]
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 28	7,[illegible]
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,[illegible]

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,559
Bandolero (all star)	Drama	Oct. 11	6,[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441
Denial (Claire Windsor)	Drama	Mar. 21	4.791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5.809
Way of a Girl (Boardman)	Thrill-comedy	April 11	5,000

PARAMOUNT

	Kind of Picture	Review.	Feet
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8.292
Bluff (Ayres-Moreno)	Drama	May 10	6.504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6.550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5.325
Changing Husbands (Joy)	Dual role dr.	July 5	6.799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6.908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6.337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6.976
Lily of the Dust (Negri)	Drama	Sep. 6	6.811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6.621
Open All Night (all star)	Demestic dr.	Sep. 20	6.881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9.741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7.048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6.574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7.093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7.908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6.821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6.116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4	6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28	[illegible]
Air Mail (feature cast)	Melodrama	Mar. 28	[illegible]
Grass	Drama	April 11	6.000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11	6,732
Men and Women (Dix)	Feature	April 11	6,223

PATHE

	Kind of Picture	Review.	Feet
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	[illegible]
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannon-Ball Express	Sennett com.	Nov. 29	2.000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	3,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000

	Kind of Picture	Review.	Feet
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000
At the Zoo	Terry cartoon	Mar. 28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4	2,000
Love Bug	Our Gang	Apr. 4	2,000
Housing Shortage	Terry cartoon	Apr. 4	1,000
Marriage Circus (Turpin)	Sennett com.	April 11	2,000
Bad Boy (Chase)	Comedy	April 11	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb 14	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11	4,892

UNIVERSAL

	Kind of Picture	Review	Feet
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,904
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	..
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,847
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct —	—
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6 138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6 581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31	
Let 'Er Back (Gibson)	Western	Jan 3	5,900
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Taming the West (Gibson)	Western	Feb. 28	5,304
Paul Revere	Hysterical histy	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan 3	1,000
Prehistoric Man	Hystetical history	Jan. 3	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,538
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000
Burning Trail (Wm. Desmond)	Western	April 11	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11	2,000
Smoked Out	Bulls-eye com.	April 11	1,000

VITAGRAPH

Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11	6,182

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4	6,694

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5.000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4.650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4	4,825

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Review.	Feet
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

Kind of Picture Oct. 25.. 5,600

C. B. C.

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,987
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	[illegible]

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,482
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,988
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,00
Do You Remember	Scenic novelty	Mar. 21	1,00
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28	300
Film Facts (Issue D)	Magazine	Mar. 28	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28	1,000
Day With the Gypsies	Screen Gem	April 11	1,000
Animated Hair Cartoon F	Novelty	April 11	[illegible]

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,600
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,987
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,173
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,482
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

From an Exhibitor

The following letter was followed by a P. S. stating that it was "not for publication, but only to encourage you in your work, and to let you know that some of us appreciate it, even though we may neglect to tell you about it."

I wrote friend Bush who, together with G. A. Bush, owns and operates the Superba and the Broadway Strand at San Diego; the Silver Strand at Coronado, and the Vista Theatre at East San Diego, asking permission to publish the letter, which in due time was received, though I think Bush would have rather it were not done.

I believe the publication of letters of this sort from exhibitors is of a very real importance. I believe many exhibitors do read the department, and even study it and the Bluebook, though they seldom make that part known. The net result is that projectionists believe hard work and study don't pay, because the exhibitor doesn't care. By this I mean that many of the men think this indifference on the part of the exhibitor is general, and that the one who places any value at all upon skill and knowledge on their part is very much of an exception.

Exhibitors Awakening

That this is evenly and exactly true of many exhibitors is unquestionably true, BUT it also is true that more and more exhibitors are awakening to at least some knowledge of the box office value of skill, knowledge and energy as applied to projection, and IF THESE MEN MADE THAT FACT KNOWN IT WOULD HAVE THE DIRECT EFFECT OF STIMULATING PROJECTIONISTS TO REAL EFFORT TO IMPROVE.

It is true that some exhibitors fear to do this because they fear that the projectionist will get "swelled up," and demand more money. Can you imagine anything more utterly foolish? On that theory we ought to discourage the production of better pictures, because they always cost more money. Better seats, ventilation, decorations, etc., all cost more money. Why center opposition on projection? Bush says:

My Dear Mr. Richardson: Possibly you have some faint recollection of your visit to San Diego some seven or eight years ago, on which occasion you were the guest of myself and two or three of the members of the San Diego local on an auto trip through Coronado and to Tiajuana, Mexico. At that time I had only been in the exhibiting business for about a year, and of course knew very little about projection, or operating as we called it then. Your lecture given here at that time, however, gave me the first inkling as to the importance of experience and study in that department of the business, and I have been a reader of your department and student of your books ever since.

Improvement

The wonderful improvement in your department during the past year or so is the reason for this letter, as I feel it is the least an interested exhibitor can do to express to you our appreciation for your untiring effort in trying to awaken the projectionists of this country to the importance of study and individual effort towards perfecting themselves in the art of motion picture projection. Your Blue Book school has undoubtedly been a big step in this direction. In fact, to my mind it is the thing which promises to wake up the worth while men to the absolute necessity of improvement.

Bluebook School

Question No. 261—Explain what is meant by "polarity." Use a few words and let us know just what your understanding of it is.

Question No. 262—Explain the difference between a volt and an ampere. To what does each correspond as compared to water, gas, etc.?

Question No. 263—Explain how power is stored up, using steam, a spring and electricity as examples.

Question No. 264—Can you see or feel electricity? Explain your answer.

Question No. 265—Has the positive or negative wire of a generator or battery any affinity for anything else except a conductor of opposite polarity attached to the same generator or battery?

Your article and cuts in the issue of Dec. 13 on Film Damage are of extreme interest, and I wish it could be brought to the direct attention of every exhibitor in the country, because I feel that it will be necessary to interest the smaller exhibitors of the country in the matter of proper upkeep and care of their projection machines before general results can be obtained.

"Pink Slips"

I note with interest your article in the same issue referring to the "pink slips" sent out in the film cases. My men all have standing instructions to prepare cue sheets for change-over signals, and in addition to take out or paste over all punch marks and scratches. When the pink slip was brought to my attention I instructed them to disregard both the pink sheets and any make-shift change over or reel end signals attached to the reels, and to continue preparing cue sheets as before.

We find that we can nearly always be assured of good film from the two or three exchanges which maintain adequate inspection departments, while from the others it is necessary to obtain bookings while the picture is new in order to secure acceptable prints. Even then it is often necessary to take out several feet of punch marks, scratches and poor splices before an acceptable show can be projected. The enclosed sample splice is perhaps not as dangerous as many others, but it is the only one I have on hand at present.

Opposed to High Speed

I have always been opposed to high projection speed, and have consistently refused to book more film than could be run in the regular show time without excessive speed. I find, however, that our projection speed is gradually increasing, due to a number of causes. In the first place, I believe that many directors maintain a higher camera speed than was formerly customary, thus increasing the footage of the picture, and also making it necessary to project at an increased speed in order to produce normal action on the screen. The increased footage of the majority of feature pictures today also makes it necessary to project at an increased speed in order to make room for the comedy and short reel or reels which are necessary to make a complete show. However, in arranging bookings, I try to arrange the footage so as not to exceed a speed of 85 feet per minute in any event, and I try to strike an average of around 80 feet. I understand that in many of the large key cities houses it is the custom to project at speeds running from 90 to over 100 feet per minute. I have seen pictures projected in some of the large Los Angeles theatres which I am sure were running better than 95 feet per minute.

Confers With Men

I make it a rule to visit my projection rooms frequently, talk over conditions with the men, and am always ready to supply them with all parts and supplies necessary to secure good projection. We are using the B. & L. Cinephor condensor systems with both D. C. Arcs and Mazda equipment, and find that they both improve the picture on the screen, and in the case of the arc lamp, effect a considerable saving in current cost.

I trust that you will find it possible to visit California and San Diego again before too long a time passes. You will see many changes and improvements, and I believe will be given a right royal reception. In closing I can only say again, thank you for the good work you are doing, and keep it up.

Don't

Sam Mitchell, Itta Bena, Mississippi, says:

Noticed an article in the projection department descriptive of an electric change-over signal. When I took charge of projection here I immediately saw the need for such a signal. Started experimenting and have evolved one which fills the bill. It gives two signals, each at the proper time. It does not have to be moved out of the way to thread the projector. It is in no manner grounded to the projector.

I want to know would other projectionists be interested in this? Also would a successful electrical change-over signal have sufficient value to justify cost of a patent?

As to the latter, I don't know, Brother Mitchell, but there have been about fifty of them invented, and none have made their inventor anything, so I think the patent value is at least extremely doubtful.

Yes, projectionists would be interested. Why not send description and drawings for publication in the department?

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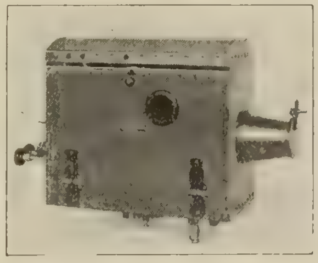

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Projection Room Expense

At the last meeting of the Society of Motion Picture Engineers, held at Chicago, the editor of this department read the following paper. I am printing it here in order to enable projectionists and UNIONS who may wish to place it before theatre managers and exhibitors to do so. It is titled:

THE PROJECTION ROOM EXPENSE ACCOUNT

By F. H. RICHARDSON

"In various papers presented to this society by the writer during past years, the fact has been emphasized that every operation in the production of a photoplay must perforce depend very largely for its effect upon the final buyer, the public, upon the manner in which it is projected to the theatre screen.

"For many years I have labored hard in the endeavor to impress upon this society, and upon the motion picture industry as a whole, the fact that ANYTHING WHICH CAUSES THE PHOTOPLAY TO BE LESS PLEASING TO THE THEATRE PATRON, MUST AND IN THE VERY NATURE OF THINGS WILL RE-ACT TO DECREASE BOX OFFICE RECEIPTS.

"That fact is now, I believe, thoroughly understood by this society, and by a constantly increasing number of exhibitors, as well as by most producers. There still is, however, a very large percentage of exhibitors and theatre managers who apparently still have a fixed idea that excellence in projection means either very little or nothing at all to the box office, and still others who do not believe that high grade projection is of sufficient importance to justify the added expenditure necessary to obtain it.

Box Office Returns

"To argue with the men here present that a photoplay well projected is more pleasing and therefore has a higher box office income value than one not well projected, would be a mere waste of energy, because you all understand that fact. I believe you will all grant, as a basic proposition, that in order to secure the greatest possible box office return, a theatre must continuously and consistently present its pictures through the medium of high grade projection. If you do concede this, then immediately we are confronted with two questions, viz: (a) what various things are necessary in order that a theatre present uniformly high grade projection, and (b) what amount of expense over and above the possible minimum is the exhibitor justified in expending in order to secure it.

"Let it be clearly understood that by "High Grade Projection" we mean projection which will place upon the screen the highest possible entertainment value contained in any photoplay. Also we should understand that in this paper we deal only with projection itself, and not with those various other things which have to do with the show as a whole, such as music, screen setting, theatre decoration, seating, ventilation, etc., etc.

Matter of Cost

"Fix the fact clearly in your mind that projection, in all its grades, from the poorest to the best, is wholly a matter of cost. Any theatre may have projection which will place upon its screen the maximum entertainment value, contained in any photoplay provided it is willing to pay the cost. This being true, the whole matter then resolves itself into a question of just to what extent added cost in projection will bring additional box office returns.

"As a foundation for our discussion, I think we will all agree that projection room expense may only properly be increased above the possible minimum, when such increase will cause the box office to receive additional revenue, due to increased patronage caused by the increased excellence of the thing the theatre patron pays to see—the picture—equal to or in excess of the additional expense incurred. Unless there is additional box office revenue which the exhibitor has reason to believe is due to improvement in the projected screen image, then the exhibitor very naturally and very properly does not feel that increase in projection room expense over and above the possible minimum is justified. As a business man he will only invest money where he has reason to believe the investment will be returned to him, plus a reasonable profit.

Purpose of Paper

"The purpose of this paper is to examine into the matter of projection room expense, seeking to determine, as nearly as we may, just what investment, over and above the possible minimum, is or ought to be justified from the standpoint of increased box office revenue.

"Broadly, there are two possible extremes, viz: (a) the well constructed, well ventilated, properly located projection room, supplied with all necessary high grade projection equipment, and those conveniences necessary to the health and reasonable comfort of the men working therein, the equipment in charge of a projectionist or projectionists possessed of the technical knowledge necessary to the efficient, high grade projection of motion pictures, and with sufficient practical experience and energy to apply that knowledge intelligently.

"Such a projection plant is expensive in first cost; also it is relatively expensive in operation, because of the fact that the high grade projectionist commands relatively high remuneration, and will only consent to handle equipment which is kept in good repair. In location for the projection room what is correct from the projection viewpoint is not always available without some sacrifice in seating space.

Other Extreme

"The other extreme is the small, cheaply constructed, poorly located, poorly ventilated projection room, without sanitary and other conveniences for the comfort of the men working therein, equipped with the cheapest possible machinery and optical appliances, the whole in charge of a projectionist possessed of slight technical knowledge and little energy or ambition to excell, or to even apply the knowledge he does possess in practice.

"Such an assemblage comes cheap, insofar as first cost and upkeep be concerned, but an ever increasing number of theatre managers and exhibitors are arriving at the conclusion, through costly experience, that first cost and upkeep are the only things in which it is not very expensive.

"Let us now make detailed examination of projection room expense, with view of determining as nearly as may be just what expenditures represent good practice, and what ones do not, taking the probable effect upon box office receipts as our guide.

"Naturally the first items for consideration are location, size and general construction, which we will consider in their order. It would be difficult, if not impossible, to offer anything in the way of tangible proof as to the beneficial effect of a projectionally correct projection room location. We shall therefore merely consider this item in the light of plain common sense.

Planning

"When planning a motion picture theatre, the architect may be governed by either one or two possible considerations in the matter of projection room location, (a) He may select a location where a room, commodious or otherwise, may be constructed at a minimum of trouble and expense, without marring the symmetry of the auditorium, or sacrificing seating capacity in any degree, but without regard to the amount of picture distortion such location will cause, or to what extent such location will involve inefficiency in the optical trains of the projectors. (b) He may select a location which will involve increased cost in contruction, may mar the symmetry of the auditorium to some extent, or may involve a sacrifice in seating capacity, or may involve all three of these things. On the other hand this latter location will enable the projection of an undistorted picture, and the use of efficient projector optical systems.

"Considering first the matter of picture distortion, while it is not possible to offer absolute proof that picture distortion operates to the detriment of box office receipts, still some things appeal to our common sense to such an extent that actual visible proof is non-essential to their acceptance by the mind. Ask yourself this question: IF A DISTORTED AND AN UNDISTORTED MOTION PICTURE WERE PLACED SIDE BY SIDE, WHICH ONE WOULD I LIKE BEST? WHICH WOULD BE THE MORE PLEASING.

Logic

"Does your mind not instantly and automatically respond with: "Why, the undistorted one of course." If it does, then ask yourself this further question: WILL NOT ANYTHING WHICH OPERATES TO MAKE MORE PLEASING THE THING THE PUBLIC PAYS TO SEE, AUTOMATICALLY OPERATE TO INCREASE BOX OFFICE RECEIPTS? If an affirmative is your immediate mental reaction to that query, then, without tangible proof, the case in nevertheless proven to you, and the only remaining question is just to what extent seating may be sacrificed, and extra expense may be incurred in order to secure a projection room location which will permit of the projection of an undistorted picture.

"In my opinion it is always possible to so plan a theatre that the projection room may be properly located, with either no picture distortion at all, or only the permissible five per cent. increase in picture height, without any serious sacrifice in seating space, and without appreciably detracting from the symmetry of the auditorium, provided the architect first consider the requirements of projection and plan the theatre in accordance therewith. There may be some additional expense involved in construction, and in securing proper ventilation of the room, but I believe we may safely assume that this moderate increase will be returned to the box office in a comparatively short while, by reason of the improved appearance of the undistorted picture over the distorted one.

Another Factor

"Another factor which adds potency to our argument for additional expense in properly locating the projection room is the fact that, as a rule, the location which produces distortion is the up-high, away-back one, and this automatically compels the use of a long focal length projection lens, which is in itself inefficient, unless an expensive condenser be used, and may even be inefficient with such a condenser. Briefly this is because of inability of the lens to pick up the entire light beam, and the necessity for a large diameter projection lens, which has comparatively slight depth of focus, and which compels the use of a very wide rotating shutter master blade. These things mean waste of light, and if the distortion be heavy the stopping down of the projection lens diameter to secure added depth of focus, which in turn adds very greatly to the light loss. Also the wide rotating shutter master blade sets up additional flicker tendency, which operates to compel an otherwise unnecessarily high projection speed, which may work very serious injury to some parts of the photoplay.

"Without further argument, I think we may conclude that additional expense in securing a proper projection room location is even more than fully justified.

The Room Itself

"The next consideration in projection room expense is the maximum and minimum amount which may be expended upon its construction. We may have a very small room—one just barely large enough to house the necessary equipment—and it may be constructed very cheaply, in which latter event it will probably be neither thoroughly fire proof nor to any considerable extent sound proof. On the other hand we may have a fairly commodious room, so constructed that it would be thoroughly fire proof and pretty nearly sound proof as well.

"I think we may all agree, without argument, that the expense incurred in erecting a thoroughly fireproof, and as nearly as possible a sound proof projection room is always entirely justifiable. Some of the many reasons why this is so are that such a room gives adequate protection to the theatre patron from fire danger, and prevents the annoyance caused by sounds from the projection room reaching the audience.

The Old Days

"How many of you have, especially in the olden days, sat through an entire show with the annoying hum of a transformer, or the clicking rumble of a noisy projector intermittent movement sounding in your ears, distracting your attention from the screen, the annoyance entirely due to a poorly constructed projection room. Would you not have immediately agreed that money expended to so construct the projection room that the source of irritation would be eliminated, would make the theatre decidedly more attractive, and thus tend to increase box office revenues?

"Expense incurred in the building of a commodious projection room, when space is available, you may or may not consider justifiable in the sense that it will operate to increase box office revenue. You will decide this question largely according to whether or no you believe men will produce uniformly better results when working in reasonably comfortable quarters, than when confined in cramped, crowded working space.

"In considering this item remember that in the great majority of theatres the projectionist must remain constantly in the projection room from two to six hours. Is it not at least reasonable to assume that after any considerable time in the semi-darkness of a room in which there is no space in which to move about, a man will become mentally weary, and in consequence more or less prone to carelessness? His reaction is likely to be: "If they want high grade work, why don't they supply a decent place for us to work in!" It requires no effort of the brain to understand that such a state of mind is very likely to react detrimentally to the screen, and therefore to the box office. I believe you will agree with me that a reasonable amount of money expended in erecting a projection room of sufficient size to allow freedom of movement, or at least sufficient space to move around the equipment conveniently, will tend to improve the projection of the picture, and therefore will justify itself at the box office.

Sanitary Equipment

"As to sanitary equipment—toilet and wash basin with running water—their lack tends to make the men uncomfortable, and therefore inclined to carelessness, with injury to screen results and to the machinery. Aside from health reasons, their cost is more than justified. I feel that it is not necessary to argue so obvious a thing.

"We now arrive at the consideration of things concerning which it is possible to offer more definite proof, and arrive at perhaps somewhat more definite conclusions, viz: Projection room equipment (machinery, etc.) and its upkeep, lack of adequate consideration of which has, in my opinion, cost the motion picture industry hundreds of millions of dollars in the past, both in damage to films and loss of revenue directly due to resultant injury to screen results.

"We still are treated to the occasional spectacle of an exhibitor investing tens of thousands of dollars in erecting a really fine theatre building, and other thousands in equipping it with expensive comfortable seats, a costly organ, an elaborate ventilating system, beautiful decorations, expensive carpeting for aisles and foyer, and then looking around for a good, CHEAP second hand motor generator, and two good CHEAP second hand projectors.

Cheap!

"Not long ago an exhibitor in the middle western states wrote me saying he had built a theatre at the cost of $32,000.00 and was then installing furnishings, etc., at an additional cost of $5,000.00 The theatre was scheduled to open just seventeen days from the date that I received the letter. "COULD I TELL HIM WHERE HE COULD SECURE A SECOND HAND MOTOR GENERATOR SET, AND TWO GOOD SECOND HAND PROJECTORS, CHEAP?" I replied, advising him to secure a second hand DeVry, which would be much cheaper than a professional projector, and he would then require no motor generator. He would only need one, since doubtless his audience would not mind waiting while the boy—for surely since a boy would be cheaper than a man, he would not employ a man for, to him, such an apparently unimportant item as projection—changed reels, provided he ran an explanatory slide. I heard no more from him. I did not care to. I relate this incident to this society merely as illustrative of the amazing unintelligence with which the motion picture industry still has to contend.

"Let us now consider the matter of whether the exhibitor is justified in replacing old projectors with new, up-to-date ones. Let us assume that in a certain theatre the admission price averages twenty-five cents for all seats, and that there are a total of 700 seats. Let us further assume that this theatre gives four shows each day, in which case it has a total of 700 x 4 = 2800 seats for sale each twenty-four hours.

"Good Service"

"This theatre has, we will suppose, two motion picture projectors which are old type and badly worn, and a motor generator set which is well past its prime of usefulness. The management claims it cannot afford to replace these machines with new equipment so long as they are "giving good service." Let us examine into that matter, in the light of reason and common sense, carefully remembering that "Good Service" is a relative term only.

"Let us assume that two new, up-to-date projectors would cost him in round numbers, a total of $1,600.00. Let us further assume that the new projectors will last only three years, at the end of which time they would be without further value. In other words the management will, after three years of use, throw the projectors in the scrap heap as having no further value.

"This means that the management will have $1,600.00 invested in projectors for a period of three years, and that these projectors must not only earn an additional $1,600.00, plus $512.00 as interest at eight per cent on the investment, in order to clear themselves, but must return an additional sum over above that, as profit, in order to justify their installation.

"During the three years the projectors must return a total of $2,112.00 in added box office receipts in order to pay for themselves, and in addition pay eight per cent. interest on their costs.

Examine Facts

"This seems quite a large sum of money until we examine the facts. The average price of seats in this theatre is, we have assumed, twenty-five cents. There are (365 x 3) 1095 days in three years, hence it will require an average increase in daily income equal to (211200 cents ÷ 1095 days) about 192½ cents to pay the total cost of the projectors and interest on the money. Remembering that if the theatre is an average

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one it will have an average of at least 800 of the total 2,800 seats unsold each day. Will any man contend that new up-to-date projectors will not, with the application of the same skill and knowledge the old ones received, give a sufficiently better projection to cause enough additional patronage to fill MORE than eight of those unsold seats? If this appeals to your mind as sound argument, then we may decide that projection room expense for replacing the projectors once every three years is fully justified.

"This same argument applies to upkeep in the shape of repairs for the projectors. It may be presumed that, taking theatres big and little, one hundred dollars a year will be ample to keep the projectors in very good condition, but to be liberal let us set the sum at $150.00 per year. This is less than fifty cents per day, and surely projectors in good repair will put a sufficiently improved projection on the screen as against projectors in poor repair, to increase patronage by the sale of two additional seats a day. To think otherwise would, it seems to me, be to pay the public a very poor compliment.

Motor Generators

"In the matter of motor generators, the same general argument applies, except that the loss in their case may be that of an entire show, with a crowded house, because of a break down of the old, decrepit motor generator. One stoppage may cost more than enough to pay interest on the investment in a new machine for many years. In large theatres it may equal the price of a new generator.

"IMPORTANT: REMEMBER THAT IN CONSIDERING SUCH MATTERS WE ARE NOT MERELY EXAMINING THE PROBABLE EFFECT UPON THE INDIVIDUAL SHOW, BUT THE EFFECT ON THE BOX OFFICE OVER AN EXTENDED PERIOD.

"Our whole argument is based upon the assumption that the public will, other things being equal, prefer the theatre where they may see a perfectly projected picture—that they will patronize such a theatre in preference to one in which the projection is poor. To make the matter unmistakably clear let us consider two adjoining theatres, one of which is known to have perfect projection and the other a projection less excellent. Our claim is that the theatre with the better projection will have the better patronage, except when the one with less excellent projection has an attraction of greater drawing power, nor does the possible difference in drawing power of attractions in any degree invalidate or detract from the potency of our argument.

Light Source

"As regards the amount of expense it is advisable to incur in the use of electric energy in the endeavor to place a satisfactory picture upon the theatre screen, or the type of light source it is advisable to employ—high intensity arc, ordinary arc, mazda or reflector type arc—it is difficult to make even an intelligent guess, because of the fact that so very much depends upon the conditions encountered in each individual installation. All we may say with confidence is that any expense incurred in improving the light source in a way which will place upon the theatre screen a sufficiently improved picture to attract additional patronage is justified, assuming, of course, that there is possible additional patronage to appeal to.

"We may, further remark, however, that except in the village theatre where possible patronage is strictly limited, and where a very brilliant illumination will serve to emphasize the faults in the necessarily old film used, it probably always pays to use a sufficiently brilliant illumination to place upon the screen all details contained in the film photograph. It may also be said that in large theatres it will always be justifiable to use a light source of sufficient brilliancy to make all picture details readily discernible to patrons in the back rows of seats.

Knowledge

"We now arrive at the last, and in some ways the most important item of them all, viz: What amount of money are we justified in investing in skill and knowledge in the projection of pictures? Put in another form: is money in excess of the possible minimum invested in superior skill and knowledge in projection likely to return a profit on the investment?

"In the past the practice has largely been to invest only the absolute minimum in these items. As a rule the industry has offered little, if any, monetary incentive to men to excel in projection, and it has offered very little other incentive. It has been inclined to foster the idea that little real knowledge or skill is needed to place the finished goods of the industry before its buyer, the public.

"In this connection we may assume that men engaged in projection are no different from the rest of humanity in that it requires some real incentive to bring out the best there is in them. Just as with other professions and vocations in life, some real incentive is needed to bring out the best there is in the projectionist with the exception of an occasional individual who has the germ of progress implanted in his soul.

Encourage Skill

"If we admit the correctness of the statement that it requires at least some degree of expert skill and knowledge to place before an audience the highest entertainment value it is possible to obtain from any set of films, we also admit that men possessed of such expert knowledge and skill ought to be encouraged; also, it follows that the greater the amount of knowledge and skill possessed by an individual the higher is his value to the theatre.

"I think we may all agree upon the foregoing, and from this point it is but a slight step forward to assume that a reasonable amount of money invested in encouraging real projection ability (which includes, skill, knowledge, ambition and the energy necessary to apply them in practice) is more than likely to prove profitable in the end. I believe there is nothing in all the realm of industry so completely discouraging to the good man as to see a man or men of inferior energy and ability receive equal remuneration with him for the same work, the more especially when that work is performed in an inferior manner. Yet we see that very thing in projection rooms all over the country, because of the fact that where an organization has set up a minimum of pay designed as the remuneration for its poorest men, it has been adopted as both maximum and minimum, and a dead level is thus set up for good and bad alike.

Wages Not Discussed

"It most emphatically is not the intent or purpose of this paper to discuss the matter of wages, except so far as is necessary to point out the evil of the dead level, and the injury it works to the industry through discouraging capable men from advancing in knowledge and skill in the projection of motion pictures effectively and efficiently.

"I firmly believe that money invested by exhibitors in the form of higher remuneration for men who give evidence of energy, skill and knowledge in projection will, in the end, be found to be thoroughly justified projecting room expense.

"In closing, let me say that this has been a difficult subject to treat adequately, and at the same time avoid the appearance of "grinding some one's axe," which most emphatically is far from the intention of the author of this paper.

"I have tried, perhaps not altogether in the best way, to show that any projection room expense which tends to project a better picture, or to project the picture more efficiently, is justifiable expense. If I have given you anything which may be of value to this Society and the motion picture industry, I am well satisfied."

That is the end of the paper. It was followed by discussion, but I have before me only its opening paragraph, which reads:

Discussion on Mr. Richardson's Paper

"Mr. Hill: I am very glad to hear Mr. Richardson again on the value of projection in terms of box office receipts. At times we have been astounded by the financial gain which has come to us through improved projection. In some instances, when we placed new equipment in operation, the box office receipts have doubled."

A Shame

A high class projectionist in Chicago writes a confidential letter complaining that his boss has got the speed bug and wants him to jam nine and ten reels through in an hour and a half, which is about 110 feet of film per minute.

Managers who insist upon such crude work ought not to be supplied film at all. They not only are acting dishonestly with their patrons by selling them tickets to see a show, and then showing them a travesty on one, but also they outrage every foot of film they compel their projectionist to jam through at that rate, and THUS INJURE THE SHOW OF EVERY FELLOW EXHIBITOR AND MANAGER WHO MUST USE THOSE FILMS THEREAFTER.

The projectionist who is obliged to project at 110 feet per minute is, of course, compelled to carry an excessive aperture tension, which means that the edges of each sprocket hole in this film is unduly strained, abraided and weakened.

Not a Showman

Of course this type of manager is not a real show man, whatever he may himself think about it. He sees no immediate visible damage to the film, hence to his mind the films have not been damaged. He pays his patrons the "compliment" of believing them to be better pleased with 10,000 feet of production jammed through until the actors look like overworked mechancal dolls, than less footage projected at a speed which will put a correct, artistic representation on his screen.

Really, I don't know whether to feel sorry for the man who does things that way or to take a hickory club to him. Anyhow, I never see the results of his work without feeling very sorry for his audiences, his projectionist, and for the motion picture industry which he is doing his level best to murder.

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Bluebook School—Answers 231-235

Question No. 231—Name the various causes of "rain" in film.

A. L. Fell, Collingswood, New Jersey; C. H. Hanover, Burlington, Iowa; F. H. Moore, Taunton, Mass.; W. C. Budge, Garden City, Long Island; Harold E. Hurlbutt, Oskosh, Wisconsin; S. F. Cooley, Manchester, New Hampshire (who has the grace to offer us all an apology for absenting himself from "school" for three weeks, promising not to do it again); Allie Baron, Lodi, California; Wm. A. Burnett, Newton, Iowa; Walter Johnson, Champaign, Illinois; G. W. Bennewitz, Sioux Falls, So. Dakota; Chas. Armentrout, Mason City, Iowa and J. L. Smith, Chicago, Illinois, all made more or less complete replies to question 231.

Bennewitz says:

The various causes for what is known as "rain" in film are: (A) magazine valve roller or rollers stuck and probably work flat, is one possible cause, since in that condition a mixture of film cement, emulsion and dirt may adhere to them; (B) dirty magazine valves; (C) accumulations of dirt on parts of the projector which come into contact with the emulsion side of the film; (D) pulling down in rewinding; (E) using so-called cleaning pads to which considerable pressure is applied; (F) allowing the hand or fingers to rest upon the emulsion with some pressure while rewinding in inspecting films; (G) stopping one reel instantly while rewinding, which has the effect of "pulling down" the film on the other reel, especially if it be loosely wound; (H) starting the rewinder with a jerk when the rewinder tension is heavy with relation to the projector take-up tension, which causes the layers of the film roll on the dummy end to slip on each other; (I) high speed rewinding in projection rooms and exchange inspection rooms. All these various causes are productive of trouble in proportion to the amount of dirt or dust on the surface of the film itself.

Hanover enumerates most of the causes set forth by brother Bennewitz, and adds:

"Pulling down" new film is very often productive of serious injury in the form of scratching, because the emulsion is soft and very easily damaged; also dirt adheres to it readily. Stiff, rough splices also often do serious damage when the layers of film are caused to slip upon each other by "pulling down," or by other wrong procedure. Considerable rain is also caused near the end of the film roll by heavy projector takeup tension which slips the film on itself slightly, but under heavy pressure.

Rain is nothing more or less than scratches in the photographic emulsion. These, unless very deep indeed, are invisible on the screen when first made, but become visible when they fill up with dirt. It therefore follows that it is an imperative necessity of good practice to keep the films as clean as possible, and to avoid any procedure which will or may result in the emulsion receiving scratches.

Brother Baron submits a drawing and description of a hinged arm with a strip of cotton at its end. This he proposes to attach to the inside bottom of the upper projector magazine, in such manner that the cotton will rub the film gently as it passes out of the magazine, thus removing dirt and dust adhering to its surface.

I have not published it because, whereas it probably would do considerable good if rightly handled, it might do a lot of harm if wrongly handled, and the chances are that not many men would handle it right. To be effective I would say that the cotton would have to be very soft, quite thick, and be renewed for every reel. Baron's idea is to thus brush the films upon the first running, after which they would be all right. I'm afraid I can't agree with you on this, friend Baron. Too much chance for damage through careless handling of the device.

Cooley's reply was especially good in many ways. He says:

In considering this matter I would say that the greater percentage of "rain" in film is caused by the radically wrong procedure of the film exchange and by the "Picter Machine Op'rater," because each of these agencies manhandle and mishandle the films to a greater or less extent.

Most exchange inspectors are none too careful in handling films. They seldom either clean the films, or rewind them in any proper way, sending them to tho shipping room with all the dust and dirt on their delicate surfaces that was there when they arrived, and usually in a rather, and sometimes very loosely wound roll. The packer usually, or at least often literally chucks the reels into shipping cases, which he or she troubles not to clean out by any other process than merely turning it upside down—if he even bothers to do that. Of course films shipped thus will arrive at the theatre in a far from perfectly clean condition, some of the grit having probably worked itself into the emulsion during shipment.

The machine operator will receive this MESS, thread the films into a projector which is itself none too clean, and project them with a take-up tension adjusted by the by-guess method. He will rewind them at zip-i-ty-zip speed, stopping occasionally to "pull down" when the film roll begins to flop. When he is through with the films he chucks them into the same old dirty shipping case, and returns them to the exchange—where the cycle starts all over again. NET RESULT—PLENTY OF RAIN IN A PERFECTLY GOOD FEATURE ONLY A FEW WEEKS OLD, and this, Friend Richardson, is MORE TRUTH THAN FICTION. I have opened many a film shipment which looked almost like they had used the case to receive the sweepings of the exchange floor.

I have left the Projectionist out of this, because the fellow who is a projectionist, or who is trying hard to be worthy of that title, will be striving to have his projectors clean, and in proper adjustment. He will rewind properly, pack shipments carefully in a CLEAN case, and send the films back to the exchange in as good shape as possible. He may cause some rain in films which have reached him filled with dirt and grit, true, but that is no fault of his own, since he must perforce use the films to a considerable extent in the condition in which they reach him.

Projectionists as a whole constitute a factor which tends to eliminate rain in films, not to increase it. If you have ever opened a shipment of films in such filthy condition that you just hated to use them at all you will understand why I am thus wasting all this paper, ink and your time. To name the various causes of rain: (1) improper exchange procedure; (2) machine operators, which really means machine attendants; (3) improper rewinding; (4) improper take-up tension; (5) dirty projectors; (6) magazine valve rollers which do not rotate; (7) dirt or grit of any sort which finds its way between the layers of film in the roll; (8) worn aperture plate tracks which cause the film to rub against the recessed edges of the aperture; (9) oil on film, which serves to collect grit and dirt, and to hold it to the surface of the film.

Question No. 232—Suppose you find cracks extending from the upper corners of the sprocket holes (upper as the film is in the projector). To what would you attribute the cause of the damage?

Bennewitz, Fell, Moore, Johnson, Burnett, Cooley, Hurlbutt, Smith, Hanover and Frank Jones, Detroit, Michigan (Bully for Detroit) all agree that this damage would be caused by excessive takeup tension, possibly aggravated by badly worn and hooked lower sprocket teeth. Fell says:

The lower sprocket acts somewhat like a brake, or hold-back, pulling against the takeup tension. If the tension be too great, the pull is, of course, excessive, which sets up undue strain on what may be termed the "back", or non-working edges of the sprocket holes. This pull may be sufficient to crack the celluloid at the corners of the sprocket holes. Excessive strain may usually be detected by the singing sound the film will make as it goes over the lower sprocket.

Question No. 233—Suppose there are cracks at the lower corners of the sprocket holes (lower corners as the film is in the projector), to what would you attribute the cause of the damage?

Every one before named agreed that excessive tension at the projector aperture was the chief cause of such damage as this, but many overlooked the fact that there is another possible cause for it. Brother Bennewitz says:

Cracks at the lower corners of the sprocket holes, as the film is in the propector, are usually caused by excessive tension at the aperture, often aggravated by worn or hooked intermittent sprocket teeth. Excessive tension may be made necessary by reason of excessive projection speed or because the intermittent movement is not in good condition or proper adjustment. With the later type of projectors the upper magazine spindle is provided with an adjustable brake, to hold the reel in retard. This adjustment is not always made correctly and intelligently, with result that if the error be on the too great tension side, there will be an unnecessary force exerted on the lower edges (lower as film is in projection) of the sprocket holes by the upper sprocket. If this is heavy enough, as it may be and sometimes is, the sprocket holes may be cracked at their edges by the strain, or even the sprocket holes may be torn entirely out in spots if the reel happens to be crooked, and "stick." The tension should be just sufficient to hold the reel in retard, so that there will be no slack film between the reel and the upper sprocket, and when the projector is stopped from any cause, the reel will stop without running loose film off into the magazine.

Question No. 234—Name the various faults in a projector which may and probably will result in damage to the film.

Armentrout says:

The various faults in the projector which may result in damage to the film are: (A) excessive tension on either the upper or the lower reel; (B) excessive tension at the projector aperture; (C) worn, damaged, undercut or hooked sprocket teeth; (D) improperly adjusted sprocket idler rollers; (E) sprocket idler rollers which will not rotate; (F) magazine valve idlers which will not rotate; (G) deposits of mixed emulsion, dirt and film cement on non-rotating sprocket idler rollers or magazine valve rollers or on film tension shoes; (H) upper magazine not in line with sprocket; (I) badly worn magazine valves; (J) and if reels may, for the purpose, be considered as a part of the projector, then cheap, poorly made or damaged reels.

Bennewitz adds to this as follows:

Magazine spindle not parallel with the sprocket; OUTLAW SPROCKETS; improperly adjusted stripper plates; improperly adjusted intermittent movement, or worn intermittent, compelling the carrying of excessive aperture tension to steady the picture; Power loop stter roller out of line, or not parallel with sprocket.

Smith adds this:

Badly worn aperture plate tracks sometimes cause serious damage by causing the film to rub the edge of the aperture opening, thus scratching the film.

Burnett adds this important item:

Wrongly designed takeup tension.

This perhaps doesn't properly belong to the question, as it has to do with the design of the projector. but still it certainly is ad-

(Continued on page 728)

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Every hot day this summer there will be hundreds of people in your town who'd like to see your show—

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missible the way the question is worded, though the question was not intended to include projector design. Well, anyhow it is true that wrongly designed takeup tensions were one of the bugbears we had to fight for many years.

Our new "scholar," Jones of Detroit, adds this important point, which, while it is not basically a "fault in the projector," but a fault in the machine attendant (operator), I am going to admit. He says:

> EXCESSIVE OILING OF THE PROJECTOR MECHANISM CAUSES DAMAGE TO THE FILM IN SEVERAL WAYS. Not the least of which is that it causes dust and dirt to adhere to it, which makes for plenty of scratches and "rain."
>
> Hurlbutt adds this: "Dirty, oil-smeared projector mechanism."
>
> The Editor adds this one: Excessive heating of the parts adjoining the projector aperture because of using high amperage with a wrongly selected and (or) adjusted projector optical train, when with a correct optical lineup the same screen illumination might be had with far less current and less heating effect.

Question No. 235—Name the various faults which poorly matched sprocket holes may cause to appear on the screen and the various kinds of damage which may result to film from poorly matched sprocket holes.

Hanover says:

> Mismatched sprocket holes may do any one of the following things to the screen image: (1) cause it to jump up and down; (2) cause it to move sideways; (3) cause it to move both up and down (jump) and sidewise; (4) cause the picture to jump out of frame; (5) cause lines of those things which look like bugs crawling, but really are sprocket tooth indentations; (6) cause a blank screen and stoppage of the show.
>
> The possibilities for damage to the film through mismatched sprocket holes are many. They are: (A) sprocket holes torn out; (B) lines of sprocket tooth indentations; (C) film torn in two; (D) several feet of film utterly ruined by splitting, or being just plain chewed up; (E) sprocket holes on one side of the splice more or less injured.

Brother Armentrout remarks at the end of this list:

> Say, Richardson, trying to answer the last twenty-five or thirty questions is enough to give a chap the hebe jebes!

Yes, brother Armentrout, but this is no Sabbath school picnic we are indulging in. To answer the questions consistently and well requires real WORK. There is no excellence without GREAT LABOR, you know, and if you think it is anything in the nature of a picnic for me, you are in error, and then some. But practically every one who has been answering the questions have somewhere put in a word that they felt themselves to have already been benefitted. Stick to it, men. It means hard work, yes, but in the end you will be mighty glad you went through with it. Those who merely read the answers will NOT get half the good—no, nor a quarter the real good out of it that you men will who get down and dig out the best answers you can. That last is just plain cold FACT.

Mackler Dinner

It is rather an unusual thing to see a local union give a present of considerable value and a dinner to an ex officer who is an "ex" because he refused to accept the office of president again.

Last Saturday, April 4, however, two hundred and fifty six men and women gathered in one of the finest of the many fine banquet-ball rooms at the Hotel Astor, New York City, in honor of Harry Mackler, Past President of Local Union 306, New York City Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O.

The affair was gotten up by his many friends in the local, who had "chipped in" and bought a beautiful white-gold-case watch, and had the I. A. emblem engraved on its cover. Alex. Polin, Business Agent of 306, apparently engineered the affair, and it is but plain justice to remark that it proved Brother Polin to be some considerable "engineer." It was the finest of the many fine projectionist affairs which have been pulled of in New York City during the past winter.

Many Ladies Present

Many ladies were present, and to the music of an excellent band, dancing was indulged in after the dinner until Old Sol warned that another day was breaking in the Eastern sky.

At the guest table were the following: William Canavan, International President, and C. A. Spencer (and wife), International President of the I. A. T. S. E. & M. P. M. O. of the U. S. and Canada; Harry Mackler and wife; Will C. Smith, F. H. Richardson, C. W. Johnson, Supervisor of Projection for the Fox Circuit, accompanied by his Better Half; Harry Sherman, of the International office, Dick Green, of the Board of Motion Picture Projectionist Examiners, New York City; Mike Campbell, Supervisor of Projection for the Loew Circuit of theatres in New York City and Leo S. Swanwick, Deputy Clerk of Jersey City.

Mrs. Harry Levine, an accomplished singer, entertained the company with songs, and was encored until she coaxed the band to play a lively dance, which of course diverted attention and she escaped.

Mrs. Louis Weinberger also entertained the company with songs. Mrs. Weinberger has a well trained and remarkably sweet voice. To hear her was a very real treat. I hope I may again hear Mrs. Weinberger, under conditions better suited to enjoyment of her rendition of harmony in song.

Some Demonstration

During the dinner F. H. Richardson called the guests to order, advised them that the purpose of the affair was to do honor to Past President Harry Mackler and—stopped right there, because for full ten minutes the sleeping (???) guests of the Astor must have said words no decent printer would ever think of printing. The applause lasted that long, while Harry looked almost angry enough to kiss his smiling wife. It was a really very remarkable demonstration, and one that no other union official of New York City has ever, so far as my knowledge goes, been the recipient of.

When at last they quieted a bit, your editor introduced Will C. Smith, who presented the watch before described to Brother Mackler, on behalf of his many friends in Local 306.

Smith, who has been ill and had dropped entirely out of sight for the past half year, himself received an ovation lasting two or three minutes—which is quite a while when it is considered that before each guest lay a huge slab of the famous Hotel Astor I scream, with a band and perfectly good dancing floor waiting.

Honor to Harry Mackler

In introducing Smith, whom I was truly glad to see get such a splendid reception, I said we were gathered to do honor to Harry Mackler, who as President of Local Union 306 had worked hard, HONESTLY and efficiently for the good of the motion picture projectionists of New York City. I want to repeat that statement here. Harry Mackler I am proud to call by the sacred title FRIEND, because, whatever his shortcomings may be, he is honest, energetic and earnest.

The complete committee on arrangements consisted of the following: Alex Polin, Abe Horowitz, Louis Weinberger, Morris Bernard and Joseph Basson.

Among Those Present

Among those present were the following: P. A. McGuire, Advertising Manager N. Power Company; "Claude" Meyers, Assistant Sales Manager, N. Power Company, who fetched along a dictionary to sit on, in order to reach the table top; Joseph Basson, President Local Union 306 and his Better Half; Abe Horowitz, Secretary L. U. 306, whose wife also came along to see if he really was going to the Mackler dinner; Jimmie Daisey, all dolled up in a plaited shirt and a cigarette; Mr. and Mrs. Harry Levine, Mr. and Mrs. Louis Weinberger, Mr. and Mrs. Jack Horowitz, Mr. Irving Polin, Miss Lillian Polin, Mr. and Mrs. Jack Tillman, Mr. and Mrs. Harry Tillman, Mr. and Mrs. Dave Engle, Mr. and Mrs. Max Feinberg, Mr. and Mrs. Mark Rattiner, Mr. and Mrs. Mike Berkowitz, Mr. and Mrs. Joseph Abrams, Mr. and Mrs. Henry Aveney, Mr. and Mrs. Ben Turner, Mr. and Mrs. Otto Kafka, Mr. Abe Lang, Mr. Jack Wolheim, Mr. Sam Talofsky, Mr. Louis Epstein, Mr. Arthur Saunders, Mr. Al Rose and something like a hundred and fifty more of Mackler's friends.

It was a most enjoyable affair, and I'm glad to see this appreciation shown for Mackler, BUT if any one springs another of these get-home-at-daylight affairs before next fall he'd better borrow one of those steel doughboy hats, and wear it.

Sits in the Game

Frank Jones, Detroit, Michigan, sends in answers to questions 232, 233 and 234 and says:

> Have been studying the Bluebook School for some time, as well as reading the department. As you say, however, what is the good of the school unless we dig in and make real use of it. So here I am, with my bit.

In the language of the Swedish poet: "Attaboy!" There are about ten or fifteen thousand more men who ought to 'wake up.' F'rinstance, there is San Francisco, Seattle, Portland and Vancouver, with a total of probably three hundred men, some of whom call themselves quite some punkins when it comes to projection, BUT to this date not a man of them has had sufficient energy or ambition to even try to answer one of the questions. I might also, without fear of successful contradiction, say that none of them have evinced sufficient pride in the advancement of the profession to help push this almost universally acknowledged good thing along.

Also there is Portland, Maine; Duluth, Wisconsin; Milwaukee, Wisconsin; Rock Island and Moline, Illinois; St. Louis, Missouri; Dallas, Texas, and hundreds of other cities in which one would really expect to find at least some men who would not absorb continuously, without giving off a little once in a while. And I very well know that some of these cities, Rock Island and Duluth, for instance, really contain progressive, up-to-date projectionists. S'pose you take a hitch in your belts, gentlemen, and get busy. This work is going on, yes, but up to now no thanks are coming to the silent ones that such is the fact.

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Organize New Company to Operate Croswell and New Family Theatres

NEGOTIATIONS have been completed whereby the operations of the Croswell and New Family Theatres, of Adrian, Mich., will be directed by the Adrian Amusement Company, organized to manage the consolidated business.

The officers of the new company are: Harry C. Angell, president; Robert Codd, of Niles, and E. J. Miller, of Chicago, vice-presidents; B. McElroy, of Chicago, treasurer; Clarke E. Baldwin, this city, secretary. The ownership of neither theatre is changed by the terms of the consolidation. Codd and Angell will continue to own the Croswell, but have leased it to the new operating company in which both members of the firm are officers, and the Fitzpatrick-McElroy company retains its ownership of the New Family, but likewise leases that property to the operating company. Mr. Angell will be manager of both theatres.

Elwyn M. Simons, manager of the New Family, is not interested directly in the consolidation, except as it affects his interest in the holding Chicago company, which purchased his theatre recently. He has joined the Fitzpatrick-McElroy organization, but his work with that company, it is said, will take him to some other city.

Pictures for both theatres will be booked through the Fitzpatrick-McElroy Company, which has extensive buying powers through its ownership of forty-two theatres in Michigan and Illinois. So far as the public is concerned, the two houses will continue to be operated as competing attractions.

Plans for improvements to the New Family include: New Kimball pipe organ, to cost $15,000. The lobby has been redecorated and the store north of the theatre entrance has been vacated, and is being remodeled for a manager's office, which is to replace the present box office.

Wisconsin Has Big Playroom; All Kinds of Toys Provided

OF all the conveniences offered patrons at Saxe's Wisconsin and Uihlein's Alhambra theatres in Milwaukee, probably none is so popular as the children's playrooms.

Both downtown houses boast playrooms that are the last word in keeping youngsters amused and under proper care while mothers are enjoying the program. At both theatres the playrooms have had the effect of stimulating matinee business.

The playroom in the new $2,000,000 Wisconsin is situated off the balcony promenade and adjoins one of the ladies' rooms. It is done in a soft ivory with a panel depicting children at play adorning the walls. A figured carpet of red, harmonizing with that throughout the rest of the house, covers the floor.

Toys of every description are provided. There are blocks, balls, rocking horses, dolls, go-carts and jumping jacks. In one corner is a sand pile with the necessary shovels and pails. Along another wall is the juvenile "rest" furniture, consisting of a miniature chair and settee, done in handsome wicker, with a juvenile bridge lamp to match beside the chair.

A competent nurse is in constant attendance, administering to the needs of the youngsters in her care. When the children become tired of playing with the toys at their disposal she reads to them from fairy books.

At the Alhambra, the playroom has long been an institution, it being one of the first theatres in the country to set aside a place for the kiddies.

The Alhambra playroom is off the main downstairs corridor and, like the Wisconsin, is equipped with every form of toy imaginable and with adequate sand boxes. In addition, there are little beds where the youngsters may take a nap while their mothers are in the theatre.

Playroom at the Wisconsin Theatre, Milwaukee, Wis.

Joseph Bonnett, the eminent French Organist at the Console of the Robert Morton-Unit Organ

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Alexander Pantages has just placed with J. A. G. Schiller, general manager of the Robert Morton Organ Company, contracts for five large Robert Morton Unit Organs, to be installed in his theatres at Portland, Ore., Spokane, Wash., Vancouver, B. C., and two other northwestern Pantages theatres.

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The MAZDA lamp is a hermetically sealed light source and because of its greater cleanliness inspires a cleaner general condition in the projection room.

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The 900-watt MAZDA lamp compares favorably with a 40-amp. direct current arc. The advantage from an illuminating standpoint is in favor of the MAZDA lamp. Assuming an alternating current source of supply, the arc requires 60 volts at 50 amperes, and with converter losses, consumes 4 kw. per hour. The MAZDA lamp (including all losses) requires approximately 1 kw. per hour. The power bill is, therefore, cut to about one-fourth.

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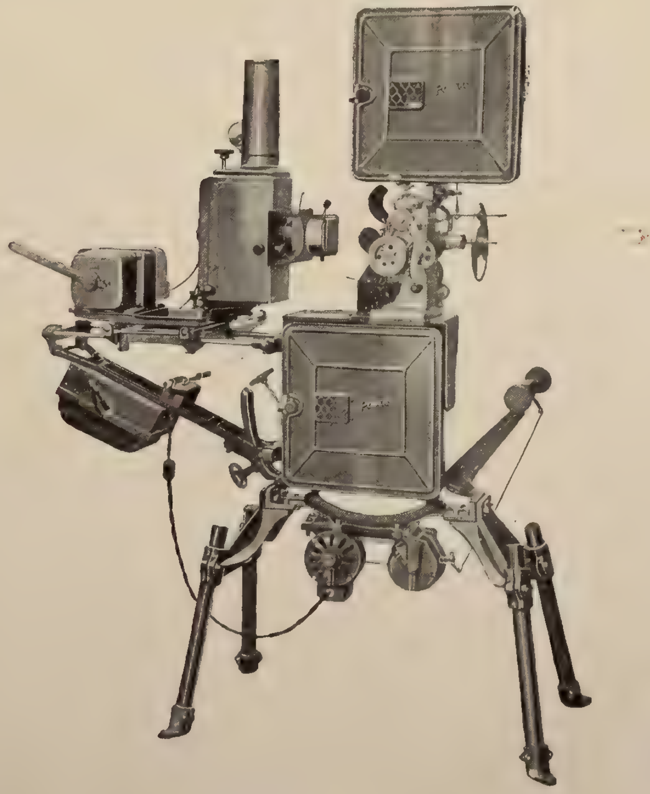

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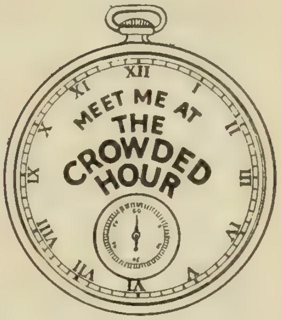

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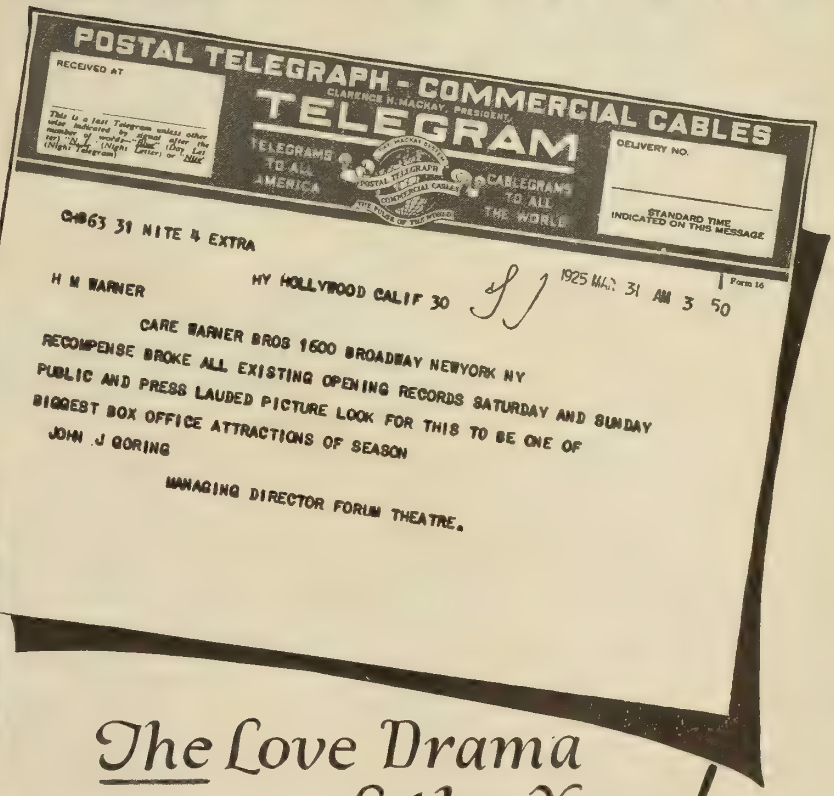

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          CARE WARNER BROS 1600 BROADWAY NEWYORK NY
RECOMPENSE BROKE ALL EXISTING OPENING RECORDS SATURDAY AND SUNDAY
PUBLIC AND PRESS LAUDED PICTURE LOOK FOR THIS TO BE ONE OF
BIGGEST BOX OFFICE ATTRACTIONS OF SEASON
JOHN J GORING

              MANAGING DIRECTOR FORUM THEATRE.
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"RECOMPENSE"

by ROBERT KEABLE
with
MARIE PREVOST
MONTE BLUE
and a Sterling Warner Cast Including—
JOHN PATRICK
JOHN ROCHE
ETTA LEE
Wm. C. DAVIDSON
Adapted to the Screen by— DOROTHY FARNUM
Directed by HARRY BEAUMONT

The Love Drama of the Year!

That's "RECOMPENSE"—a story by Robert Keable, brought to the screen from between the covers of the year's "best seller."

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Playing New York's
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Week Begining, April 18th

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1925

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If you want any information write, phone or wire Sam Lears, President of the Manufacturers Division,

ASSOCIATION OF

MOTION PICTURE EQUIPMENT

DEALERS OF AMERICA, Inc.

417 South Dearborn St. Chicago, Ill.

Its showing is reflecting great credit on this theatre"

says

LEE A. OCHS

Managing director of the

PICCADILLY THEATRE

New York's big picture palace, Broadway, N.Y.

TITLE	STAR	DIRECTOR	AUTHOR	TYPE
Smouldering Fires	Pauline Frederick Laura La Plante	Clarence Brown	Sada Cowan and Howard Higgin	Sensational Society Story
The Hurricane Kid	Hoot Gibson	Edward Sedgwick	Will Lambert	Western Adventures
Oh Doctor!	Reginald Denny with Mary Astor	Harry Pollard	Harry Leon Wilson	Side-Splitting Comedy Drama
Secrets of the Night	James Kirkwood and Madge Bellamy	Herbert Blache	Guy Bolton and Max Marcin	Mystery Comedy Drama
The Mad Whirl	May McAvoy Jack Mulhall	William Seiter	Richard Washburn Child	Sweeping Love Story
Ridin' Thunder	Jack Hoxie	Clifford Smith	Raymond Schrock and Geo. Hively	Western Action
The Price of Pleasure	Virginia Valli and Norman Kerry	Edward Sloman	Marion Orth and Elizabeth Holding	Unusual City Life Story
The Saddle Hawk	Hoot Gibson	Edward Sedgwick	Raymond Schrock	Hard-riding Western
Raffles – The Amateur Cracksman	House Peters	King Baggot	E. W Hornung	The Famous Detective Yarn
A Woman's Faith	Alma Rubens and Percy Marmont	Edward Laemmle	Clarence Budington Kelland	A Northwoods Melodrama
Too Many Women	Reginald Denny	Harry Pollard	Elmer Davis	Denny's Funniest
Fifth Avenue Models	Mary Philbin and Norman Kerry	Svend Gade	Muriel Hine	The Splendor of New York
The Meddler	William Desmond	Arthur Rosson	Miles Overholt	Western Daring
The Man in Blue	Herbert Rawlinson and Madge Bellamy	Edward Laemmle	Gerald Beaumont	A Great Police Story
Taming the West	Hoot Gibson	Arthur Rosson	B. M. Bowers	All that the Name Implies
Head Winds	House Peters	Herbert Blache	A. M. Sinclair Wilt	A Whale of a Sea Story
Don Dare-Devil	Jack Hoxie	Clifford Smith	William Gittens	Western All the Way
Let 'er Buck	Hoot Gibson	Edward Sedgwick	Chas. W. Furlong	Exclusive Scenes of the 1924 Pendleton Roundup
Dangerous Innocence	Laura La Plante and Eugene O'Brien	William Seiter	Pamela Wynne	Smartly Sensational
Red Clay	William Desmond	Ernst Laemmle	Sarah Saddoris	Amazing Story of an Indian Youth Today
Up the Ladder	Virginia Valli with Forrest Stanley	Edward Sloman	Owen Davis	The Power of a Woman's Love

Read what a great showman says:

Congratulations on another White List knockout!

"Smouldering Fires" is the finest picture I have yet played at the Piccadilly. I didn't think it possible for any picture to please my audiences more than "Oh Doctor" did, but, "Smouldering Fires" is beating even the "Oh Doctor" records. Everyone is delighted with it and its showing is reflecting great credit on this theatre. Will you please advise me at once if you can re-arrange your subsequent bookings so that I can hold "Smoldering Fires" over for another week? I will move back other pictures to make room.

I am extremely pleased with the White List.

Sincerely yours,

LEE A. OCHS,
Managing Director,
Piccadilly Theatre,
New York City.

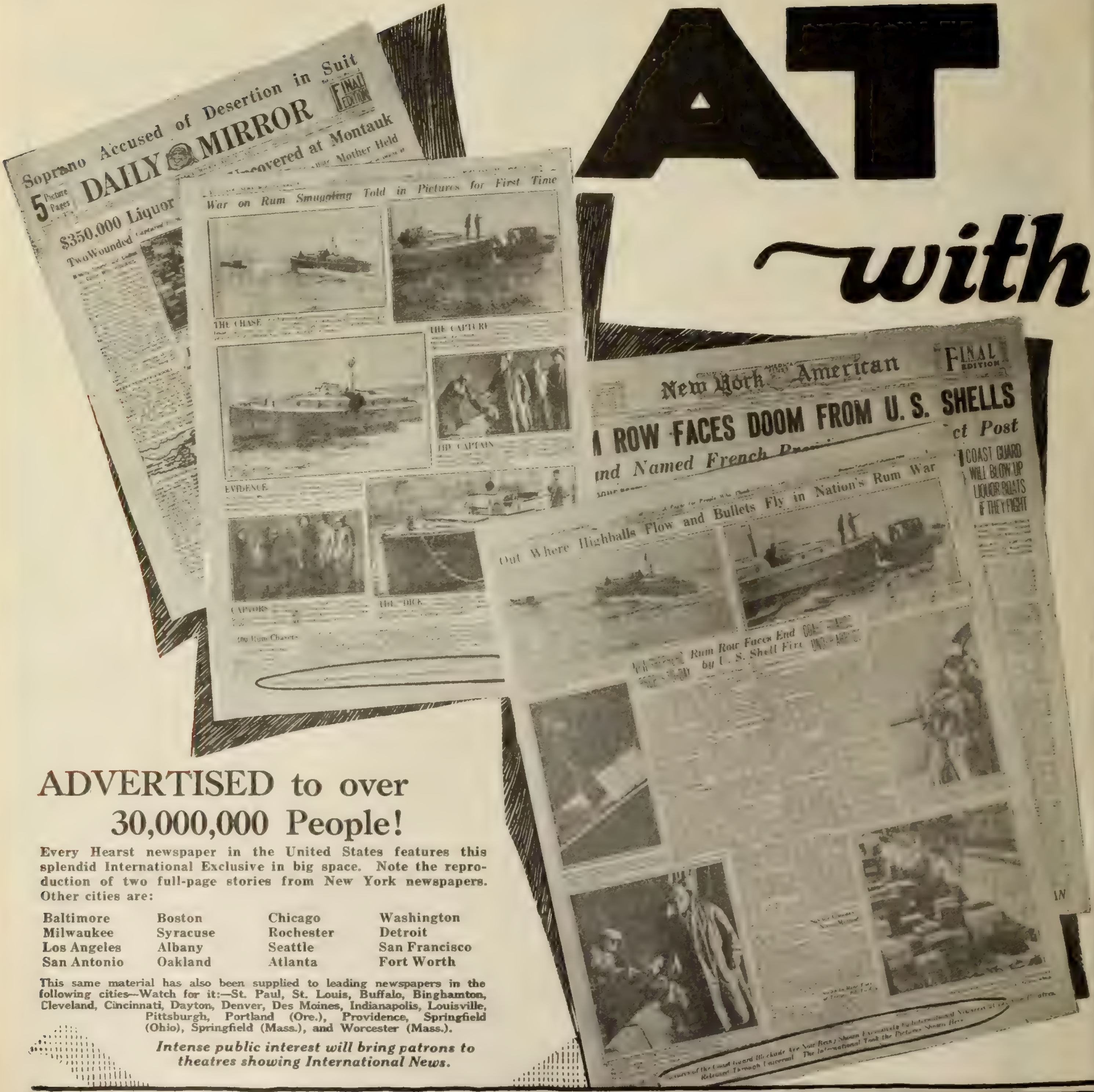
Carl Laemmle
presents

UNIVERSAL'S

White List

AT

with



Soprano Accused of Desertion in Suit

5 Picture Pages

DAILY MIRROR

FINAL EDITION

covered at Montauk

Mother Held

$350,000 Liquor

Two Wounded

War on Rum Smuggling Told in Pictures for First Time

THE CHASE

THE CAPTURE

THE CAPTAIN

EVIDENCE

CAPTORS

THE DECK

New York American

FINAL EDITION

ROW FACES DOOM FROM U. S. SHELLS

nd Named French

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COAST GUARD WILL BLOW UP LIQUOR BOATS IF THEY FIGHT

Out Where Highballs Flow and Bullets Fly in Nation's Rum War

Rum Row Faces End by U. S. Shell Fire

ADVERTISED to over 30,000,000 People!

Every Hearst newspaper in the United States features this splendid International Exclusive in big space. Note the reproduction of two full-page stories from New York newspapers. Other cities are:

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Boston
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Albany
Oakland
Chicago
Rochester
Seattle
Atlanta
Washington
Detroit
San Francisco
Fort Worth

This same material has also been supplied to leading newspapers in the following cities—Watch for it:—St. Paul, St. Louis, Buffalo, Binghamton, Cleveland, Cincinnati, Dayton, Denver, Des Moines, Indianapolis, Louisville, Pittsburgh, Portland (Ore.), Providence, Springfield (Ohio), Springfield (Mass.), and Worcester (Mass.).

Intense public interest will bring patrons to theatres showing International News.

INTERNATI

Twice every week

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Get Behind This!

WITH all due respect to the headlines, the important news of the current week is not that story of Sam Katz's fencing session with the Theater Owners Chamber of Commerce, Metro's acquisition of Lillian Gish, nor any of the usual happenings commonly labelled "news."

The week's announcement of greatest importance is the initial statement of the industry's plans for a "Greater Movie Season."

Read every word of that story—and, whether your part in the industry be that of producer or exhibitor, decide right here and now that you are going to do YOUR part in the campaign.

The Greater Movie Season means a quickening of the industry's pulse; it must, inevitably, mean increased revenue to all branches of the industry; and, of most significance, it marks a reversal of the industry's propaganda attitude.

We have passed the defensive stage, we are embarking upon an offensive.

* * *

IT is most important that all exhibitors realize that the Greater Movie Season, while sponsored by Will Hays, is not the private property and concern of any group.

It is YOURS—whether you be big producer or independent circuit owner or small town exhibitor —in proportion as you take advantage of it.

All branches of the industry have been consulted and considered by the Hays organization in laying out the plans. Exhibitor representatives, trade paper editors, experienced advertising men, all have had a part. And this, to the end that the campaign might be truly for the benefit of all.

It now remains for film folk over the country to appreciate this fact and bend their full energies to cooperate.

GREATER Movie Season is not an experiment. Herman Wobber, father of the idea, has shown in four successful San Francisco campaigns and in last year's Los Angeles whirlwind, that it is a most potent stimulant for the industry.

What Wobber has done in California, Will Hays is now attempting to do for the nation. It can only fail if we fail. It can only succeed if all of us do our share.

The public has shown that it will respond. Of greater value, it has been demonstrated that the public's response is not limited to the particular month in which the drive reaches its greatest strength. Harry Arthur, Managing Director of West Coast Theatres, is responsible for the assertion that the impetus given business carries on to return dividends long after the campaign itself has been forgotten.

Assuredly the industry is in a position to welcome any business stimulant that comes so well recommended.

* * *

WHAT is your part in the Greater Movie Season? First of all, to become a booster in thought, word and deed. Second, to realize that if we invite the public to see us on parade we must be arrayed in our very best finery.

Every possible aid in the way of publicity and advertising material will be supplied through the medium of the Hays office and local committees to be organized later. But judgment in the selection of the best possible attractions you must supply yourself.

Greater Movie Season is YOURS! Get behind it!

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Get

Behind

Greater

Movie

Season

See page 749

Speaking Freel

Quite a party—that T. O. C. C. affair on Monday. Quite a disappointment to most of those in attendance. For some reason or other the exhibitors seemed to think that Sam Katz was present in the role of a Quo Vadis martyr. Expected to see him fed to the lions. The lions being O'Reilly, Burkan, and Cohen. But Sam didn't play up to the role. Too wise. Instead played the part of a man who knows what he is doing, what he wants to do, and what he does not want to do. And no one is going to make him do anything he doesn't want to do.

No one who saw Sam Katz in active operation on Monday will ever harbor any doubts as to the reasons for his meteoric success. And that about sums up the meeting. Just what was accomplished toward hastening a solution of the New York exhibitors' local troubles it would be pretty hard to say.

But one thing was accomplished for exhibitor benefit. The coming Milwaukee convention certainly received a most wonderful ballyhoo. There will be more like it. So you can jot it down in your book now that the Milwaukee meeting will be pretty certain to break attendance records.

Any day that Sydney Cohen decides to give up exhibiting and real estate worries he can have a very fine letter of recommendation from us if he decides to seek employment as an industrial or political propagandist. Six months ago the Milwaukee convention loomed up as "just another one of those things." And look at it now, with the work only half done! By the middle of May it will be a whirlwind.

Sam Katz and the T. O. C. C. didn't hold all the spotlight, at the Astor on Monday. In another room the officers and directors of the New Jersey M. P. T. O. tendered Joe Seider a well-deserved testimonial luncheon. And a silver cup. Joe blushed and stammered, Sidney Samuelson showed that the 'skeeter exhibitors are not lacking in oratorical or literary ability. Incidentally, also in the course of paying his tribute to the guest of honor, giving the attending trade paper men an insight into the really remarkable organization job that has been done in Jersey.

Charlie Pettijohn has turned author. His book, "The Motion Picture," is intended to supply "some facts about an American institution with which some of us are not so familiar as its importance in our daily lives may warrant." A good idea.

Eddie Eschmann, back from his swing over the country. We attempt to interview him for publication. We don't get very far. "What's the use?" he asks. "There's no sense in handing out the usual trite phrases, and if I spend my time telling you about some of the coming First National productions I saw while in Los Angeles, you'd accuse me of writing an ad.

"I saw rushes on Frank Lloyd's new production, 'Winds of Chance,'" says Eddie. "Frank Lloyd is more enthusiastic over it than he was over 'The Sea Hawk.' If one can judge the completed picture from the early rushes, then it is going to stack right up with 'The Sea Hawk.' While I was in Los Angeles I saw, wholly or in part, 'The Talker,' Corinne Griffith's 'The Marriage Waltz,' 'Just a Woman' and 'The Desert Flower,' and feel justified in asserting that our new product being made on the West Coast surpasses the high average maintained by previous productions."

"The states in the corn-belt, particularly Iowa, Minnesota, Nebraska and North and South Dakota, which suffered most severely in the slump of land values a few years ago, were put far on the road to recovery by last year's big crops," said Eddie. "The farmers have paid their debts to the banks to a much greater extent than was thought possible, and the long series of bank failures seems to have been definitely checked. The farmers in those regions again have money in their pockets and the cities and the villages are correspondingly more prosperous.

"If the Central States have another year of good crops, they will be far on the road to complete financial recovery, which will mean renewed healthy conditions for all industries in that section. Conditions improved after the harvest last fall. The agricultural regions are preparing for a very active season; what the results will be depend upon the coming crops which are forecast with optimism by all. I found increased activity in our branch offices in Des Moines, Omaha and Minneapolis. The same condition no doubt prevails in the exchanges of other companies. With another good crop, I am convinced that picture conditions will again approach normal in the Mid-West.

"The film business in the Southwest is about normal. 'The Sea Hawk' and 'Abraham Lincoln,' which were recently shown in New Orleans and in several important Texas first run theatres, played to big receipts and created great public interest. In this connection it is most encouraging to note how splendidly 'Abraham Lincoln' is going over in the small towns in all parts of the country."

R. E. W.

Sound Sense

EDUCATIONAL FILM EXCHANGES, INC.

April 13, 1925.

Dear Mr. Welsh:—There has unquestionably been a considerable improvement in the average length of feature pictures during the last year, but that they are still too long for the average theatre is clearly indicated by a letter written to our Detroit Exchange Manager by Mr. Vernon Locey, owner of the Temple Theatre, Howell, Michigan. Because we believe you might consider this letter worthy of some comment, or because it might give you an idea on this subject, we quote most of this.

"I have your letter asking for additional May dates account of National drive.

"Fifty per cent of my features for those weeks are of eight reels or more and it's a shame that the public has to sit through such slow moving stuff as the most of it turns out to be.

"I recently had a feature in eleven reels that in order to keep the action near natural action it was necessary to run the picture in 90 minutes.

"That damages film and projectors. A few years ago the same story would have been exposed on six reels.

"I feel that your service and consideration merit more business but until we can secure box office attractions in shorter lengths it's impossible to give the public a variety. With a news, all that can be added to the features is a fable or cartoon that has a little punch in about five or six hundred feet. The public is calling for a variety, but tell me how it can be done. Put an ordinary five or six-reel feature on during mid-week and the receipts will not cover the nut.

"I believe the short subject producers should use some influence with those who think it necessary to have ten thousand feet of film in a five or six-reel story.

"Most cordially yours,
"(Signed) VERNON LOCEY."

"P. S.—Tonight 'White Sister,' 11 reels. Somehow I had it listed as 8 reels. Had a 2-reeler from ——— which I'm returning unused.—V. L."

Very truly yours,
GORDON S. WHITE,
Director, Advertising and Publicity.

Progress Noticeable On Continent

By

W. Stephen Bush

THE expansion in the motion picture industry of Continental Europe is going forward with great strides. In my last letter I spoke of an increase in the amount of production and a slight improvement even in the quality. The growth of the industry, however, is far more noticeable in the exhibiting than in the producing branch. Throughout Central and Southeastern Europe there has been a noteworthy increase in motion picture theatres. In Northern and Western Europe the increase has been equally gratifying.

I am making a distinction between these two parts of Europe because in the former the number of new and bigger theatres has multiplied almost abnormally, while in the latter part the progress has been only normal or such as might have been expected just as we look forward to a normal increase in population. I have no statistics at hand but from my personal knowledge and observation I feel justified in saying that the seating capacity of Continental Europe has within the last two years increased more than 20 per cent. This is a very conservative estimate; as a matter of fact the increase has probably been somewhat larger.

Building Larger Theatres

Builders of motion picture theatres here now seem to aim principally at size. There are more theatres with a seating capacity of a thousand or more than ever before in Continental Europe. A seating capacity of a thousand or more may seem a rather modest affair to us, but here it is from 40 to 50 per cent. above the average. There naturally follows an increased capacity for the absorption of films—a fact which is not and certainly ought not to be lost on American producers and exporters. They are entitled to reap the full benefit of an increase in seating capacity, for it is largely due to the American picture that the foolish prejudice in Europe against motion pictures "as a sort of inferior entertainment for the lower classes" is beginning to disappear. The American films have created new patrons and new patrons call for more seats.

It is most interesting to note that this progress in Europe resembles in all its movements and characteristics our own progress as it began to set in about a dozen years ago. The great difference between the progress of Europe in 1925 and the American era of development say in 1912 must be found in the rate of speed. Here the comparison shows the American ship of kinematography rushing along like one of those widely advertised greyhounds of the ocean, while the European ship travels only slightly faster than the caravels of Columbus. Eventually, of course, both vessels reach the port—the caravel as well as the greyhound.

Europeans Poor in Presentations

Let me call attention to another point of similarity between our development and that of Europe: we too started to build theatres with larger seating capacity before we tried to make a feature of presentation. We now have more and bigger theatres in Europe, but presentation as an art and science and as the best means of perfecting a motion picture entertainment are still waiting for a Rothafel. There is not a theatre owner in an American town of 5,000 who would not be hailed as a Belasco of the motion picture even in the biggest houses of the key cities in Europe.

Yes, there are exceptions but they are negligible. I have been looking for some suggestions that I could pass on to our own theatre owners as a means of improving presentation, but I have found nothing to pass on. In Paris some of even the smaller theatres print the musical program selected for the feature and distribute it among the patrons. Some of the bigger houses print an elaborate program of this kind, describing each musical selection in detail or by name and mentioning the composers. I do not know how American audiences would receive such an innovation and I mention it here only because it shows an intelligent effort to serve the public.

Small Improvement in Projection

There are not wanting faint signs of an improved presentation—that is to say, an improvement over old standards. There is more system and method in advertising, which is at least closely related to presentation. There is a little, a very little, improvement in projection. I cannot at this time conscientiously say more than that. The long intermissions between reels, the lack of sense and courtesy in handling patrons, the frequent absence of even the commonest comforts, the uniform incompetency of most of the employees, must be mentioned as outstanding blemishes in the average motion picture theatre here.

The theatre owner does things on his own courage. Aids from the producers and the trade press which we have come to look upon as commonplace are quite unknown here. The American theatre owner enjoys splendid sources of information, which, for example, advise him of the success or failure of the films; which keep him posted on the movements of the producers, of distributors or of his own fellow theatre owners; which provide him with a complete calendar of releases; which offer him the services of experts trained in the schools of experience; which furnish him with the news about the general state of the industry and a score of other vital subjects. The European theatre owner knows no such luxuries. Europe in all fields of human endeavor, and of course in this field too, clings too much to the road of yesterday and has no conception of the American spirit of service.

In the field of production the Germans seem to be improving steadily if slowly. They seem to have a genius for the reproduction of great historic events and characters. They have just filmed another great historic subject, one which is still fresh even in the minds of the present generation. I am speaking of the story of the Austrian Crown Prince Rudolph and his paramour, the Baroness Vetsera. They have named the film "Mayerling," using the name of the hunting lodge where the heir of the Hapsburg crown and the beautiful Hungarian girl were found dead in each other's arms thirty-six years ago.

The film has been a great success both in and out of Germany. I consider it fully the equal of "Passion" and "Deception," or "Du Barry" and "Anne Boleyn" as they were known by their original titles. The subject was a dangerous one to handle, as the great tragedy had been belittled if not cheapened by the treatment it had received in the yellow press and the dime novels. The direction has steered clear of all difficulties and has presented the world with a first-class entertainment. The historic characters

(*Continued on page 762*)

An Independent Exhibitor Keeps Cool

By
L. O. Davis
(Virginia Amusement Company)

STRANGE things are happening in the ranks of the motion picture industry nowadays.

In the past few months we have heard a good deal about Producer-Distributor chains of theatres; about the major concerns gaining such hold on the exhibition end of our industry as to spell the ruin of the independent exhibitor.

We see, almost daily, announcements of new theatre projects by Producer-Distributor-Exhibitor interests, and amalgamations of big circuits throughout the country. In fact, there seems to be a mad rush between these big interests to attempt to monopolize the whole exhibition end of the business.

We might term this an epidemic of theatre construction and control and it certainly is giving many an independent exhibitor cause for a great deal of worry.

All the activity in this direction is but one of the phases this rapidly changing industry is passing through at this time. I see no real cause for worry on the part of the capable independent exhibitor.

No Cause For Alarm

An exhibitor is a professional, in every sense of the word, and is a trained executive graduated from the school of business experience: so, there is no more reason for him to worry over losing his business than there would be for a doctor or any other professional man to worry because of the thousands of other people entering his profession yearly.

We have gained our places in the business world through years of hard work and study of our immediate public and there's no reason on earth why we should not hold these places as long as we apply ourselves to our task, devoting our entire attention to the study of exhibition.

There's not another man on earth who understands your local conditions better than you, yourself. There's not a corporation in the world that can operate a theatre in your town as efficiently as you can do with your own house.

Isn't the personality of your theatre your most valuable asset? Isn't this the very thing that the houses which are controlled from distant points lack?

Are you not a well-liked, respected citizen of your community, and doesn't your knowledge of local conditions give you the jump on any outsider? Certainly!

A Real Need For the Exhibitor

Isn't the prestige that you have spent years in gaining, worth something? You are laps ahead of anyone entering the race, and all you have to do is to keep up the pace you have set!—never tiring or lagging, but always looking for the something your public wants, and playing fair with them at all times. There's not only room for you as a real exhibitor—*there's real need of you!*

You must not be discouraged at all by the distant rumblings of great theatre magnates. If you are a real, live exhibitor of the first rank, there's no cause for unease. You are an expert in your profession and you want to remember that there isn't a business or profession in the universe overcrowded with experts.

The places at the top are never jammed, in any walk of life. It's the small jobs that are filled to capacity—*and a good exhibitor doesn't hold a small job!*

Let's just keep to *our jobs,* encouraging as much independence in this industry of ours as possible; keeping ever uppermost in our minds that "Service is Success" and we'll still be exhibitors when some of those ambitious theatre projects are forgotten.

Many of the newly formed circuits will, no doubt, evolve into successful theatre chains; but many of them are apt to fail in their undertakings. Details essential to the prosperity of any great enterprise are being overlooked in this mad whirl of expansion and it's going to run many of these inexpertly steered ships ashore.

Hold On to Your Theatre

Independents—go slow! Don't get this theatre fever. Hold tight to what you have! It is better to run one house in the way that it should be run than it is to try to handle a dozen in a half-way fashion—and if you can't be the biggest exhibitor in the world, there's no reason why you shouldn't stick and try to be one of the best.

It seems worth while to offer a word to the Producer-Distributors. Don't neglect the production of good pictures—for that's the source of our existence—mine and yours.

If your time is divided between a string of theatres and Hollywood, then you certainly can not expect to compete with the men who will surely give all their time to production.

Specializing is more essential now than ever, and let's all hope this fact isn't realized too late for the salvation of the box office.

And, by way of closing, I feel that we would all be better off if those who produce would *produce:* those who distribute would stick to *distribution:* those who exhibit—*exhibit!*

Shiver—shudder—shake!

Aren't they putting theatres in chains?

Isn't the hand of amalgamation choking the old-timer out of the exhibitor ranks?

Steady!

Here's an independent exhibitor who hasn't lost his head.

See what he has to say.

Then—

Stick!—strive!—succeed!

Katz on Stand Before T. O. C. C. Combination; Submits Only to

By TOM WALLER

CONTRARY to Chairman O'Reilly's announcement, Samuel Katz answered no questions except some of those by Attorney Nathan Burkan which had been rehearsed over a week ago when the two, and Adolph Zukor as an intermediary, met in executive conference.

The 250 or more, mostly exhibitors from New York, New Jersey, Long Island and Westchester County, and among whom were many prominent national producers, distributors and their representatives, seemed to have been generally disappointed at the inopportunity of a few eager interrogators to attempt to heckle the youthful partner of the big Balaban and Katz circuit at the Manhattan luncheon tendered him by the Theatre Owners' Chamber of Commerce in the Hotel Astor on April 14.

Katz read his speech, the highlight of which was his denunciation, substantiated by that of his firm, "of any booking combination that has as its basis price-cutting of pictures because this defeats the very fundamental necessities of our business." Katz pledged the support and co-operation of his midwest circuit to any movement which would insure permanency for the industry.

The luncheon to Katz was for the purpose of having that "master mind," as his was termed by Burkan, divulge to his listeners the secret of his organization's success and also to offer any suggestions which might aid the industry to establish a set of concrete and workable laws. In the latter respect, O'Reilly observed in his introductory remarks, the independent exhibitor and independent producer are more or less at sea as to whether their survival in the future will necessitate their becoming one or whether they may hope to look for any provender in their present individual capacities. It is as individuals that they desire to continue and thus their expectant representation of 3,000 at the Milwaukee convention next month will doubtless insist as a unit in determining from some of the industry's leading leaders, seemingly now mute on this subject, the course to be pursued, he said.

O'Reilly Urges Justice

"We have this situation right in New York where the man who has been a customer has been turned into a competitor. The guest of this organization is an exhibitor and also an officer in one of the world's greatest producing companies. I hope his talk will give us some ideas that will serve to guide us.

"For two and a half years," O'Reilly continued, "we have been engaged in a movement for competence and co-operation. Out of it comes to us our splendid arbitration. That arbitration, however, is much like the police court. It tries only petty larceny. We know that grand larceny and even murder are being committed. Yet we have no place to bring such things for a quick adjudication because they carry with them the bread and butter of the men who have devoted their lives to this business. We want to know if real permanency in the motion picture industry is assured the individual exhibitor."

Having rendered his prepared talk, which is printed in full later in this report, Katz, it was announced by Chairman O'Reilly, was ready to answer any questions which any person in the Astor's crowded College Hall might desire to place on the record. O'Reilly made it quite clear, as did Attorney Burkan, that it was not the object of the organization to embarrass the exhibitor king and that it was not to be expected that he would have to respond to every query.

Katz made it clear from the outset, however, that the questions he was prepared to answer were some of those only which Burkan had put to him in the private talk preceding the luncheon. He also indicated that at that time enough had been publicly aired and that more could be actually accomplished in executive session. He said that questions put to him in general would surround individual problems of the respective interrogator with which the speaker would have to be fully conversant before he could make a comprehensive suggestion.

Katz Will Co-operate

"I am willing to come to New York as frequently as necessary to sit in with Mr. Burkan and members of the T. O. C. C. on the problems enumerated," he said. "Our little organization will lend whatever aid it can to help clear up this situation."

Burkan seemed to be wholly in accord with Katz's stand on the subject of general interrogation. He secured the honor guest's permission to query him on some of the points which, the lawyer said, had arisen in the conference. In substance, these questions and answers are as follows:

Accepts One Interrogator

Would you care to state whether or not in your operations you would permit a man to acquire a theatre and then deprive him of his right to run it?

It hasn't been done in our zone.

Do you know of large combinations of theatres favoring several large combinations of producers?

I know of no national arrangement of any character of that sort.

In reply to a question endeavoring to determine the Balaban and Katz perspective on product for its theatres, Katz said:

When a business reaches a certain size it must think of quality as of the moment and it must also consider quality as of the months and years to come.

Burkan again referred to the recent conference asking Katz if it were not correct that he had then stated it was abhorrent to him that a power in the industry could put up a certain proposition to an individual exhibitor, namely: that that power would agree to give such exhibitor fifty per cent. of the profits providing the exhibitor would relinquish his managership, or that otherwise that power would refuse to supply such exhibitor with first run product.

Katz replied that he could not see where any permanency would come to the industry through such an activity as described.

You also stated to me, Burkan continued, that you never permitted your competitor to be deprived of the first run product he had already been obtaining. Is that so?

Balaban and Katz, the witness replied, have not up to this point encountered the situation which you have described. We are in territories where exhibitors are operating and as far as I know they are receiving the same product.

Honor Guest Lauded

If you, with your prominence in this industry, the attorney persisted, say that you believe the one who was there before the invasion should get the first run product, either in whole or in part of what he received before, then that's going to help. We in this locality are confronted with such a situation. If you say that you are opposed to it then you are going to be helpful and constructive to us.

I would answer that in this way. I don't think that any development, that any circuit is sound in its development, unless it is equally capable of developing without necessarily taking away any fellow's bread and butter.

Attorney Burkan then proceeded to summarize Katz's replies. I think, he said, that we will have no difficulty in attaining what we set out to do. I think Mr. Katz should know—and the other leaders should know—that we have for nearly a year been trying very hard with the Hays organization to work out some logical sensible scheme of protecting the so-called independent exhibitor, the man who has a theatre and has no connection with any chain or so-called booking combine. That individual and his investment today mean absolutely nothing. The combine may destroy him overnight.

Burkan Sounds Warning

Despite the fact that Hays is sympathetic, has promised to help the situation and "has agreed with me" and the T. O. C. C. that priority in a territory should be recognized, also that he is opposed to taking over a theatre on a fifty per cent. basis, little has been accomplished because, Burkan emphasized: "the master minds of the industry refuse absolutely to solve the problem."

The alleged lack of co-operation of the "master minds," Burkan declared, and their opinion that the film business was created but for their few, will spell their own disaster a month from now. Burkan then referred to the M. P. T. O. A. convention when, he said, 3,000 exhibitors will become unified and will then realize the tremendous power which unity will permit them to wield.

Speaking of the tendencies for expansion of "the few" into exhibitor realms Burkan

Denounces Price-Cutting Booking a Quizzing by Attorney N. Burkan

termed it "illegitimate and bastardized." He accused "the few" of "equivocation and side-stepping." The lawyer said that they had ignored his constant appeals for an audience. "I have appealed to them and nothing has been accomplished," he declared.

"If they will all be men like Mr. Katz this question can be solved. I take this occasion to sound a note of warning—and that goes for all of them. It is just as important to protect the independent producer as well as the independent exhibitor. Mr. Katz's theatres would not be worth a nickle if he didn't have worthy product. I want to say that Mr. Katz is one of the foremost figures in this industry and that they are all afraid of him. . He can be of great help to us."

Cohen Faces Katz

An intimation of what the general quizzing would have been, had not Katz ruled against it, was partly revealed when Sydney S. Cohen, head of the board of directors of the T. O. C. C. and also an official in the M. P. T. O. A. took the floor.

Cohen lauded Katz's "open book" speech but said that the "book" might contain "a few loose leaves" of which Katz, in his zeal to aid, might not be aware.

On the subject of competition and individual theatre owners the speaker said Balaban and Katz had gone into a territory where one theatre owner was striving to make a livelihood, and were there preparing to erect a theatre. The exhibitor was in the audience, he said, in the presence of W. W. Watts of Springfield, Ill.

I feel sure that when you have learned the circumstances you will want to turn this theatre over to Mr. Watts, Cohen stated directly to Katz. Cohen remarked that Watts' situation was only illustrative of what was happening throughout the entire country.

During the open meeting Katz made no reply to this suggestion by Cohen. In fact, when Cohen completed his address the session was brought to a close.

In order to get Katz's viewpoint of this charge by Cohen, Moving Picture World secured an exclusive interview with the midwestern circuit owner as he was hurriedly leaving the Astor. He stated:

"There is a group of small exhibitors who are putting up this theatre in Springfield. Balaban and Katz have nothing to do with its erection. Mr. Cohen later admitted to me that he was in error on this point."

Record Attendance

The attendance at the T. O. C. C. affair, the most brilliant in the history of that organization, was swelled by many members of the M. P. T. O. of New Jersey who had just previously dined their president, Joseph Seider, in another section of the Hotel Astor.

Among those present, other than the regular assemblage of T. O. C. C. members, were noted: "Roxy," Reisenfeld, O'Toole, Samuel Goldwyn, Irving Lesser, Harry and Abe Warner, Ned Marin, Ned Depinet, Jules Levy and Hawley Turner, Harold B. Franklin, James R. Grainger of Fox, Sam Zierler of Commonwealth, Sam Morris and Eddie Silverman, Colvin Brown of F. B. O., Bill Cateret of the Comerford interests in Pennsylvania, Sidney Allen of Medina, Nathan H. Gordon of Boston, Mike Glynn, Patchogue, Meyer Schine, Gloversville.

Below is a verbatim report of the Katz speech:

Katz's Speech

"Gentlemen of the Theatre Owners' Chamber of Commerce:

"Please permit me to thank you for this invitation to be with you today. It is an extreme pleasure to feel that I have come from the West to be your guest and to be privileged to join with you in a discussion of the problems that seem to face the industry today. I am, of course, somewhat in the dark as to just what I am to discuss with you, but presume that it is your idea that I should make a few remarks relative to the conditions existing today. I presume further that I am invited with you because of the prominence that Balaban and Katz have been given in many recent trade paper discussions.

"There seems to have been some apprehension in the minds of some people in the industry because of the Balaban & Katz expansion in the last few years. Let me sketch briefly to you some of the fundamental reasons for the development of the Balaban & Katz business.

"At the very outset, we predicated all of our activities on the word 'quality.' We attempted to build those kind of theatres that would enable us to give expression to quality entertainment. In this respect we do not claim any originality, but rather a study of the existing conditions indicated to us that the surest road to permanency in this business was quality. The very heart of the business depended, first on quality pictures and then upon quality exhibition. From our very inception it has been our aim and desire to be associated with those producers whose am was to make quality pictures. We have consistently supported those producers because of a realization that our investment would depreciate greatly unless the quality of pictures increasingly became better and better; because we knew, what you all know, that the public would only remain loyal to us as long as we kept pace with their desires for better and better production and better and better exhibition. This policy has been profitable from the outset and we feel grateful to all of those in the industry who have contributed their thoughts toward the continued improvement in the direction of production and exhibition.

Aimed For Permanency

"We studed every phase of this business that would give us permanency. We have spent great sums of money in institutional advertising, in selling the public good will, and making them permanent patrons. We have standardized our service to the public so as to make them feel a part of us. We have introduced into the operation of our business better types of young men, boys with college training and military experience, and have created a relationship of confidence between the public and ourselves. Throughout this period we have adhered closely to the thought of consistency in all of our activities. We have supported, year in and year out, those producers of experience in quality pictures. And it is the combination of this effort that has given Balaban & Katz its place in the exhibition field in the territory in which we operate.

"It was but natural, that after investing huge sums of money into our business that serious thought be given to certain fundamental economies that seem necessary for the continued prosperity and permanency of this business. One thing that presented itself to us was the necessity for enlarging our scope of activities beyond the territory in which we had begun our operations, because it is a mistake to have all of our eggs crowded into one basket where a jolt might destroy the very foundation of our business. It was but a natural business conclusion that an organization of the amount of invested capital that Balaban & Katz had invested must seek such expansion and affiliations that would give to Balaban & Katz more permanency. Therefore, we took on various affiliations which have been reported in the trade papers and with which you are undoubtedly familiar. We have affiliated ourselves with Messrs. Kunsky and Trendle in Detroit so that we are in operation in that zone. We have affiliated ourselves with many towns in the State of Illinois and are operating there. We have affiliated oourselves with A. H. Blank and are associated in his operations throughout Iowa and Nebraska. You see, therefore, that we have made some rather substantial investments recently and all of these are but a natural growth of a business that has earned for itself a reputation for quality.

Necessity For Quality

"I am repeating the word 'quality' with considerable frequency because I want to point out to you that every exhibitor owes to himself the duty of exercising every bit of energy to make it possible to continue to receive bigger and better pictures all the time, which in turn reflects itself in bigger box office returns.

"In every place that we have gone, particularly in the smaller towns, we have immediately tried to improve the situation through additional exploitation—more unform service—and a bit more presentation—all in the hopes of increasing the returns from that town so that it could do its share to contribute to bigger and better pictures. In every town and every zone we have entered, we have applied, in the proportion that it would fit that particular town or zone, the same principles of consistency and quality that made possible the success of our larger theatres in the larger cities. We have proceeded on the theory that every town in America, properly regulated, must and should show a profit, and that a consistent policy operation would bring increasing profit. This has worked out in a most interesting manner. We have found that in proportion to the population, the same theory of consistent quality has been applicable and has resulted in profitable operation.

(Continued on page 757)

Paramount's White Way Site Will Total Investment of $13,500,000

Files Plans for 29-Story Building; Will Include 4,000-Seat Theatre—Expect Occupancy by Labor Day 1926

Paramount Theatre and Building, New York.

ONE of New York's most historic spots will soon be the home of the Famous Players-Lasky Corporation and the site of a magnificent 4,000 seat theatre devoted to the exhibition of Paramount Pictures, according to plans filed with the Building Department, N. Y. C., by Famous Players-Lasky. These plans call for the construction of the Paramount Building, a twenty-nine story office structure and theatre, on land now occupied by the Putnam Building on Broadway, between 43rd and 44th streets, and Westover Court, an apartment house in the rear of the Putnam Building, N. Y. C.

A total investment of $13,500,000 will be made to improve the land which was purchased by the original John Jacob Astor for $25,000. The property, which has a 200-foot frontage on Broadway and extends 207 feet westward on 43rd and 44th street, is now appraised at $6,000,000. It was acquired by the Famous Players-Lasky Corporation more than six years ago.

The structure, which will cost $7,500,000, will be surmounted by a tower six stories high. There will be stores on the ground floor and several more floors will be devoted to the executive offices of Famous Players. Razing of the Putnam Building will commence October 1.

A feature of the building will be a Motion Picture Hall of Fame, containing portraits and biographical material of the most notable figures in the history of motion pictures. The exhibits in the Hall of Fame will be selected by a jury similar to that controlling the election of the National Hall of Fame. There also will be a trophy room in which will be displayed exhibits marking the most outstanding events in the development of the Famous Players-Lasky Corporation.

The main entrance to the Paramount Building will be on Broadway and will open into a grand lobby [illegible] feet long, [illegible] feet wide and rising two stories. Finished in marble and bronze the lobby will be similar in many ways to the foyer of the Paris Opera. What is said to be the largest office building clock in New York will face Broadway from the tower of the building. This clock will be three stories high and will be equipped with chimes imported from Europe.

The theatre will be opened on Labor Day, 1926. The architects are C. W. and George L. Rapp of Chicago. One of the features of the Paramount Theatre will be an enormous air-conditioning system.

The stage will be supplied with enormous water tanks, which will make possible the staging of ice ballets and other scenic effects in connection with the exhibition of the pictures. Another innovation will be special arrangements for the handling of two orchestras, and plans also call for the installation of one of the finest theatre pipe organs in the world.

A high-powered radio broadcasting station, which will put the theatre's musical programs on the air. A nursery, which not only will be a practical recreation room for children, but also will be decorated as a Toyland, tea rooms and rest rooms for patrons are also included in the plans for the theatre.

SILLS SPEAKS AT LUNCHEON

Milton Sills, First National screen star, was the guest of honor and speaker at an anti-censorship luncheon in Indianapolis, Ind., given by the National Indorsers of Photoplays, last Wednesday noon, April [illegible].

Sills made a hurried trip from New York leaving on Tuesday afternoon. Arriving at Indianapolis the next morning, he spoke at the luncheon and within three hours had entrained again for New York.

TIM TURNER, ELDORADO, DIES

W. Tim Turner, manager of the Grand Theatre, Eldorado, Ill., succumbed this week to a lingering illness at a local hospital. Mr. Turner had been a leading Eldorado showman for the past several years.

Governor Smith Indicates He Will Veto Cellulose Film Bill

GOVERNOR ALFRED E. SMITH will veto the bill passed by the last Legislature amending the general business law of the state as it relates to the manufacture, sale and use of film of a nitro-cellulose base and repealing certain existing restrictions on the manufacture, sale and use of film of an acetate of cellulose base. Such action on the part of the Governor is regarded as a foregone conclusion as the result of a hearing which was held in the Executive Chamber at the State Capitol in Albany on Monday afternoon, April [illegible].

Governor Smith took a decidedly keen interest in the provisions of the bill and during the hearing which lasted for fully an hour, the State's Chief Executive did almost as much talking as those who spoke for and against the measure, the Governor very frequently interrupting the speaker as he shot inquiry after inquiry back in order that he might better understand the true provisions of the bill.

Speakers opposing the bill included Thomas A. [illegible], deputy chief of the New York City Fire Department; John F. [illegible], chief inspector; James Holland, of the American Federation of Labor, and Taylor Phillips, representing the Motion Picture Machine Operators Union of New York City, the latter declaring that the bill "attacked the outposts of caution." Norman I. [illegible], of the Western Electric Company, also spoke against the bill, particularly section [illegible]. He stated that he appeared as the representative of a company and in the interest of owners and lessees of industrial film.

After the opposition had talked itself out, Governor Smith called for those favoring the bill, which brought Courtland Smith of the Motion Picture Producers and Distributors of America, to his feet. Mr. Smith started off by saying that he had never heard so many misstatements made, and that the only opposition in all North America to the bill came from the New York City Fire Department. Mr. Smith time and time again, in asking for favorable consideration of the bill, asked that "the responsibility be put on us," saying that nitro-cellulose film could not be shipped to anyone if the bill was signed, unless the shipper knew that the receiving party had a license permitting such reception.

The Governor said that he was quite certain that there would be no injury on the part of the community whether the film was of this or that base. The Governor, by his line of reasoning, made it plainly evident to the crowd that there is absolutely no chance of his signing the bill.

Milwaukee Convention to Deliberate Great Crisis in Exhibitor Affairs

Duration of Meeting Extended from Three to Four Days to Combat Decisively an Extraordinary Situation

NEWS of a definite crisis involving every independent theatre owner in the United States and the necessity for a tremendous attendance at the national exhibitor convention is contained in a letter mailed to all independent theatre owners by R. F. Woodhull, chairmam of the Board of Directors of the M. P. T. O. A., and Sydney S. Cohen, chairman of the Administrative Committee. It follows:

"The National Board of Directors of the Motion Picture Theatre Owners of America has just finished a two-day session in New York, and after a survey of the field and after reviewing the actual conditions in the industry as laid before them, have decided to extend the Milwaukee convention another day—May 12, 13, 14 and 15.

"The situation that confronts independent theatre owners is an extraordinary one and requires quick and decisive action. Our rights are in jeopardy and we have no alternative left, if we desire to continue to live, but to unite for justice and right, to fight.

"We have been meeting with the independent producers and distributors, state rights men and the heads of Vitagraph, Fox, Film Booking Offices, Warner Bros., etc., and they are fully alive to the danger. They realize the necessity of meeting the big problem that confronts all independents—an assurance of worth while product for the theatre owner for next season and thereafter, and a fair opportunity of showing it for the distributor and producer. They will be at Milwaukee, ready to battle with us and for us, to preserve that independence which we must have if this industry is to survive.

"The help, co-operation, strength and power of every independent theatre owner in the United States are needed right now if we desire to preserve our identity, to protect our independence, to survive the deliberate attempts at domination and control, to escape the coils the interests bent on monopolization are endeavoring to tighten into a stranglehold upon us.

"The situation is not local in any way or by any means confined to any one territory. It is breaking out in all parts, and unless forcibly cut out now will gain greater strength as the theatre owners in these places one by one succumb, leaving a very few to resist it.

"We are not alarmists. We are just putting the facts before you plainly, seeking to impress you with this, your problem, which must be met by you, which can only be solved by you. Perhaps you haven't felt the 'octopus' yet as your fellow theatre owner has. Don't feel secure, don't think you are immune—you have been left alone solely because your time hasn't come yet. Last year others felt that way and now they are clamoring to us to do something to obtain relief for them.

"All the sessions of the convention will be business ones—except an executive session for the election of a Board of National Directors. Trade and Commerce will be the slogan.

"Come to Milwaukee! Help us write a new Declaration of Independence, a new proclamation! Join with your fellow theatre owners there and show by your attendance that you are in earnest and will demand justice. 'Independents' number about 75 per cent. of the entire industry. But they are not intensively organized as is the minority interest which seems to force its will upon us. Do your share to organize the 'independents' at Milwaukee. Theatre owners from all parts of the country are attending—North, South, East and West. Canada is sending her delegation, too. Her representatives can tell you about the strangle-hold the 'combine' has in that territory and it will bring home to you forcibly the position which will be yours unless you take action at Milwaukee.

"We want you at Milwaukee. We want your co-operation; we want your aid; we want your assistance. We ask it in the interests of all 'independents'—theatre owners and producers and distributors. Will you give it to us? Will you be at Milwaukee and help us fight for our rights? Remember our rights is always prefixed by a 'y' which means your rights.

"The transportation committee at national headquarters—Suite 1110, 25 West 43rd street, New York—will be glad to give you every information about railroad accommodations and hotel reservations."

Referendum Illegal

Voters in Binghamton will not have an opportunity to vote on Sunday movies because of a ruling by State Attorney General Albert Ottinger, of Albany, that such a referendum on the question would be illegal. The common council passed a resolution last week to submit the question of Sunday movies to the voters at the November election.

The situation in Rome in 1921 and in Binghamton in 1925, is similar. The law places the responsibility for a decision on Sunday movies with the common council. The common council of Binghamton is said to be opposed to Sunday movies. It was pointed out that if a referendum was taken the validity of the voting might be attacked.

BLACKWELL WANTS OPEN SUNDAY

A movement is on foot at Blackwell, Okla., to open Sunday shows at that place. To meet the demand of the influx of population, and the wishes of the oil field workers, it is proposed to open the theatres and to provide clean entertainment for them.

Katz Talks

(Continued from page 755)

"There has been considerable discussion recently regarding the situation of booking combinations. While I have felt for many years that many basic economies might be effected through intelligent co-operation, I wish to state emphatically that I am opposed to any booking combination that has as its basis, price-cutting of pictures because this defeats the very fundamental necessities of our busines. We are not now engaged, or never will be, in any combination that has for its aim price-cutting, and we will never participate in any movement that doesn't recognize as its first aim, ever-increasing quality, and simultaneously a sympathetic understanding of the producers' problems in bringing that quality to the exhibitor.

"I do not wish to go into a discussion of local situations because I am helpless in intelligently approaching any situation that I am not familiar with, except to repeat that the first duty the exhibitor owes to himself and to every one else in the industry—because he can no longer remain isolated from the general problems—is the duty of allegiance to the consistent development of the industry at large, and the specific obligation to do his share toward making this business one of ever-growing popularity with the public.

"Balaban & Katz will at all times co-operate with and work side by side in any movement that spells for more permanency and ever-increasing quality."

Los Angeles Producers Will Welcome Shriners

A mammoth electrical pageant to be staged under the auspices of the motion picture industry will be one of the biggest, if not the biggest, feature of the entire Shriners conclave to be held in Los Angeles in June.

Motley H. Flint, president of the Pacific Trust and Savings Co., chief in command, and in charge of the entire program for the Shriners, has set aside the night of June 4 for the event. Frank Murphy, chief electrical engineer for Warner Brothers, and Harry D. Brown of the Cinema Studio Lighting Company, will stage the affair.

Warner Brothers will set aside their largest indoor stage, 400 feet long, for two evening affairs. The first of these will be a Spanish Fandango barbecue, the other a ball.

Foreign Representatives of Paramount

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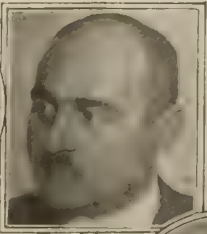
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1—John Cecil Graham, General Foreign Representative and Managing Director of the British Paramount organization, Famous Players Film Company, Ltd. and Famous-Lasky Film Service, Ltd. 2—Emil E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corp. 3—John W. Hicks, Jr., managing director of the Famous-Lasky Film Service, Ltd., Paramount distributors in Australia, New Zealand, Dutch East Indies, Straits Settlements and Siam. 4—I. Blumenthal, special European representative of Famous Players Film Co., Ltd., London, Paris and Berlin. 5—Alfred Carmichael, branch manager of the Brisbane office of the Famous-Lasky Film Service, Ltd., Australia. 6—Montague Goldman, sales manager, Great Britain. 7—P. N. Brinch, general manager of Paramount Film Vertrieb, G,m,b, H., Germany, and general representative for Austria, Hungary, Poland, Czechoslovakia, Yugoslavia and Roumania. 8—Ingvald C. Oes, Copenhagen, general representative of Famous Players-Lasky Corporation for Norway, Sweden and Denmark. 9—Adolphe Osso, managing director, Societe Anonyme Francaise des Films Paramount, Paris. 10—Robert Rosenthal, exclusive Paramount distributor in Switzerland. 11—Phillip Harrison, branch manager of the Paramount office in Manchester, Eng. 12—Maurice Pezarro, branch manager of the Paramount office, Amsterdam, Holland. 13—John L. Day, Jr., general manager of Cia Pelicules D'Luxo Da America Do Sul, Rio de Janeiro, Brazil, and Paramount Films, S. A., Buenos Aires for Argentine Republic, Paraguay, Uruguay, Chile, and Bolivia. 14—David Souhami, branch manager of Paramount Films, S. A. I., Rome, Italy. 15—Carl York of Filmaktibolget, Liberty, exclusive Paramount distributors for Scandinavia, Stockholm. 16—J. J. Metsch, divisional sales manager of Societe Anonyme Francaise des Films Paramount, Brussels. 17—Walter LeMat of Filmaktiebolget Liberty, exclusive Paramount distributors for Scandinavia, Stockholm. 18—H. E. Walker, manager London Exchange. 19—Jean Faraud, divisional sales manager of Societe Anonyme Francaise des Films Paramount, Marseille. 20—Robert Hurel, divisional sales manager of the Paramount, Societe Anonyme Francaise des Films Paramount of Paris, France. 21—William C. Winship, district manager of the Famous Players-Lasky Corporation, S. A., in Mexico and Central America. 22—Ollie Traggardh, assistant manager of the Famous-Lasky Film Service, Ltd., London England. 23—William Hurworth, branch manager of the Sydney office of the Famous Lasky Film Service, Ltd., Australia. 24—Frederick Martin, director of publicity, Great Britain. 25—John Kennebeck, exploitation manager of the Famous Lasky Film Service, Ltd., of Australia. 26—Earl St. John exploitation manager, Great Britain.

Four Hundred Gather in New York for Paramount International Convention

Files Bankruptcy Petition in Mass.

The Federated Film Exchanges, Inc., of New England, with offices in Boston, has filed a petition in bankruptcy, listing total liabilities "unknown" and assets as "uncertain." According to the schedules, there are fifty unsecured creditors, whose known claims amount to $74,525. The principal unsecured creditors are the Arrow Pictures Corporation and the Banner Productions, both of New York City, for $28,500 and $14,000, respectively.

The assets consist chiefly of an unliquidated claim, in which the suit involved now is pending, against Robertson-Cole Pictures Corporation, with an estimated value given of between $50,000 and $100,000.

H. M. Richey Advises on "Family Days"

After investigating complaints that have been received from various sources during the past year on the type of motion pictures being displayed by the neighborhood theatres in Detroit, H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, came to the conclusion that most of them centered about pictures exhibited on Saturday and Sunday, two days that are known to exhibitors as "family days."

"Leave the adult pictures to the other days of the week, but on Saturday and Sunday serve something that the whole family, mother, dad and the kids, can consume together without a sign of a blush." That was Richey's advice in substance.

All Foreign Representatives in Attendance—Zukor, Kent and Shauer Among Speakers—Most Active Export Year Planned

PARAMOUNT began its second big international convention of the department of distribution under the general direction of Sydney R. Kent on April 16 at the Hotel Roosevelt. There were over 400 in attendance, representing the home office executives, studio officials, eastern sales forces and all foreign representatives. The convention will continue until April 20.

Bringing the foreign representatives to New York from nearly every country in the world is significant of the importance with which Paramount regards the future of the foreign field.

This year Paramount held the convention in New York and Los Angeles, with no stop-over at Chicago. The Hotel Ambassador is headquarters for the convention in Los Angeles.

The first day's session opened in New York with an address of welcome by Sidney R. Kent, general manager of the Famous Players-Lasky Corporation. He was followed by Emil E. Shauer, head of the Paramount foreign department who spoke on "Progress in Foreign Lands" and introduced the foreign representatives.

Mr. Shauer had the various heads of the foreign department present, including J. H. Seidelman, assistant manager; P. H. Stillson, traffic manager; O. R. Geyer, manager of the foreign advertising and publicity; M. Messeri, sales representative; J. P. Cunha, Portugese translator, and J. V. Sureda, Spanish translator.

Prominent Paramount executives and managers from abroad in attendance were John C. Graham of London, general foreign representative for the company and managing director of the Paramount British organizations; Ike Blumenthal, special representative for Europe; John W. Hicks, Jr., managing director of the Australasian organization; Adolphe Osso of Paris, general manager of the French company; John L. Day, Jr., of Rio de Janeiro, the general manager of Paramount's Brazilian and Argentine offices.

In addition there were a number of sales managers, branch managers and other department heads who are in New York for the international convention. These include P. N. Brinch of Berlin, general manager of Paramount Film Vertrieb, G. M. B. H., Germany, and general representative for Austria, Hungary, Poland, Czecho-Slovakia, Jugo-Slavia and Roumania; Ingvald C. Oes of Copenhagen, who is general representative of Famous Players-Lasky Corporation for Norway, Sweden and Denmark; William C. Winship, district manager of the Famous Players-Lasky Corporation, S. A., for Mexico and Central America; Messrs. Walter Le Mat and Carl York of Filmaktiebolaget Liberty, exclusive Paramount distributors for Scandinavia with headquarters in Stockholm; Hermann Rosenfeld of Berlin, director of National Films, Berlin, exclusive Paramount distributor for Germany; Robert Rosenthal of Bale, exclusive Paramount distributor in Switzerland; Ollie V. Taggardh, assistant manager of the Famous Lasky Film Service, Ltd., of London; Montague Goldman of London, sales manager of the Great Britain Paramount organization; H.

(Continued on next page)

EXECUTIVES OF FAMOUS PLAYERS-LASKY CORPORATION

Left to Right: Jesse L. Lasky, first vice-president in charge of production; Adolph Zukor, president; Sidney R. Kent, general manager.

Paramount International Convention

(Continued from preceding page)

E. Walker, branch manager of the London, England, exchange; Philip Harrison, branch manager of the Manchester, England, exchange; Frederick Martin of London, director of publicity for Great Britain; Earl St. John of London, Exploitation manager for Great Britain; Robert Hurel of Paris, divisional sales manager of the Societe Anonyme Francaise des Films Paramount of France; J. J. Letsch of Brussels, Belgium, divisional sales manager of the Societe Anonyme Francaise des Films Paramount; Jean Faraud of Marseilles, divisional sales manager of the Societe Anonyme Francaise des Films Paramount; Maurice Pezarro of Amsterdam; William Hurworth, branch manager, of Sydney, Australia; Alfred Carmichael, branch manager, of Brisbane, Australia; John E. Kennebeck of Sydney, exploitation manager of Australia; David Souhami of Rome, branch manager of Paramount Films, S. A. I., Rome, Italy.

In addition to attendance upon the convention sessions, the foreign delegation devoted considerable time to conferences with Mr. Shauer on distribution problems in their respective territories, in preparation for what is expected to be the most active year in the export business of the Famous Players-Lasky Corporation.

Harold B. Franklin, head of the theatre department, opened the afternoon session. J. C. Ragland and W. R. Frazer, representing Harold Lloyd, and Bogart Rogers, representing Douglas MacLean, were introduced following Mr. Franklin's address on the functions and future of the theatre department in co-operation with the department of distribution. The theatre department heads present were Fred Metzler, treasurer, Southern Enterprises, Inc.; Harry Goldberg, assistant to Harold B. Franklin; Herbert Elder, booking department; J. J. Amm, Florida district manager of theatres; Jack Mansfield, in charge of physical operation; Jack Barry editor of "Close-up," theatre department house organ, and Lem Stewart.

Several of the home office executives spoke at the afternoon session. The speakers and their subjects were: George W. Weeks, divisional sales manager, "The 100% Club," an internal organization of the department; B. P. Wiles, president of "The 100% Club;" Harry G. Ballance, divisional sales manager, "Consolidating Old and New Product"; John D. Clark, "Increased Circulation"; M. H. Lewis, "The Salesman's Obligation in Small Towns"; Mel Shauer, head of the Ad Sales Department, "Ad Sales"; Charles E. McCarthy, Paramount publicity manager, "Publicity Plus"; Claud Saunders, head of exploitation division, "Our Exploitation"; Phil Reisman, "Over the Top Contest"; Harry Reichenback, "Special Campaigns"; G. B. J. Frawley, "Exchange and Accounting."

This session closed at 5:30 p. m., and the members of the convention adjourned for dinner and the theatre as guests.

On April 17 Sidney R. Kent will occupy the entire morning session with three topics which represent the main purpose of the convention. The first is "Review of Present Product," "New Selling Policies" and "Fall Product and Its Sale."

A. M. Botsford, Paramount advertising manager, will open the afternoon session with "Our National Advertising," in which he will discuss the present advertising mediums, the addition of the farm papers to the advertising program and future plans for the extension of the Paramount national advertising program. Mr. Botsford will have a special delegation present consisting of Vincent Trotta, head of the art department; Russell Holman, trade paper advertising; A. O. Dillenbeck, secretary of Hanff-Metzger advertising agency, which handles the Paramount national advertising account, and Fred Rath, Alvin Adams and Samuel Cohen, who are assigned to Paramount's exhibitor advertising. Al Thorne, head of the Paramount poster department, will discuss "Posters and Display." Thorne is a poster expert of twenty years' standing. Dinner and theatre are the two items on the evening program for Friday.

The Saturday morning session will be a special combined meeting of the production and distribution departments for the general exchange of ideas in order to reach an even closer co-operation between the two departments. At this meeting, Adolph Zukor, Jesse L. Lasky and Sidney R. Kent will speak. One of the other features of this meeting will be an address by Harold Bell Wright, the famous author. In the open discussion which will follow, the following members of the production department are expected to take an active part: William Le Baron, Edwin C. King, manager of the Eastern studio; Allan Dwan, Walter Wanger, Henry Salsbury, Ralph Block, John Butler, Lloyd Sheldon, Julian Johnson, Townsend Martin, Forrest Halsey, John Russell, Paul Schofield, Willis Goldbeck, D. W. Griffith, Herbert Brenon, Frank Tuttle and Edward Southeland

In the afternoon session, the man selected from the sales force to lead the Fall Quota Contest will make an address. The session will close with a summary of the convention by Sidney R. Kent and the pledges from the sales forces.

At the banquet Saturday night A. M. Botsford will preside as toastmaster, and Adolph Zukor, Jesse L. Lasky, S. R. Kent, and D. W. Griffith will speak. The guests of honor will be former Governor McElvey of Nebraska, who will address the convention on the subject of legislative matters affecting the industry.

The Sunday morning session will be devoted to completing any unfinished business from the Saturday session. In the after noon new product will be screened both at the hotel and the Paramount home office.

Monday morning and afternoon will be devoted to individual meetings in the offices of the individual sales managers. At 5:30 about seventy-five of the executives attending the New York convention will leave on the Lake Shore Limited for Chicago en route to Los Angeles.

Mo. Blues Fail

No blue laws got through the Missouri legislature which adjourned on Wednesday, April 8. The reformers had introduced Sunday closing, censorship and a bill preventing the sales of tickets after all seats were taken in theatres, but each of these bills died in committees.

Radio Station Will Observe Box Office

Something quite interesting in radio broadcasting programs has been announced by the Film Corporation of America which formally dedicate its new radio station KFVE in its University Motion Picture Studios, Egyptian Building, 6800 Delmar Boulevard, University City, Mo., on Wednesday evening, April 15.

This new station, which will have an international range, will not broadcast during the hours motion picture theatres have on shows, but will confine its operations to between 6 and 7 p. m., and after 11 p. m. A feature of its broadcasting schedules will be reviews of current motion picture, dramatic and vaudeville and other amusements by an internationally known motion picture director and actor.

The Film Corporation of America, a Missouri corporation with a paid-up capitalization of $350,000, has no connection with any other motion picture production or distribution organizations. It will produce program feature pictures, comedies, education and industrial pictures and also operate departments for the production of trailers, art titles and other propaganda films and also for family group films. C. B. Clapp, capitalist and banker of Moberly, Mo., is president and principal owner of the Film Corporation of America.

F. P. L. Buys in Toronto

Notice has been given of the sale transfer of the Allen Theatre, Montreal, formerly one of the largest and most beautiful houses of the chain operated across Canada by Jule and J. J. Allen, to the Palace Theatre, Limited, a company affiliated with the Famous Players Canadian Corporation, Toronto, under whose auspices the theatre is now being conducted. The sale price is $228,857.76.

Selling Your Seats

Here's something better than the drawing contest.

Cliff Lewis stays up all night every Friday.

Addison makes cleanup with Chautauqua bookings.

Excuser helped Excuse Me.

How Hyman surrounded Charley's Aunt.

Gave a party on house anniversary.

Gave a dummy an automatic breath.

Edgar Hart profits with capsules.

Love pills for Oh Doctor.

Got a window on a joke.

Map drawing helps Top of the World.

O. T. Taylor gets novel lobby on The Thief of Bagdad.

Tagged keys work for Locked Doors.

Take-a-chance-week is a general cleanup.

Swanke's clever fabricated three sheets.

Mine entrance lobby helped Coming Through.

Advertising examples on The Thief of Bagdad, Cheaper to Marry, Charley's Aunt, The Last Laugh and Oh Doctor.

(Several hundred dollars worth of valuable hints are parked in the Selling the Picture to the Public. Look them up.)

Greater Movie Season Inaugurated by Will Hays for U. S. in August

Giving Public Correct Angle on Pictures and to Increase Attendance are Objective Points—Movement Is National in Scope

A NATIONAL movement for a Greater Movie Season that will be celebrated by thousands of theatres throughout the United States next August, has been inaugurated by Will H. Hays as President of the Motion Picture Producers and Distributors of America.

The object of the campaign is to increase attendance at motion picture theatres beginning in August and to create good-will for motion pictures by advertising and publicity that takes the offensive in spreading the news as to what is right with the industry.

The Greater Movie Season has been a conspicuous success in San Francisco, Los Angeles and a number of other cities where exhibitors upon their own initiative have staged concerted drives that have resulted in great increases in business during August. The principles of these campaigns will be carried out nationally.

Jerome Beatty, director of exploitation of Universal Pictures Corporation, has been loaned by Carl Laemmle for four months to direct the Greater Movie Season Campaign under the supervision of Hays. A force has been organized to open the drive and to prepare material for the use of exhibitors. Later the staff will be augmented with men who will tour the United States to help the various cities get their Greater Movie Season campaigns under way.

Prominent exhibitors, with whom the plans have been discussed, have been unanimous in declaring that it is a movement that will be of tremendous value to the motion picture theatres of the United States and have assured Hays that he will have the whole-hearted support of theatre owners of the nation.

The Greater Movie Season campaigns in each city will be handled by a board made up of representatives of all the theatres in that city. In cities where motion picture distributors have exchanges, the branch managers of companies belonging to the Hays organization will co-operate.

The theatres will stage during the month of August a monster jubilee, celebrating the opening of the new motion picture season and promotion motion pictures in general. They will advertise through every known method that August marks the beginning of a new era in motion pictures.

Intensive exploitation service will be given by the Hays organization to every city that joins the Greater Movie Season campaign. Special accessories, novelties, posters, etc., will be prepared and furnished to exhibitors at cost. A comprehensive press sheet will contain complete details as to the promotion of the campaigns, articles by famous authors and a series of institution advertisements on motion pictures to be used by theatres in their newspapers and house programs.

A national prize contest will be tied up locally with all theatres participating.

Exhibitor—Exchange Hatchet Funeral Urged by Cook

"There is one thing which exhibitors sooner or later have got to learn," said C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, this week," and that is that the antique slogan, 'Battle the exchanges,' is musty and out of date. You wouldn't believe it, but I have found certain exhibitors ready to sympathize more with exchanges than theatre owners if I happen to mention that the tactics of the exchanges, as a whole, have been altogether fair of late.

"It must stop! This thing of regarding as enemies the men who really should be our co-workers is all wrong. Neither the theatre owner nor the distributor will ever get anywhere as long as there is a battle between them. I am glad to say that the 'battle' element is just about to disappear in this territory, but there still remains a little antagonism. When an exhibitor has a grievance case against any exchange, instead of trying to fight it out single handed, let him file it with us. We have been able to accomplish a great deal in the last few months by reasonable, fair and friendly dealings with the exchanges."

It is not generally known among exhibitors as a whole, but A. H. Cole of Famous Players-Lasky, Kansas City, working under the supervision of the Hays organization, has spent many tireless days and nights in combating legislation unfavorable to exhibitors.

"I don't care to come in for any personal credit," Cole modestly admitted, "but I do think that exhibitors out in the territory should begin to realize that what is of interest to them is just as vital to us. We are all in the same boat, headed in the same direction."

UNITED RE-ELECTS DIRECTORS

At the annual meeting of the stockholders of the United Artists Corporation, held in its offices at 729 Seventh Avenue, New York City, the entire board of directors were re-elected as follows: Joseph M. Schenck, Hiram Abrams, Dennis F. O'Brien, Maurice G. Cleary, Albert H. T. Banzhaf and Nathan Burkan.

Incorporations

There was much activity in the way of companies forming and entering the motion picture business in New York state during the past week. Records in the state's corporation bureau show that ten companies incorporated and entered the business during the past few days and several of them showed substantial amounts of capitalization.

These companies included Pangor Amusement Corporation, capitalized at $200,000, with I. Pekelner, Joseph Horowitz, N. Y., and J. Genell, Brooklyn; Robbis Amusement Co., Inc., $100,000, Samuel Small, L. Rubin, Max Abraham, Brooklyn; Composite Pictures Corporation, with H. E. Goldberg, J. Morrison, F. Freeman, Brooklyn; Producing Rights Conveying Corporation, with Robert. Buchman, George Weitzenberg, M. Cohen, New York; Mutual Chaplins, Inc., with L. Auerbach, Joseph Simmonds, William W. Wilson, New York City; Rhebem Theatres Corporation, with Isaac Abramson, Leon Kauffman, Albert Strauss, New York; Celebrity Pictures, Inc., with William B. Levy, M. Edelstein, New York; H. A. Post, Brooklyn, the capitalization of these companies not being stated; Newburgh Theatres Corporation, $30,000, R. D. Sarfaty, Brooklyn; A. D. Ghersan, Queens; L. M. Scheuer, New York; Friesiva Pictures Corp., $25,000, John Friedgen, F. A. Siriani, A. P. Valerio, New York; Blue Ray Productions, $10,000, R. L. Newman, J. M. and D. N. Mowat, New York City.

Papers have been filed with the secretary of state of Massachusetts, incorporating the Sea Coast Film Company to produce motion pictures in Lynn, Mass. The company is incorporated for $100,600. The officers, holding the majority of the stock, are: President, Chester A. Sanborn of Lynn; treasurer, Charles W. Field of Somerville; clerk, Albert W. Plummer of New York. This concern had selected the name of East Film Company, but as there is another concern operating under the same title in New Jersey, it has changed the name to Sea Coast Film Company.

Four other corporations in Massachusetts formed for the purpose of engaging in the motion picture business and representing a total investment of $250,000, were granted charters during the week of April 6. They are as follows:

Boston Capital Operating Company, Boston, theatrical; capital, $50,000; incorporators, Carl H. Uriot, Roslindale, Patrick J. Delaney, Dedham and Albert S. Collins of Dorchester.

Sea Coast Corporation, Lynn, moving pictures; capital $50,000, and 500 no par value shares; incorporators, Chester A. Sanborn, Lynn; Charles W. Field, Somerville, and Albert W. Plummer, Boston.

Dependable Pictures Corporation, Boston, moving pictures; capital, $100,000; incorporators, Max Feldman, Roxbury; Abraham Kadets, Boston; Theodore Shaps, Dorchester.

Golden Eagle Cinema Company, Boston, moving pictures; capital, $50,000; incorporators, L. Melano Rossi, Roxbury; Guiseppe Sordillo and Erminio Sordillo, both of Boston.

DECLARES PICTURE-RADIO SOON

Will the day ever come when motion pictures will be transmitted the same as sound is today, by radio? Professor Ward C. Priest, of St. Lawrence University, in Canton, N. Y., declares that such will come and his declaration made at a recent gathering in Watertown has occasioned much talk throughout the state. Professor Priest has charge of the broadcasting station at St. Lawrence University.

Skouras Plan a $5,500,000 Theatre

Skouras Brothers Enterprises of St. Louis, which plans to increase its capitalization from $1,000,000 to $8,000,000, has announced officially that construction of the $5,500,000 Ambassador Theatre and office building at Seventh and Locust Streets, St. Louis, will get under way May 1. The taking of bids will be closed in April 27. The plans have been prepared by C. W. and George L. Rapp, of Chicago.

Skouras Brothers own the Grand Central, West End Lyric and Lyric Theatres, the Lyric Skydome and also own a controlling interest in the Capitol Theatre and a half interest in the St. Louis Amusement Company, which has fifteen outlying theatres and several large airdomes. In addition they hold the franchise for First National Pictures in this territory and own the St. Louis Film Exchange. They hope to have the Ambassador Theatre ready by July, 1926. Skouras Brothers Enterprises is a Delaware corporation.

Badger Combine Has a Shake-up in Executive Board

J. H. Silliman, prime mover in the formation of the Badger Theaters Corporation, has resigned as its first president after only a few months in office and has been succeeded by George Fischer, it has become known following a general meeting of the organization's membership in Milwaukee.

Silliman explained that his action was prompted only by the pressure of his private interests which of late have assumed greater proportions through the expansion of his theatre circuit. He remains as a member of the board of directors.

Fischer, veteran Milwaukee showman and at present in control of the Milwaukee and Capitol Theatres, has been identified with Silliman in the Badger project ever since its inception and since its formation has been first vice-president.

With Silliman's retirement, virtually the entire list of officers has undergone a change, since it was necessary at the last meeting to find a successor also for Earl Rice, second vice-president, who has sold his theatrical holdings in Milwaukee and is going West.

Filling the vacancy created by Fischer's promotion is Ernest Langemack, of the Colonial, Milwaukee. Charles Trampe, of the Rainbow, Milwaukee, has been elected second vice-president to replace Rice, while George Bauch, of the Mirth, has been named to the board of directors.

Between forty and fifty exhibitors from the state attended the session at the Milwaukee headquarters. They were assured that the change in officers would have no effect in the operation of the combine.

Kansas City Theatres Fight Amendment to Building Code

Kansas City exhibitors are fighting a proposed new building code for that city, which, if adopted, would mean unlimited expense for theatre owners. More than $5,000 would be added to the cost of construction of the average first run house, should exhibitors be forced to conform with the proposed code, it is said.

Through C. E. Cook, business manager, the executive committee of the M. P. T. O. Kansas-Missouri has voiced its protest of the code to members of the building code committee in the city council and asked that the present code, as far as theatres are concerned, be allowed to stand. The proposed code would require much additional expense in altering old houses, also. Excerpts from various sections of the proposed code:

Section 268 (Paragraph 3)—If any structure is built over the ceiling or roof of any building used for a theatre, opera house or motion picture show, the girders, trusses or other metal members supporting said structures shall be protected against fire by at least 4 inches of fireproof material with special provisions to reinforce or support it.

Section 275 (Paragraph 1)—All seats in the auditorium, except those contained in boxes, accommodating not more than 12 persons, shall be firmly secured to the floor and shall be placed not less than 32 inches back to back.

Section 278 (Paragraph 2)—Where there may be 30 or more rows on the ground floor, additional cross isles not less than 32 inches wide in the clear shall be introduced not more than 16 rows apart at either side of the center section of seats, or center aisle, and extending to the side aisle or exits.

Section 284 (Paragraph 2)—The combined width of entrance and exit stairways shall provide for 1 foot in width for each 25 persons accommodated on that tier and the aggregate width of emergency exit doorways, opening from each gallery, shall be 60 per cent more than the required width of the stairways to which they lead.

Section 288—There shall be legibly printed on the program of each performance a separate diagram or plan of every tier. Each such diagram shall occupy a space of not less than 15 square inches and shall show distinctly the entrances and exits from each tier and where they lead.

Section 291 (Paragraph 1)—No entrance stairs to any tier in the auditorium shall be less than 5 feet wide.

M. P. T. O. K.-M Has 4 Major Problems

Four major problems, about which most of the discussion will revolve, are due to come up at the convention of the M. P. T. O. Kansas-Missouri, April 27 and 28 at the Hotel Biltmore, Kansas City. The problems are: Producer owned theatres; more available trailer service at a nominal charge and placed upon a system basis; non-theatricals in Missouri (those in Kansas having been dealt a death blow by state legislation) and the leasing of military memorials for public services; condition of prints, opposition to old prints and the question of when a print should be discarded.

"Frequent adjustments are made on prints, but statistics show few exhibitors file complaints," C. E. Cook, business manager of the M. P. T. O. K.-M., said. "The exchanges are willing to be fair, we have found, and exhibitors should not be so backward in bringing forth their cases."

New Investment Unit Is Established by Balaban & Katz

Balaban and Katz have organized another department to the expanding business of the big circuit and this will be known as the investment unit under the direction of W. R. Parker. The new department will handle the sales of the preferred and common stock of the Balaban and Katz organization to the patrons of the various theatres of the company.

Heretofore the sales have been made either through the employes of the circuit or by the banks with which the organization did business. A bonus system has been arranged whereby the ushers and staffs of the various houses will receive extra compensation for stock sales.

A monthly sales plan has been evolved whereby the patron may have the Balaban and Katz investment department buy the stock on the market at the current prices which last week averaged 53 to 54 for the common stock.

Several thousand patrons have bought the stock since it was put on the market last year and practically all of the employes hold shares in the big circuit.

PETE SMITH JOINS METRO

Major Edward Bowes, vice-president of Metro-Goldwyn, announces that Louis B. Mayer has appointed Pete Smith, one of the best known publicity men in the industry, to take charge of publicity at the Culver City studios. He is now on his way to New York where he will confer with Howard Dietz, newly appointed director of advertising and publicity for the entire organization.

Charles Condon, who formerly handled the Coast publicity, becomes one of the production managers of the Metro-Goldwyn-Mayer company.

Progress Noticeable on Continent

(Continued from page 752)

are speaking likenesses, especially the old Emperor Francis Joseph.

It is too bad that a few pieces of poor photography have been permitted to get into the film. The European producer should know by this time that poor photography of any kind is considered a mortal sin by American audiences, though the native audiences here seem to overlook such defects.

The other German picture, which also has scored a great success in all Europe, is called "Motherhood," with Henry Porten in the leading part. This actress is known to our public by her impersonation of Anne Boleyn. "Motherhood" is a very simple and very human story ending happily after moments of heart-rendering suspense and impending disaster. Here and there the director has woven some excellent comedy relief into the film—a most unusual thing in a German film. It is all charmingly and pathetically true to life. Henny Porten's acting assures the success of the film but lots of credit must be given to the baby. The theme of the story is the most international imaginable—a mother's love for her baby. I regret that in this film there are likewise some rough spots in photography.

New Jersey Theatre Owners Praise Seider at Luncheon

By SUMNER SMITH

A GROUP of much traveled men, exponents of the "See New Jersey First" idea, met at the Hotel Astor, New York, at noon on April 14 to honor a co-worker who has traveled the state even more than they. The hosts were the directors of the M. P. T. O. of N. J., each with a record of over 2,000 miles covered within the state on organization work, and the guest was President Joseph M. Seider.

But this matter of travel had only an incidental bearing on the occasion. The gathering had a double ideal—to thank "Joe" Seider for his work in behalf of the organization and to express the cordial good will that his personality inspires. If "Joe" wasn't a dynamo of efficient industry, still he would be admired.

The spirit of the luncheon was epitomized by the presentation of a loving cup inscribed, "To Joseph M. Seider, for unusual and meritorious services rendered to the Theatre Owners of New Jersey."

Unique Gathering

It was a unique gathering of travelers, for each director was a survivor of an organization law that many regional meetings must be held each year, for the convenience of exhibitor members, and that three absences on the part of a director automatically forces his resignation. New Jersey is in a peculiar situation as regards motion pictures, having no exchanges and being overshadowed on the north by New York and on the south by Philadelphia. So the regional meetings were conceived, and each host at the luncheon had traveled over 2,000 miles up and down New Jersey.

"Joe" Seider, in his capacity as president and, before, as president of the Board of Directors, has done more state-trotting than they. He has been everywhere that the famous Jersey mosquitoes have, and he can tell you many sections they don't know anything about. He has talked with legislators at Trenton, the Lord's Day Alliance in Hudson County, concessionists at Atlantic City and Asbury Park, and distributors' representatives in New York and Philadelphia. He has worked for Sunday opening, less taxes and lower rentals, always with fairness as well as energy, and his efforts, now bearing fruit, were the cause of the Astor affair.

High Percentage

Sidney E. Samuelson, chairman of the Board of Directors, told about all this in introducing the New Jersey president. He told how Pete Woodhull built up the association from 1921 to 1924 and how, on that firm foundation, "Joe" Seider has created a highly efficient organization until the enrolled membership now is 93 per cent. Samuelson concluded with a tribute to Seider's personality.

Contrary to custom, the presentation of the loving cup had been kept a secret and Seider was genuinely surprised and affected. He spoke briefly, expressing appreciation and urging a full attendance at the national exhibitor convention.

Besides the guest of honor, those present were: I. Seider, his brother; S. E. Samuelson and N. H. Samuelson of Newton, W. C. Hunt of Wildwood, I. M. Hirshblond of Toms River, R. F. Woodhull of Dover, Leon Rosenblatt of Bayonne, Leo Juskowitz of New Brunswick, Louis Rosenthal of Orange, Benjamin Schindler of Camden, Vice-President Peter Adams of Paterson, Master Arthur Adams, his son; Secretary Henry P. Nelson of Elizabeth, Treasurer William Keegan of Trenton, Miss Louella Parsons, New York American; William A. Johnston, J. S. Dickerson and Oscar Cooper, Motion Picture News; Willard C. Howe, Trade Review; Joseph Dannenberg, Film Daily; John S. Spargo, Exhibitors' Herald; Fred Schader, Variety; P. S. Harrison, Harrison's Reports; Robert E. Welsh, Lawrence A. Urbach and Clarence Schottenfels, Moving Picture World.

JOSEPH M. SEIDER

Independents Hint Retaliation for Price Cutting in New York

ASKED to express an opinion as to the reason for the delay in the actual signing of contracts with the Independent Producers for the 1925-26 production, Joe Brandt, president of the Columbia Pictures Corporation, said that there is no doubt but that the exhibitors in the New York territory are to blame for the hesitancy on the part of some Independent exchanges to contract for product for the next season. He said:

"Most exhibitors during the past year, particularly in the New York territory, have believed that they can control the situation by endeavoring to pit one exchange against the other and thus bring down the rental price of pictures to the lowest possible point. Heretofore the exhibitors have at the start of the buying season used the Independent exchanges as a method of whipping the bigger programs in line, but they have come to a point where they feel so sure that they can dictate prices that they have overlooked the one important factor in their business—that without pictures they cannot run their theatres.

"The Independent producers have stood the brunt of the price slashing methods of the exhibitors and they have gambled enormous sums of money in endeavoring to prove their contention—that the output of the Independent Producers is a standardized and dependable one worthy of support. Despite the fact that every Independent Producer during the season of 1924-25 released pictures of exceptional merit, the exhibitors did not and do not seem inclined to give to the Independent organizations the support that they must have in order to continue to be a factor in the industry.

"I have just returned from a very extensive trip and I find that there is a tendency outside of New York to give the Independent exchanges the greatest possible support in order to keep them in the field. Exhibitors in various parts of the country have learned that their only salvation is to keep the Independent producers alive as an ace in the hole to prevent a monopoly.

"The system which has been put into effect in the New York territory, especially in reference to tying up circuits and forcing prices down to an impossible figure, has brought about a situation whereby the Independent producer and the Independent exchangeman must weigh carefully the attitude of the exhibitors.

"The spirit of optimism still prevails among the producers, and outside of New York we are getting the support that we are entitled to. It is for New York exhibitors to decide whether they are going to continue their present tactics of making the Independent exchanges and Independent producers the goats and thus make it necessary for these producers and exchanges to retaliate in some substantial form.

"The Independent producers are determined to continue in business, and if they have to follow the example of Carl Laemmle, who started out to fight the monopoly many years ago as an Independent, this will be done. These producers are determined that their product shall be distributed and brought before the public. If there is no other way than to buy or build theatres, the exhibitors who are pursuing these unfair methods will have no one to blame but themselves."

Schenck Signs Lillian Gish

Lillian Gish was signed to a long term contract recently by Nicholas M. Schenck, vice-president, who concluded arrangements whereby all of her future productions will be made by the Metro-Goldwyn Pictures Corporation at their studios in Culver City, Cal.

The first Metro-Goldwyn Picture in which Miss Gish will star has not yet been announced, but it will be a vehicle of outstanding international fame. Miss Gish's director has not yet been selected.

Thomas H. Ince PRESENTS

CHARLES RAY

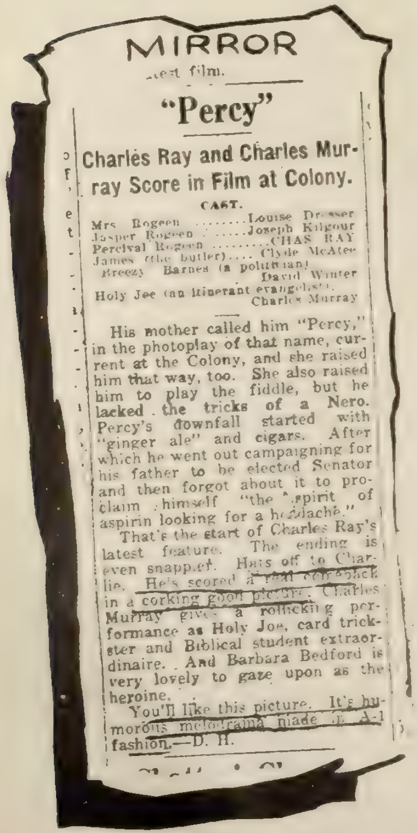
supported by

Charlie Murray *and* Betty Blythe

"The Best Picture on Broadway!"

That's what New York critics said of "Percy" when it showed at the Colony.

DIRECTED · BY
R. WILLIAM NEILL



MIRROR

atest film.

"Percy"

Charles Ray and Charles Murray Score in Film at Colony.

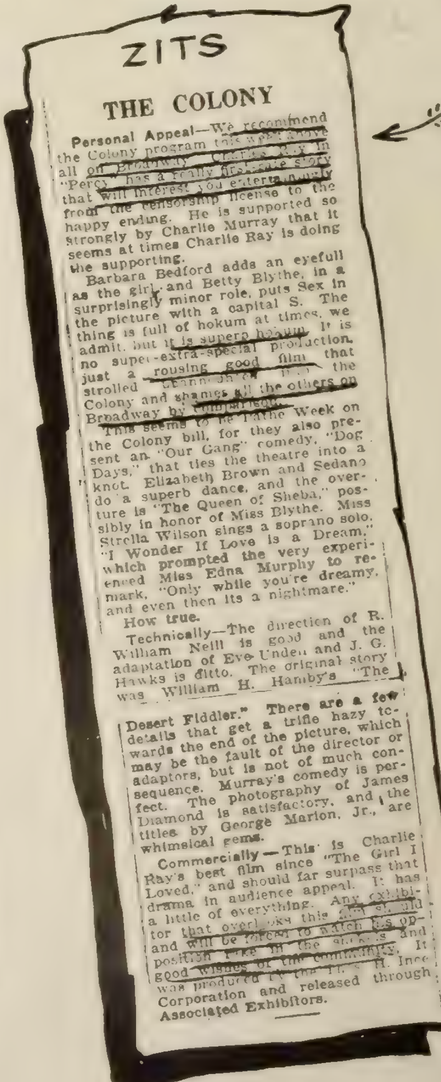
CAST.

Mrs Rogeen ....Louise Dresser
Jasper Rogeen ......Joseph Kilgour
Percival Rogeen ....CHAS RAY
James (the butler).... Clyde McAtee
Breezy Barnes (a politician)
David Winter
Holy Jee (an itinerant evangelist).
Charles Murray

His mother called him "Percy," in the photoplay of that name, current at the Colony, and she raised him that way, too. She also raised him to play the fiddle, but he lacked the tricks of a Nero. Percy's downfall started with "ginger ale" and cigars. After which he went out campaigning for his father to be elected Senator and then forgot about it to proclaim himself "the spirit of aspirin looking for a headache."

That's the start of Charles Ray's latest feature. The ending is even snappier. Hats off to Charlie. He's scored a real comeback in a corking good picture. Charles Murray gives a rollicking performance as Holy Joe, card trickster and Biblical student extraordinaire. And Barbara Bedford is very lovely to gaze upon as the heroine.

You'll like this picture. It's humorous melodrama made in A-1 fashion.—D. H.



ZITS

THE COLONY

Personal Appeal—We recommend the Colony program this week above all on Broadway. Charles Ray in "Percy" has a really first-rate story that will interest you entertainingly from the censorship license to the happy ending. He is supported so strongly by Charlie Murray that it seems at times Charlie Ray is doing the supporting.

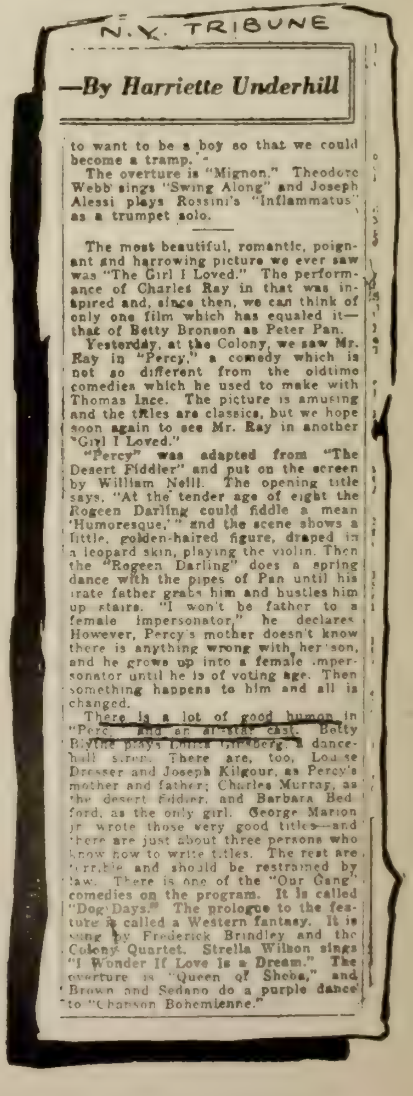
Barbara Bedford adds an eyefull as the girl and Betty Blythe, in a surprisingly minor role, puts Sex in the picture with a capital S. The thing is full of hokum at times, we admit, but it is superb hokum. It is no super-extra-special production, just a rousing good film that strolled unannounced into the Colony and shames all the others on Broadway by comparison.

This seems to be Pathe Week on the Colony bill, for they also present an "Our Gang" comedy, "Dog Days," that ties the theatre into a knot. Elizabeth Brown and Sedano do a superb dance, and the overture is "The Queen of Sheba," possibly in honor of Miss Blythe. Miss Strella Wilson sings a soprano solo, "I Wonder If Love is a Dream," which prompted the very experienced Miss Edna Murphy to remark, "Only while you're dreamy, and even then its a nightmare."

How true.

Technically—The direction of R. William Neill is good and the adaptation of Eve Unden and J. G. Hawks is ditto. The original story was William H. Hamby's "The Desert Fiddler." There are a few details that get a trifle hazy towards the end of the picture, which may be the fault of the director or adaptors, but is not of much consequence. Murray's comedy is perfect. The photography of James Diamond is satisfactory, and the titles by George Marion, Jr., are whimsical gems.

Commercially—This is Charlie Ray's best film since "The Girl I Loved," and should far surpass that drama in audience appeal. It has a little of everything. Any exhibitor that overlooks this film should and will be forced to watch his opposition rake in the shekels and good wishes of the community. It was produced by the Thomas H. Ince Corporation and released through Associated Exhibitors.



N.Y. TRIBUNE

—By Harriette Underhill

to want to be a boy so that we could become a tramp."

The overture is "Mignon." Theodore Webb sings "Swing Along" and Joseph Alessi plays Rossini's "Inflammatus" as a trumpet solo.

The most beautiful, romantic, poignant and harrowing picture we ever saw was "The Girl I Loved." The performance of Charles Ray in that was inspired and, since then, we can think of only one film which has equaled it—that of Betty Bronson as Peter Pan.

Yesterday, at the Colony, we saw Mr. Ray in "Percy," a comedy which is not so different from the oldtime comedies which he used to make with Thomas Ince. The picture is amusing and the titles are classics, but we hope soon again to see Mr. Ray in another "Girl I Loved."

"Percy" was adapted from "The Desert Fiddler" and put on the screen by William Neill. The opening title says, "At the tender age of eight the Rogeen Darling could fiddle a mean 'Humoresque,'" and the scene shows a little, golden-haired figure, draped in a leopard skin, playing the violin. Then the "Rogeen Darling" does a spring dance with the pipes of Pan until his irate father grabs him and bustles him up stairs. "I won't be father to a female impersonator," he declares. However, Percy's mother doesn't know there is anything wrong with her son, and he grows up into a female impersonator until he is of voting age. Then something happens to him and all is changed.

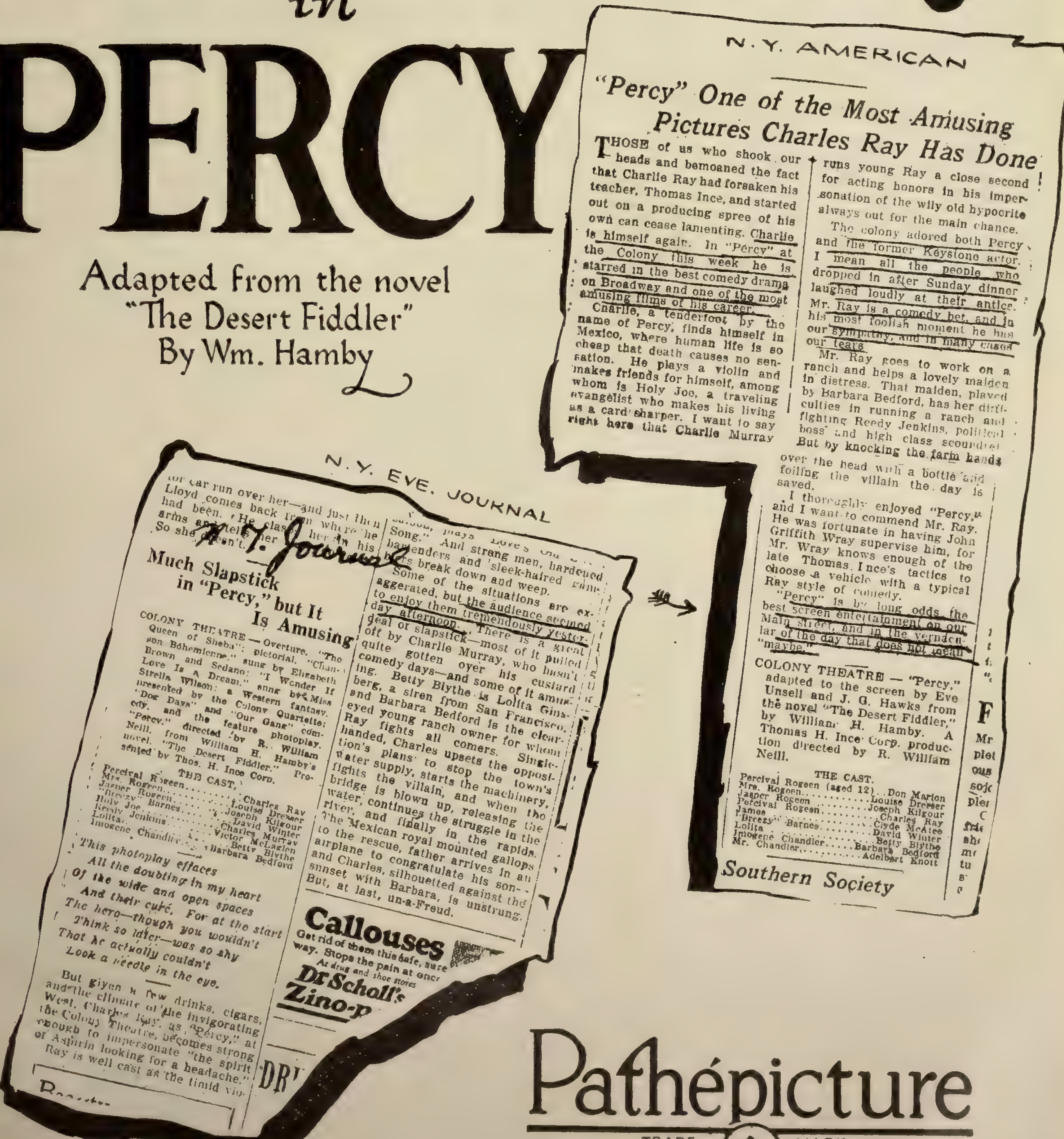
There is a lot of good humor in "Percy" and an all-star cast. Betty Blythe plays Louisa Ginsberg, a dance-hall siren. There are, too, Louise Dresser and Joseph Kilgour, as Percy's mother and father; Charles Murray, as the desert fiddler, and Barbara Bedford, as the only girl. George Marion jr. wrote those very good titles—and there are just about three persons who know how to write titles. The rest are terrible and should be restrained by law. There is one of the "Our Gang" comedies on the program. It is called "Dog Days." The prologue to the feature is called a Western fantasy. It is sung by Frederick Brindley and the Colony Quartet. Strella Wilson sings "I Wonder If Love Is a Dream." The overture is "Queen of Sheba," and Brown and Sedano do a purple dance to "Chanson Bohemienne."

Charles Ray

in

PERCY

Adapted from the novel
"The Desert Fiddler"
By Wm. Hamby



N.Y. AMERICAN

"Percy" One of the Most Amusing Pictures Charles Ray Has Done

THOSE of us who shook our heads and bemoaned the fact that Charlie Ray had forsaken his teacher, Thomas Ince, and started out on a producing spree of his own can cease lamenting. Charlie is himself again. In "Percy" at the Colony this week he is starred in the best comedy drama on Broadway and one of the most amusing films of his career.

Charlie, a tenderfoot by the name of Percy, finds himself in Mexico, where human life is so cheap that death causes no sensation. He plays a violin and makes friends for himself, among whom is Holy Joe, a traveling evangelist who makes his living as a card sharper. I want to say right here that Charlie Murray runs young Ray a close second for acting honors in his impersonation of the wily old hypocrite always out for the main chance.

The colony adored both Percy and the former Keystone actor. I mean all the people who dropped in after Sunday dinner laughed loudly at their antics. Mr. Ray is a comedy bet, and in his most foolish moment he has our sympathy, and in many cases our tears.

Mr. Ray goes to work on a ranch and helps a lovely maiden in distress. That maiden, played by Barbara Bedford, has her difficulties in running a ranch and fighting Reedy Jenkins, political boss and high class scoundrel. But by knocking the farm hands over the head with a bottle and foiling the villain the day is saved.

I thoroughly enjoyed "Percy," and I want to commend Mr. Ray. He was fortunate in having John Griffith Wray supervise him, for Mr. Wray knows enough of the late Thomas Ince's tactics to choose a vehicle with a typical Ray style of comedy.

"Percy" is by long odds the best screen entertainment on our Main street, and in the vernacular of the day that does not mean "maybe."

COLONY THEATRE — "Percy," adapted to the screen by Eve Unsell and J. G. Hawks from the novel "The Desert Fiddler," by William H. Hamby. A Thomas H. Ince Corp. production directed by R. William Neill.

THE CAST.

Percival Rogeen (aged 12)..Don Marion
Mrs. Rogeen..........Louise Dresser
Jasper Rogeen........Joseph Kilgour
Percival Rogeen..........Charles Ray
James..................Clyde McAtee
"Breezy" Barnes.........David Winter
Lolita..................Betty Blythe
Imogene Chandler.....Barbara Bedford
Mr. Chandler..........Adelbert Knott

Southern Society

N.Y. EVE. JOURNAL

N.Y. Journal

...tor car run over her—and just then Lloyd comes back from where he had been. He clasps her in his arms and tells her... So she doesn't.

Much Slapstick in "Percy," but It Is Amusing

COLONY THEATRE—Overture, "The Queen of Sheba"; pictorial, "Chanson Bohemienne," sung by Elizabeth Brown and Sedano; "I Wonder If Love Is a Dream," sung by Miss Strella Wilson; a Western fantasy, presented by the Colony Quartette; "Dog Days" and "Our Gang" comedy, and the feature photoplay, "Percy," directed by R. William Neill, from William H. Hamby's novel, "The Desert Fiddler." Presented by Thos. H. Ince Corp.

THE CAST.

Percival Rogeen..........Charles Ray
Mrs. Rogeen..........Louise Dresser
Jasper Rogeen........Joseph Kilgour
"Breezy" Barnes.........David Winter
Holy Joe...............Charles Murray
Reedy Jenkins.........Victor McLaglen
Lolita..................Betty Blythe
Imogene Chandler.....Barbara Bedford

This photoplay effaces
All the doubting in my heart
Of the wide and open spaces
And their cure. For at the start
The hero—though you wouldn't
Think so later—was so shy
That he actually couldn't
Look a needle in the eye.

But given a few drinks, cigars, and the climate of the invigorating West, Charles Ray, as "Percy," at the Colony Theatre, becomes strong enough to impersonate "the spirit of Aspirin looking for a headache." Ray is well cast as the timid vio-

...saloon, plays Love's Old ... Song." And strong men, hardened bartenders and sleek-haired gamblers break down and weep.

Some of the situations are exaggerated, but the audience seemed to enjoy them tremendously yesterday afternoon. There is a great deal of slapstick—most of it pulled off by Charlie Murray, who hasn't quite gotten over his custard comedy days—and some of it amusing. Betty Blythe is Lolita Ginsberg, a siren from San Francisco, and Barbara Bedford is the clear-eyed young ranch owner for whom Ray fights all comers. Single-handed, Charles upsets the opposition's plans to stop the town's water supply, starts the machinery, fights the villain, and when the bridge is blown up, releasing the water, continues the struggle in the river, and finally in the rapids. The Mexican royal mounted gallops to the rescue, father arrives in an airplane to congratulate his son—and Charles, silhouetted against the sunset with Barbara, is unstrung. But, at last, un-a-Freud.

Callouses
Get rid of them this safe, sure way. Stops the pain at once
At drug and shoe stores
Dr Scholl's
Zino-p

DR

Pathépicture
TRADE MARK

Universal's 1925-26 List Comprises Thirty Jewels and Larger Program

UNIVERSAL has just announced its 1925-1926 product. Combining as it does a greater array of Jewel productions than ever before, an enlarged schedule of "Western" features, and a strengthened program of serials and other short product, the announcement presages the greatest year Universal ever had.

Word to make public Universal's plans for the coming year was flashed by wire to New York Saturday from Carl Laemmle, the Universal chief, who has just left Universal City for the East.

The foundation upon which Universal will build the new year consists of thirty Jewels, to be known as the Second White List. They are being made with the best stars available, by Universal's top-notch directors, from stories by popular authors and playwrights. This is a new record for Universal. The last few years have seen that company's Jewel schedule mount from six to eight, from eight to twelve, and so on, until now, thirty Jewels make up the Second White List.

In increasing its Jewel output, Universal is by no means letting up on its production of Western dramas. The Universal chief has found that there is a widespread demand for good Western pictures and Universal means to give second place to none in the output of this type. For the coming year, twenty-four Western dramas, of feature length, are scheduled. They are to be made with popular Western stars, male and female.

In the serial field, Universal plans to maintain its present prestige. Having put chaptered entertainment on a new plane, with the brand name of Adventure Pictures, a title in keeping with the style of the new serials, Universal will release six big continued features during the twelve months beginning next Fall.

Other Short Product have been planned in keeping with Universal's enlarged Jewel, Western and serial schedule. Besides a year's supply of Century Comedies, made with stars which have been built as box-office attractions, there will be a week issue of one-reel comedies, an additional supply of Gump Comedies, and a series of two-reel Western dramas. Other special short features are projected

"The Phantom of the Opera," Universal big picture for 1925-1926, will be released under special arrangements. It is a super-Jewel, of the same quality as "The Hunchback," and is expected to duplicate the remarkable success of that spectacle-drama.

The thirty Jewels scheduled for coming release are made with such stars as Reginald Denny, who will make four; Mary Philbin, Virginia Valli, Hoot Gibson, Laura La Plante, House Peters, Norman Kerry, all well-known Universal favorites, and such special stars as Pat O'Malley, Patsy Ruth Miller, Glenn Hunter, Jacqueline Logan, Cullen Landis, Jack Pickford, Louise Dresser, Constance Bennett, Alice Joyce, Clive Brook and Alexander Carr.

The directors, among the best, include such box-office builders as Clarence Brown, Harry Pollard, King Baggot, Charles Brabin, Edward Sedgwick, Svend Gade, Herbert Blache, Frank Giffen, Clifford Smith, Maurice Tourneur, William A. Seiter, Edward Laemmle, Lawrence Trimble and popular Will Nigh.

Universal's forecast that its 1925-1926 Jewels would be adapted from to pick of the literary and stage field is borne out by the list of writers contributing to the Second White List. Included in this list are Edwin J. Locke, Adelaide Matthews and Martha M. Stanley, Samuel Hopkins Adams, William McLeod Raine, Ralph Spence, Hugh McNair Kahler, Byron Morgan, Temple Bailey, George Sidney, Charles Murray, Charles Guernon, Nina Wilcox Putnam, Charles A. Logue, Rex Beach, Seymour Hicks, Cecil Raleigh, Edgar Franklin, B. M. Bowers, Bertram Atkey, Dorothy Canfield, Joseph Arthur, A. C. Wheeler, Frederick Isham and others.

The opening Jewel for the new year, to be released September 6, will be "Stella Maris," from William J. Locke's famous novel. Mary Philbin will be starred in it and Charles Brabin will direct the production. This will be the greatest picture by far ever attempted with Mary Philbin.

The next Jewel, to be released September 20th, will be "The Teaser," adapted from William A. Brady's stage success. Laura La Plante and Pat O'Malley are co-starred in this production. "Lorraine of the Lions," a drama of adventure, with Norman Kerry and Patsy Ruth Miller, will be the Jewel release for October 4th. It is an Edward Sedgwick Production, from a story by Isidore Bernstein. On October 18, Universal will release "Siege," a screen adaptation of Samuel Hopkins Adams' great novel. The stars are Virginia Valli and Eugene O'Brien.

October 25th will see the release of the first Hoot Gibson Jewel. It will be "A Hero On Horseback," adapted from William McLeod Raine's novel, "A Daughter of the Dons." A Norman Kerry Jewel will be next, released on November 2nd. It is "On the Frontier," made from a story by Ralph Spence, with Herbert Blache handling the megaphone.

Next will come "The Little Giant," starring Glenn Hunter, with Edna Murphy and David Higgins as the principal players. This is the heralded picture, made in the East by Universal, with Will Nigh as director. It is adapted from Hugh McNair Kahler's Saturday Evening Post Story, "Once a Peddler."

On November 30 will come the long-heralded Denny masterpiece, "California Straight Ahead," made by Harry Pollard from a story by Byron Morgan.

"Peacock Feathers," with Jacqueline Logan and Cullen Landis, will be next on the Universal Jewel schedule, being released December 14. It is another Svend Gade production and was adapted from the novel by Temple Bailey.

December 21 marks another Hoot Gibson Jewel, "Spook Ranch," directed by Edward Sedgwick, from a story by Raymond Schrock and himself.

The last Universal Jewel release for the year 1925 will be "Two Blocks Away" from the stage play by Aaron Hoffman. George Sidney and Charles Murray head the cast.

Next will come the first House Peters Jewel

Next will come the first House Peters Jewel of the season, "The Titans," from the novel by Charles Guernon.

On January 25 will come another Mary Philbin Jewel, "Sally in Our Alley," by Johns Chickering and directed by Charles Brabin.

Then comes a new Laura La Plante picture, "The Society Cheat," from the Saturday Evening Post story, "Doubling for Cupid," by Nina Wilcox Putnam.

The next Jewel is another Hoot Gibson production, "The Arizona Sweepstakes," written by Charles A. Logue and directed by Clifford Smith.

Following the Gibson picture will be "The Goose Woman," adapted from Rex Beach's great novel.

On March 8, Virginia Valli, in "Sporting Life," adapted from the famous Drury Lane melodrama, will reach the screen. It is a Maurice Tourneur production, with an all-star supporting cast.

On March 22 the Universal Jewel release will be a new Reginald Denny picture, "Where Was I?" from the magazine story by Edgar Franklin. William A. Seiter is the director.

Then will come another Norman Kerry Jewel, "Under Western Skies," a western epic, to be filmed during the Pendleton Round-up and released April 5.

Another Hoot Gibson Jewel will be released April 12. It is "Chip of the Fdying U," from the western novel by B. M. Bower, and directed by Edward Laemmle.

A second House Peters Jewel, "Snowbound," directed by William A. Seiter, will be the April 26 release.

Following that, on May 12 will come a screen adaptation of "My Old Dutch," featuring Pat O'Malley and Cullen Landis. The authors are Albert Chevalier and Arthur Shirley. Lawrence Trimble is the director.

May 24 will see the release of another Reginald Denny Jewel, "The Whole Town's Talking," from the stage success by John Emerson and Anita Loos. Harry Pollard is the director.

Then will come another Hoot Gibson picture, on June 7, "Kings Up," from a story by Ralph Spence and directed by Edward Laemmle.

On June 21 will be released Laura La Plante in "Winnie O'Wynne," from the Saturday Evning Post series by Bertam Atkey and directed by Frank Giffen.

The next Jewel will be "The Home Maker," with Alice Joyce and Clive Brook, adapted from Dorothy Canfield's novel. It is a King Baggot production.

On July 19 will come "The Still Alarm," adapted by Harvey O'Higgins from the stage play by Joseph Arthur and A. C. Wheeler.

On August 2 "The Calgary Stampede," a Hoot Gibson Jewel, made at the famous Calgary Stampede, during the 50-year celebration of this noted event.

August 16 will see another Reginald Denny reach the screen. It will be "This Way Out," from the story by Frederick Isham.

The final Universal Jewel release in the Second White List, scheduled for August 30, 1926, will be a King Baggot production, "His People," made with Alexander Carr from a story by Isidore Bernstein.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

N. Y. Showman Stakes Speaker to Dinner, Gets No Publicity

Bob Wagner of the Gateway Theatre in Little Falls spent a dollar last week. The transaction came about when the Exchange Club of Little Falls entertained visiting members from the same clubs in Dolgeville, Fort Plain, St. Johnsville and Utica, with a bang-up good dinner at the Richmond Hotel. Mr. Wagner, being a leading member of the club, was delegated to provide the speaker of the evening. Racking his brain a bit, he decided to invite M. H. Wolf, manager of the Metro-Goldwyn exchange in Albany, and of course inviting him, he paid for his dinner. That cost the dollar. Naturally Mr. Wagner thought maybe, with the accent on "maybe" that Mr. Wolf in the course of his talk on motion pictures in general might mention the Gateway. Mr. Wolf gave a rattling good talk but forgot all about the Gateway, and as Mr. Wagner later said, so far as the Gateway was concerned, the evening was a total loss. Anyhow, "a pleasant evening was had by all."

"Picture theatres may be all right during the fall and winter," remarked Jacob Tremper, an exhibitor at Rhinebeck, a couple of days before Easter, "but give me this season of the year when it comes to cashing in." By way of explanation, it is only fair to add that in addition to being an exhibitor, Mr. Tremper is one of the largest growers of violets in the Hudson Valley town, and at Easter time the receipts for a single day run into the thousands.

If the United Booking Offices and Louis Buettner can get together on a price, it now looks as though Mr. Buettner's house in Hudson Falls will change hands. Pat Casey was up from New York last week checking up attendance at the theatre, and later opened negotiations with Mr. Buettner.

TRILBY CLARK
Hunt Stromberg star in Producers Distributing pictures

Did Jimmy Rose, with four theatres to his credit, two being in Troy, blossom forth on Easter Sunday with a brand new lid? Sir James has been threatening to spend a little coin of the realm outside of Film Row on a new hat, and went so far last week as to admit that the one doing service had survived the last two years.

There will be no state convention of the M. P. T. O. in New York State this year, according to information forthcoming from headquarters in Albany. The three zones are said to be functioning so smoothly these days that it will not be necessary to hold a convention.

You can't help admiring "Pop" Linton. No longer a young man, yet possessing the pluck that is lacking all too often in many of the younger generation, the veteran exhibitor, who lost his theatre in Utica the other day within two weeks after it had opened, announces that another will be built within the next three months. Mr. Linton was in town and along Film Row during the week on his way to New York City. Although he was busy cancelling bookings, with every cancellation he remarked that although the fire had been a bad blow he would be back in the game before fall.

Glens Falls is witnessing a merry little battle these days between Oscar Perrin, handling the Empire there, and the Park, which is running pictures until such time as the Rialto can be rebuilt, following the recent fire. When the Empire went over to the new management, pictures were run for a straight week. Now both houses are changing every other day and spending all sorts of money in the way of newspaper advertising.

Count that day lost whose low descending sun witnesses no new idea on the part of Jake Golden of Harmanus-Bleecker Hall in Albany. Last week, Jake arranged for the dedication of a new musical selection written by Stephen Boisclair, his organist, with a soloist from the WGY broadcasting station, carrying the air from one of the boxes. The idea made a big hit. This week, among other things, Mr. Golden is using George Decker, a local minstrel man, and an amateur night on Thursday, along with double features. Jake plans to give a dollar's worth for a quarter and his 2,000 seats can't accommodate the crowds.

VIRGINIA VALLI
Universal star is shortly to be seen in a splendid Super-Jewel production.

By-laws used by the Buffalo and New York Zone Committees have been received by the Albany Zone Committee, and will be used in fashioning others that will govern the Albany exhibitors. It now looks as though there would be another meeting of the Albany Zone Committee the fore part of May, at which time there will be a general discussion on the various policies of each exchange located in Albany. There will be an advance notice sent out and every exhibitor attending will be expected to have his say.

The Grand in Watervliet was closed a portion of last week owing to the death of Mrs. Tetrault. The sympathy of readers of this column is extended to members of her family, and with Mrs. Tetrault at the head it was a family in the real sense of the word.

Exhibitors in this part of the state are continuing to have their machines overhauled. Walton and Adams, running the Happy Hour in Lake Placid, and Lew Fischer's house in Port Henry, sent their machines into Albany the past week. Good projection pays and more and more exhibitors are realizing this to the good of their bank accounts.

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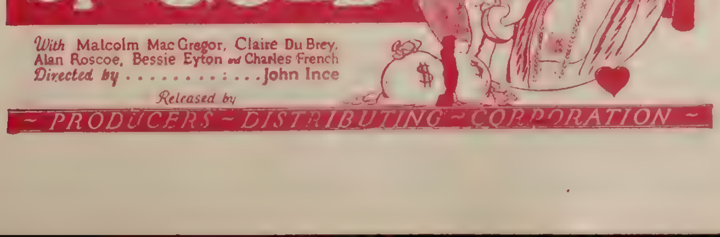


Now Booking
Florence Vidor
The GIRL of GOLD
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . John Ince
Released by
PRODUCERS DISTRIBUTING CORPORATION

Ruth Dwyer and Theodore Von Eltz with Strongheart, in "White Fang," an F. B. O. release

The Buffalo, N. Y., Territory

J. Meyer Schine, president and general manager of the Schine Theatrical interests, was in Auburn this week, with Architect Leon Lempert of Rochester, inspecting the old Second Presbyterian Church which is to be converted into a modern theatre by the Schine company. Work will be started this spring. The house will seat 2,200. The property was purchased a year ago.

Patrons of the Olypmic Theatre, Buffalo, were reminded that spring has arrived, as Manager Averill introduced his girl ushers this week in new spring costumes, which are most attractive. Mr. Averill put over a fine campaign on "Barbara Frietchie" making a strong drive on the schools. Business was very satisfactory despite Lent.

The Zicofe Corporation of Buffalo, which operated the Grand Theatre in Westfield, N. Y., has leased the new picture theatre in Batavia, N. Y., which was constructed by the Farber Brothers and which is expected to open in a month or so.

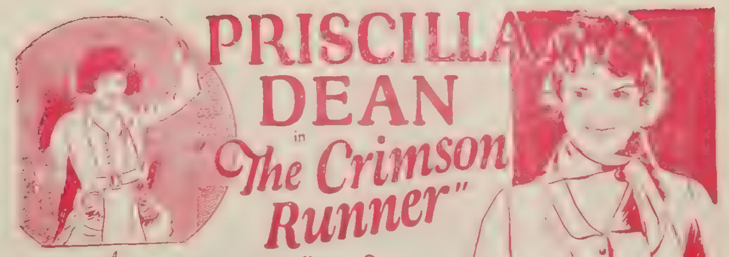
Working three shifts a day the contractors building the new Shea Buffalo house expect to give the theatre to M. Shea for a Christmas present, which will be going some. It is expected to have the exterior complete by August 1.

The Temple Theatre in Lockport has placed its spring and summer price scale in front, which shows a reduction of 15 cents for adults and 10 cents for children. "Nothing cut but the price," says the management.

The Beckman Theatre in Dundee, N. Y., which has been closed all winter, has been reopened with pictures by C. A. Betts of Red Creek.

Rumors persist that a picture house is to be built in the north Main street section of Buffalo. The latest report is that it will be at Main street at Highgate. Nothing official, however, has come to light as yet.

Police dogs were all over the streets of Buffalo the past week. But they were led by boys, and the dogs carried blanket ads for "Black Lightning," which Manager Howard Smith was showing at the Palace.



Now Booking
PRISCILLA DEAN
in
"The Crimson Runner"
by Harvey Gates
Ward Crane, Alan Hale, Mitchell Lewis
A HUNT STROMBERG personally supervised PRODUCTION
Released by
PRODUCERS DISTRIBUTING CORPORATION

Albany, N. Y.

(Continued from preceding page)

Clyde Allen of Antwerp, who sells cheese and shows pictures, was along Film Row during the week, and announced that he would join the Albany Zone Committee at once. According to Mr. Allen, just about as many persons are eating cheese these days as are seeing pictures, and such being the case he has absolutely nothing to complain of in the way of business.

The Schines have taken over another house, having acquired the Bijou in Lowville, which has been owned and operated by E. J. Wolfe since 1914. The new owners will assume possession October 1, but will retain Mr. Wolfe as manager.

Although Red Hook has a population of only 827, B. M. Griffing of the Lyceum Theatre there furnishes a five-piece orchestra and not only gives about the best pictures obtainable but also is proud of the fact that he has one of the nicest theatres in the entire country, considering the size of the town. Mr. Griffing is always as pleasant as the proverbial basket of chips, but then that's not be wondered at for he is superintendent of a big sweet chocolate factory.

When the late Samuel Suckno of Albany reached the critical stage of his last sickness, he called his son Walter to his side and said: "I want you to step into my shoes, and if they wear out, buy a new pair." Walter Suckno has followed his father's instructions to the letter, stepping into the shoes of an exhibitor who knew his business, and today the young man is running two theatres in Albany in a way that elicits commendation from fellow exhibitors and the public alike.

Wearing a broad smile, William Rose started in his career last Monday night as an exhibitor, handling the affairs of the Columbia Theatre in Rensselaer when it reopened with James Rose doing the booking and paying the bills. Frankly, Jimmy Rose is doing exceptionally well with his four theatres.. When he started in a few months ago, he remarked that there were three things he would insist upon, these being cleanliness, quietness and good pictures, not forgetting for a moment that the last is of little value without good projection.

There are no better Great Dane dogs in all New York State than those bred by E. J. Wolfe of the Bijou Theatre in Lowville. During the last week or so he has shipped puppies to the southern and western states, and the price received would make the ordinary human being inclined to forsake any business he might be in and start in as a competitor to Mr. Wolfe.

Visitors along Film Row during the week included T. W. Thornton of Saugerties and Thomas H. Martell, the latter booking for the United States Army picture service and paying particular attention to the pictures that will be shown at the citizens' military training camps at Plattsburg this summer.

There will be no stock replacing pictures at the Colonial in Albany this summer. When George Roberts, manager of the house, was asked if there would be any change in the policy of the theatre this summer, he replied that he had had a dose of stock one summer at the Colonial, and that once was sufficient.

William Shirley, managing director of Farash Theatres, Inc., of Schenectady, was the victim of an ill-conceived joke on April 1. Some one telephoned one of the film exchanges on that day, generally known as "April Fool's Day," that Mr. Shirley was dead and the rumor went so far as to be telephoned to one of the Albany newspapers, which offers a weekly cash prize for news tips.

The Berinstein interests will renew their lease on the Van Curler Theatre in Schenectady on May 1 for a period of four years. Harry Berinstein, of Elmira, was in town this week, and discussing plans for the new theatre in Elmira, stated that while plans and specifications have been drawn that bids had not been called for as yet.

I. Libson Pays $500,000 for Capitol Theatre, Cincinnati

One of the most important theatre transfers in recent years is recorded in the sale of the Capitol Theatre, the biggest movie house in the city, which has been purchased by L. Heidingsfeld, Cincinnati attorney, and I. Libson, who now operates all of the important first-run houses in the downtown district. The consideration is said to have been approximately $500,000. The property which, in addition to the theatre auditorium, contains four storerooms, was purchased from Ascher Brothers of Chicago, who built the structure four years ago. The site is owned by the Wurlitzer estate but was controlled by Ascher Brothers through a perpetual lease.

Andrew G. Hettesheimer, owner of the Orpheum Theatre, who has been confined to the hospital for several weeks after having undergone an operation, is expected to be back on the job within a fortnight.

The industry has lost an old veteran in the person of H. C. Horater, who operated the Temple Theatre, Toledo, until a short time ago. According to reports Horater and his wife have gone to Florida to engage in the candy business.

Announcement is made by George D. Spragg, manager of the Spragg Amusement Co., Martins Ferry, Ohio, that his company will operate the Elk-Grand Theatre with pictures and vaudeville the last three days of each week.

The Colonial Theatre, Cleveland, Ohio, has been closed by Barck Bros., who will, however, still operate the Duncan and Market Square theatres. The Colonial is to be rebuilt, the lease on the building having been sold.

The Superior Theatre Co., Toledo, Ohio, has been incorporated by Howard Feigley and Nathan Charnas. Another recent incorporation is the Theatrical Enterprises, Findlay, Ohio, by H. W. Powell and others.

Harry W. Kress, president of the Piqua Amusement Co., controlling three houses in that city, and who is known as a "fire fan," recently heard an alarm and following his usual custom rushed to the fire. He found upon arrival that his own home was in flames. The greater portion of the house and contents was destroyed.

A. G. Constant, who is the big chief of the recently-organized Tri-State Amusement Co., with headquarters at Steubenville, Ohio, is forming a booking circuit in the state. Some twenty houses in the smaller cities will be included in the venture.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, and executive head of the Jewel Photoplay Co., in that city, was among those present at the New York meeting of the M. P. T. O. of A. Schwalm is one of the executive committeemen of the association.

Skirboll Bros., who recently took over the Opera House, New Philadelphia, will close for thirty days late in July in order to remodel the house. A new lobby will be built, new seats, new organ, new electric signs and other new equipment will be installed.

Spitz and Renner, who previously controlled the Dome Theatre, Youngstown, Ohio, will build a new house in that city, directly back of the Orpheum Theatre.

The McKinley Theatre, Niles, Ohio, has been taken over by F. B. Kearney, a real estate dealer of Youngstown. The theatre was sold by the receiver at public auction, and Kearney's bid of $48,000 was the highest received.

SELLING THE PICTURE TO THE PUBLIC

The Leading Exploitation Department in the Industry, Found in Moving Picture World

The Paris Theatre, Lorain, Ohio, has passed from possession of B. Solomon to Robert Sinclair. Solomon will continue the operation of the Temple Theatre, Lorain.

Michigan

A sharp change in policy for one and possibly two downtown first-run theatres in Detroit at the completion of the new State and the new Michigan theatres is said to be contemplated. It is reported that the Madison may change its present policy from first runs to second runs and vaudeville, while the Fox-Washington will close to be succeeded by a new house being planned by William Fox. The Broadway Strand is another first run that is slated to either change or close its doors as soon as Universal finds a site for a new theatre.

Henry S. Koppin, owner of a string of twenty outskirt theatres in Detroit, has returned from a six weeks' trip to California. It is announced that he will build a 1,500-seat house at Chene and Gratiot avenues. Mr. Koppin's new Piccadilly Theatre will open some time in May.

Leon Krimm, proprietor of the Lyric Theatre at Mt. Clemens, has returned from a two weeks' business trip to New York, Philadelphia and Boston.

The Orpheum Theatre, one of Charles H. Miles's downtown picture houses, which is now being redecorated, will reopen May 10. The new policy has not been announced.

Glen Cross of Battle Creek has bought out the interests of his late partner, Harvey Lipp, by obtaining a $75,000 mortgage taken out in the name of the Legitimate Theatre Co. There are five theatres in the string.

Fred Wuerth, who operates theatres in Ypsilanti and Ann Arbor, has purchased a site in downtown Ypsilanti for the purpose of erecting another new theatre and store building, starting in June. It will seat 1,200 and be equipped for pictures, vaudeville and legitimate attractions.

Charles Carlisle, manager of the Mecca-Palace Theatre in Saginaw, has been in Detroit most of the past week getting all of his dates set in for April and May. He plans on leaving shortly for a six weeks' tour of California.

DISCOVER NEW SHEIK

Warner Bros. have a "find" in Don Alvarado, young Spanish actor under contract for star roles

Milwaukee

Harry Jones, one of Milwaukee's first picture theatre managers, has returned after an absence of several years to take over the management of the Merrill, downtown house recently acquired from Ascher Bros. by the Saxe interests.

Jones, recently of Sedalia, Mo., succeeds A. J. ("Happy") Meininger, who has just given confirmation to reports that he is to join the Silliman-Grauman circuit. According to Meininger, he will assume his new duties when the Silliman chain opens its downtown headquarters in the Wisconsin Theatre Building on May 1. He will serve in the capacity of general manager of the circuit of nine houses.

Congratulations are in order for Fred Seegert, president of the M. P. T. O. of Wisconsin. It's a boy, Fred Seegert, Jr. Mother and son are doing nicely.

The Majestic Theatre, oldest and largest showhouse in Stevens Point, has been purchased by J. P. Adler from M. E. Bruce and Rush Gregory. The sum involved is said to be $65,000.

Adler also owns the Lyric, the only other Stevens Point theatre, as well as the Adler and Trio theatres in Marshfield. Bruce, a pioneer exhibitor, plans to retire. Gregory may enter the business elsewhere.

Now Booking

Pennsylvania Makes Public Committees for Convention

Appended herewith is the personnel of the exhibitor committees making arrangements for the fifth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, which is to be held at the George Washington Hotel at Washington, Pa., on April 21, 22 and 23.

General Committee—Harry Davis, Pittsburgh, chairman; D. A. Harris, Pittsburgh; Wm. Birnkrantz, McKeesport; Jake Silverman, Altoona; Frank Panoplos, McKeesport; Chris Wagner, Connellsville; C. M. McCloskey, Uniontown; Theodore Mikalowsky, Masontown; C. O. Baird, Portage; R. T. Jennings, Greensburg; G. B. Meyers, Derry; L. M. Jones, Vandergrift; H. C. Morrison, Mt. Pleasant; Wm. Maute, Irwin; Bart Dattola, New Kensington; George McGowan, Indiana; Wm. P. McCartney, Punxsutawney; George Panagotocos, Johnstown; Wm. Lamproplos, Latrobe; Mike Manos, Greensburg; N. Notoupoulos, Altoona; George C. Wilson, Tyrone; Peter Antonoplos, East Pittsburgh; Anthony P. Jim, Woodlawn; Charles Freeman, New Castle; M. A. Sybert, Moundsville; Wm. Evans, Morgantown; J. Gillis, Clarksburg; J. McGraw, Monongah.

Reception and Entertainment Committee—N. Walken, Washington, chairman; B. E. Cupler, Washington; Sam E. Blyer, Washington; Edward Beadle, Canonsburg; Earl Forsythe, Canonsburg; Charles F. Silveus, Waynesburg; Michael Rosenbloom, Charleroi; John R. Evans, Donora; Robert Coyle, Charleroi and William Gray, Monongahela.

Wister M. Elliott, Vandergrift exhibitor, who has nothing to do but look after three theatres, says the hardest job he ever wished on himself was the booking of vaudeville acts.

Al Nordquist, blonde exhibitor from Galeton, made one of his periodical trips to Film Row in Pittsburgh last week and before he left town they all knew he was here. He left with Bob Lynch headed for Driftwood and other centers of rural population. He was passing around pictures of Al, Jr., aged 2 years. With the boosting his father is giving him, this boy should at least be Mayor of Galcton some day, if not President of the United States or Governor of Pennsylvania.

Frank Panoplos of the Lyric Theatre, McKeesport, is out again, after having been confined to his bed suffering from la grippe.

W. J. Murray, manager of the Harris Amusement Company's Strand at Youngstown, O., was a Pittsburgh visitor recently. Johnny Harris, Jr., escorted Mr. Murray about Film Row and made him acquainted with all the boys here.

The World extends sincere sympathy to John Isaacs of the Palace Theatre, Lyndora, who lost his wife and an infant child a short time ago. Six children are left motherless as a result of Mrs. Isaacs' untimely death. It is likely that Mr. Isaacs will dispose of his theatre.

Lots of out-of-town exhibitor visitors to Pittsburgh's Film Row recently, including: Theodore Mikalowsky, Masontown; C. M. McCloskey, Uniontown; R. L. Barnhart, Charleroi; Sam Gallo, Nanty Glo; F. L. Farman and Carl Becker, Butler; B. E. Cupler, Washington; Wister M. Elliott, Vandergrift; C. O. Baird, Portage; D. Serrao, Ford City; J. B. Cox, Mt. Pleasant; G. B. Meyers, Derry; J. George Schweitzer, Titusville; and four of the boys from New Castle, William Wray, John Newman, Ben Burke and Charles Freeman.

St. Louis

A. A. Gralnick, prominent retail clothing and shoe dealer of St. Louis, Mo., has announced plans for a 2000-seat theatre for negroes to be erected at Jefferson avenue and Market street. Several stores and offices will be included in the structure, which will front 125 feet on Jefferson avenue, with a depth of 106 feet on Market street.

Alfred Lubin, 52 years old, manager of the Liberty Music Hall, 3627 Delmar boulevard, St. Louis, Mo., dropped dead in the theatre on April 9. Heart disease caused his death.

Fred L. Cornwell, owner of the Delmonte Theatre, has obtained the St. Louis first-run rights on several big Paramount pictures, including "The Contraband," "Salome of the Tenements," "Worldly Goods" and "Tomorrow's Love."

• The Liberty Music Hall baseball team beat the Missouri Theatre outfit at Fairground Park, April 8, score, 8 to 3. It was the first game between the movie ball tossers this season.

D. D. Cox has purchased the Community Theatre at Raymond, Ill., and the Gem Theatre, Harvey, Ill., from G. F. Weber.

George P. Skouras is devoting his entire time to his own picture houses. He recently resigned from the St. Louis Amusement Company staff. His brothers, Spyros and Charley, own a half interest in the St. Louis Amusement Company's group of neighborhood houses.

Martin W. Operle is now operating the Missouri Theatre at Sainte Genevieve, Mo.

On April 27 Denny's Bijou Theatre at Carrollton, Ill., will be closed for repairs and redecorating. It probably will reopen on May 2.

Now Booking
AGNES AYRES
in
'HER MARKET VALUE'
with ANDERS RANDOLPH
TAYLOR HOLMES - HEDDA HOPPER & EDWARD EARLE
from the celebrated stage success
A PAUL POWELL PRODUCTION
Released by
PRODUCERS DISTRIBUTING CORPORATION

Nebraska

The Motion Picture Theatre Owners of Nebraska and Western Iowa will meet at the Hotel Loyal, Omaha, April 21 and 22, according to a call issued by President Charles Williams. Delegates will be elected at this time to attend the national convention.

Among the out-of-town exhibitors calling on the exchanges here recently were Miles Robinson, North Bend, Neb.; B. B. Holdrege, Shenandoah, Ia.; Morris Smith, Sioux City, Ia.; A. Beans, Pawnee City, Neb.; H. Simon, Red Oak, Ia.; C. J. Kremar, Stanton, Neb.; H. A. Larson, Oakland, Neb.; J. T. Grothenhius, Orange City, Ia.; Harney Means, Sidney, Ia.; J. H. Dennis, Weeping Water, Neb.; C. E. Preston, Red Cloud, Neb.

Byron Watson, who bought the Strand and Atlantic Theatres at Atlantic, Ia., from the Hostettler Amusement Co., Omaha, has settled the old case between Dan Borgum and the former owners, Hostettler Amusement Co., which involved the question of ownership of the house. Watson settled with Borgum for cash. Mr. Watson, who operates the Grand at Knoxville, Ia., will remain at Knoxville to look after that, while his partner, Mr. Pierce, will go to Atlantic to look after the management of the two houses recently acquired there.

Canada

Some very effective newspaper advertising was secured by Manager Leonard Bishop of the Regent Theatre, Ottawa, for the presentation of "The Dressmaker from Paris" during Easter Shopping Week through the publication of a paid reader in the shopping section of the Ottawa Journal, which is edited by "Polly Pobble," a local fashion writer. This was written in conversational style.

Joseph M. Franklin, manager of the B. F. Keith Theatre at Ottawa, Ontario, is looking for someone to lease the theatre Sunday mornings because that is the only space of time that he has the theatre unoccupied. On

There is one exhibitor in Canada who does not have to worry about newspaper publicity and advertising and he is R. J. Richardson, proprietor of the picture theatre at Treherne, Manitoba. The reason for his distinctive position is that he is also the owner and publisher of the local newspaper, the Treherne Times. Treherne is a town situated about 80 miles from Winnipeg, the capital of Manitoba from which place he obtains his pictures. Recently Mr. Richardson gave a big boost for Vitagraph, pointing out that he had not suffered one "flop" in some twenty Vitagraph productions played during the past year. He opposes the plan of various exchanges in selling the advertising accessories outright to exhibitors.

Bob Cluster of Johnson City, Ill., has purchased a beautiful residence in Benton, Ill., and will make his home in that city. It is conveniently located to his houses in Johnston City.

The funeral of Lee Turner, manager of the Strand Theatre, Eldorado, Ill., was held on April 9.

Friends of Bill Keigley, manager of the Benton, Ill., houses operated by Reed, Yemm & Hayes, will be sorry to learn that his father is seriously ill in the hospital at Duquoin, Ill.

Many prominent out-of-town exhibitors were seen at the various local exchanges during the week: Buddy Paul, Grand Theatre, Mexico, Mo.; Mrs. I. W. Rodgers, Cairo, Ill.; Bob Cluster, Johnston City, Ill.; J. W. Moore, Pastime Theatre, Canalou, Mo.; Mrs. C. E. Lilly, Hannibal, Mo.; John Pratt, Fulton, Mo.; J. W. Cotter, Fourth Street Theatre, Moberly, Mo.; H. Roman, Benld, Ill.; Henry Imming, Newton, Ill.; Oscar Wesley, Gillespie, Ill., and Frank S. Russell, Shelbyville, Ill.

News of Chicago Territory

Notwithstanding the fact that Evanston voted against Sunday movies by a big majority, Clyde E. Elliott, president of the new Evanston Theatre Company, operating the Evanston and Hoyburn theatres in that city, will begin work on a new theatre to seat 2,500 and cost $750,000. It will be called the University and will be built on Orrington street overlooking Fountain Square in the heart of the city.

Oak Park, the largest village in the country—it claims 50,000—defeated Sunday movies by a vote of 19,944 to 4,260, while Evanston beat the Sunday shows by 10,010 to 6,627. The campaign in both cities was bitter and overshadowed the election of officers for both towns.

The John G. Garibaldi Trust has acquired for $195,000, subject to $120,000, the unexpired term of the 99 year leasehold of the property at the northwest corner of Division and Dearborn streets, Chicago, now improved with the two-story brick and white terra cotta building containing the 835-seat Dearborn Theatre and twelve offices. The lessor is Attorney Henry Roth. The leasehold has run seven years and requires an annual ground rental of $68,750. The rental of the building is said to be $25,000 annually.

Charles Casanave, general manager of the Lynch Theatres, Inc., reports that the circuit has four new houses under construction at the present time. The new Manor Theatre at North avenue and Parkside, Chicago, seating 1,600, is expected to be opened some time in June. Foundations are being dug for the new house at Ridgeland and Twelfth street in Berwyn, and work has started on two houses in Maywood, one seating about 2,000 and the other about 800. Business is holding up for the Lynch circuit, and the outlook is for good business during the next few months.

The Wonderland at Buckeye has been sold to George Lutterman.

Another exhibitor to go into the race horse business for the summer is Barney Berman of the Harper Theatre, Chicago. He's at Louisville to see how his fast one is coming along in training. Lou Weil of the Bryn Mawr says that his horse, the Runt, will be heard from again this year on the heavy going, as quite a few of the film boys cleaned up on the Runt last year, and they are pulling for a repeater this season.

Abe Gumbiner of the Gumbiner Circuit is back from a three weeks sojourn at Hot Springs.

The new golf circuit in Chicago has opened with a bang. Charley Casanave and Frank Schaefer took on Fred Aiken and Lenard Ullrich for a beating at their first match. Other golf bugs among the exhibitors and film men are preparing for battle in the near future, and the boys are arranging for a large gallery of spectators to watch the championship matches.

The Dreamland at Roodhouse, Ill., has been sold to Clarence Denny.

Rudolph Scheller has taken over the management of the Lannane at Worden, Ill., from J. A. Langbran.

A. E. Keene has been made manager of the Plaisance on Parkside avenue, Chicago, belonging to Jack Miller.

The many friends of Arthur Mayer, formerly representative of the Metro interests in the management of the Ascher Circuit, will be glad to hear he has accepted an executive position with Balaban & Katz. He has returned from a trip to the West Coast and reports much activity among the producers at Hollywood.

C. M. Sigfried has purchased the Family Theatre at Mount Carroll, Ill., from F. E. Briant and will personally take charge of the house.

Norman Peters and Jacob Horwitz are building a three-story brick and terra cotta theatre costing $1,000,000 to seat 2,700 on the north half of the block at the corners of Lincoln, Belle Plaine and Robey street, Chicago. Andrew Karzas of the Woodlawn has leased the new house for twenty-five years at a rental of $1,875,000 for the term. This will be one of the largest theatres on the northwest side when completed.

Samuel Halper, who operates the Capital, Rose, Pershing and Irving theatres, has added the Terminal at Lawrence and Spaulding avenue, Chicago, to his circuit, but will not get possession of the house uutil the present lease of the Ascher Circuit expires on November 15.

One of the youngest exhibitors in the business is Charley Carpentier of East Moline, Ill. In addition to looking after the Strand, Majestic and Lyric theatres in that city, Charley was recently elected alderman and made a director of the First Trust and Savings Bank.

J. J. Poppas has taken over the Monticello Theatre on Montrose avenue, Chicago, and will operate it in connection with his Avon Theatre holdings.

Manager R. S. Emig of the Julian Theatre at 918 Belmont avenue, Chicago, had the surprise of his life one night last week when, making a tour of the house before closing, he found an unidentified woman about 60 years of age dead in her seat. Heart disease was the cause.

Dr. A. Mitchell, president of the Theatres Operating Company of Peoria, and Henry Stickelmeyer were here last week on business for their circuit.

Connecticut

The Rialto Theatre, New London, burned early on April 6. B. L. Armstrong, owner, has started plans for rebuilding. Total loss is put at $75,000. The Rialto was twenty-five years old. W. T. Murphy, operator of the Crown, Lyceum and Capitol, now virtually is in complete control of the city's amusements.

Siegfried Malm will erect the theatre building in Derby which will be taken over by the Marcus Loew interests upon its completion. The house is to seat 2,000.

Matt Saunders, manager of S. Z. Poli's Palace Theatre in Bridgeport, was elected a member of one of the city's civic clubs, and right away was asked to furnish the entertainment, free, for the following week's meeting.

William Skidmore died recently at Milford in his 80th year. He opened one of the first picture theatres in Bridgeport.

CHARLEY CHASE
Promoted! From single reels to two reelers for Pathe release

Massachusetts

E. M. Loew won in a suit brought by Edwin A. Simpson of Lowell to recover possession of the Rialto Theatre. Simpson alleged that terms of the lease had been broken, but Mr. Loew testified that he had spent thousands of dollars in improvements to the house since he had taken possession of it.

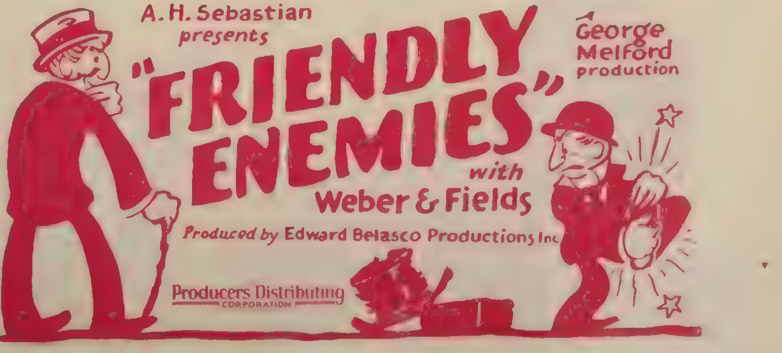
J. J. DeWalde is now general manager of the three Gordon theatres in Salem. Although he has been a New York City manager for several years, his invasion of Salem is not his first sojourn in the Bay State. Mr. DeWalde managed the Empire Theatre in Fall River at the time it was conducted by the Keith-Albee interests.

Samuel Torgan, alert exhibitor of Lowell and managing director of the Strand, has one of the finest theatres ever visited by ye scribe. It plays a double feature policy. The organist, whose name we did not discover, is a wonder. During our visit to Lowell we were unable to see Mr. Torgan, as he was absent.

J. J. Cahill, Brockton representative for the three Gordon theatres in that city, has tied up with one of the city's newspapers to give free tickets to the Strand for the best "story" sent to the paper. Each story must be less than 150 words in length and describe some odd happening seen in the city.

L. R. Acker of the Strand and Orpheus theatres in Halifax, N. S., has been seeking attractions in Boston. He received a royal welcome among the theatre men of the Hub during his visit.

Now Booking


A. H. Sebastian
presents
"FRIENDLY ENEMIES"
with
Weber & Fields
George Melford production
Produced by Edward Belasco Productions Inc
Producers Distributing Corporation

San Francisco

The legal obstacles to construction work on the new Pantages Theatre, Market and Grove streets, facing the San Francisco Civic Center, have been swept aside and work is being rushed on this project. The present building, occupied by the theatre on Market Street, has been leased for retail purposes and the new house will be made ready for occupancy at the earliest possible date.

The property at Fourth and Stevenson streets, San Francisco, owned by West Coast Theatres, Inc., has been disposed of and will be improved for retail purposes.

Raymond Kaliski, the 12-year-old son of Louis Kaliski, theatre owner of Alameda, Calif., was shot in the head recently by the discharge of a rusty pistol found by a playmate and is in a serious condition in the Alameda Sanitarium.

The New Stanford Theatre at Palo Alto, Cal., being built under the direction of Ellis Arkush, is nearing completion. A big pipe organ is being installed.

Ashley W. Thresher, of Wasco, Cal., announces that work will be commenced at once on the erection of a picture theatre seating 600.

A picture theatre and apartment house building will be erected at Auburn, Cal., at a cost of more than $100,000, according to Dr. W. F. Durfee. The first pipe organ in Auburn will be installed.

Title to the Monache Theatre, Porterville, Cal., has passed to the National Theatres Syndicate of San Francisco, which has been operating the house for some time.

Manager J. J. Cluxton of the Pantages Theatre, San Francisco, has made a number of changes in the personnel of the staff of late and has dispensed with the services of girl ushers who have been acting since the war. Their places have been taken by young men, as in former years.

George Elliott, manager of a picture house at Bakersfield, Cal., has been arrested on charges of permitting minors to appear on the stage in dramatic entertainments.

The Strand Theatre, Merced, Cal., operated by J. A. Harvey, is being placed in shape for the warm season.

John Hamrick, well known exhibitor at Seattle, was a recent visitor in California, accompanied by Mrs. Hamrick.

A. Wylie Mather, of Honolulu, T. H., is a visitor at San Francisco, making the trip to the mainland to get the latest ideas in stage and screen presentation.

R. Jacobs, connected with the Central Theatre, San Francisco, is a chesty chap these days, his son having won the blue ribbon at the Baby Show held here recently.

Kansas

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, who returned this week from New York, where he attended the committee meeting of the Hays organization on the uniform contract and discussed the matter fully with Charles O'Reilly, president of the M. P. T. O., New York, and Charles Pettijohn, counsel for the Hays body, intends to deliver an address upon the subject at the M. P. T. O. K.-M. convention in Kansas City this month.

C. R. Wilson, owner of the Liberty Theatre, Liberty, Mo., who has been a special membership solicitor in the territory of the M. P. T. O. Kansas-Missouri drive, reports progress as good.

Death claimed both the mother and cousin of R. G. Liggett, former president of the M. P. T. O. Kansas and owner of the Gauntier Theatre, Kansas City, Kas., last week. A double funeral service was held in Kansas City. Mrs. J. W. Liggett was 72 years old. The cousin, Frank Balch, was of Earl, Ark.

Among the out-of-town exhibitors in the Kansas City territory last week were: Willard Frazier, Empress, Paola, Kas,; Charles Sears, Sears Circuit, Nevada, Mo.; Charles Fisk, Opera House, Butler, Mo.; W. D. Stepp, Regent, ElDorado, Kas.; F. G. Weary, Farris, Richmond, Mo.; Roy Burford, New Burford, Arkansas City, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

Plans are being drawn for a new theatre to replace the present Elite Theatre of Iola, Kas., according to Tom McGruder, owner and manager. Construction work on the new house, which is to cost $35,000, will start soon.

The Strand of Arkansas City has been added to the setting of houses of Roy B. Burford of that city and "Shake" Davidson has been employed as exploitation manager. Mr. Burford also owns the New Burford and Rex theatres of Arkansas City.

Apparently Charles Sears of the Sears Circuit, Nevada, Mo., is successful in other pursuits besides motion pictures. Last week he was elected vice-president of the Nevada Golf Club.

Maine

What do you think of this for a double bill: 'Sally" and "He Who Gets Slapped?" Abraham Goodside, operator of the Strand, Jefferson, Empire and Elm Theatres in Portland, presented those two pictures at his Strand for the first three days of Easter Week.

C. C. Collins of New York City has been appointed manager of the Rex Theatre in Norway. He succeeds Colby Robinson, who resigned to return to Bangor to conduct the automobile business owned by his father.

Now Booking

Seattle

Two big theatre openings made history on the night of April 4. The new Columbia Theatre, Longview, Wash., a 1200-seat house, opened to two capacity shows before a brilliant assemblage composed in part of leading officials of the Long Bell Lumber Company, founders of Longview, who arrived in time for the double celebration of the new theatre opening and the arrival of the first train over a new rail route. A big bunch went down from Seattle and Kelso was well represented. Junior Orpheum vaudeville will be featured Saturday nights, with road shows and feature pictures daily. "Charley's Aunt" opened Sunday to capacity crowds.

Hensen & Von Herberg's new Liberty Theatre, Astoria, Oregon, was the second opening and was equally successful. It seats 1,100 and is the finest house in recreated Astoria. C. S. Jensen, Portland member of the firm, was host on the occasion of the opening.

Mr. and Mrs. E. J. Potter of Portland have their new 800-seat house in the Moreland district well under construction. It will be of Spanish type. Complete contracts for furnishing, equipping, decorating, seating, projection, etc., have been let to B. F. Shearer, Inc.

G. H. Dixon of the Ellensburg Theatre, Ellensburg, Wash., was in Seattle recently lining up his early summer bookings. He reports business "as usual."

John Danz has gone to summer prices of 10 cents at his Capitol Theatre, Seattle.

L. R. Stradley, whose newly opened Cheerio Theatre, on Queen Anne Hill, Seattle, has become the popular gathering place of Hill residents, gave a free Saturday matinee showing for children under 15 on the opening chapter of Universal's serial, "The Great Circus Mystery." He has 800 seats, but by doubling up some of the little chaps entertained 940. Mr. Stradley is operating his community house in a splendid, efficient manner. He has just added a Wednesday night vaudeville feature to his regular program.

Bill Stickley, owner of the Electric Theatre, Concrete, Wash., was a Seattle visitor this week.

Fred Mercy, Jr., son of Fred of Yakima Theatres fame, has joined the house staff of the Strand Theatre, Seattle.

Fred Mercy is about to reopen the Liberty Theatre, Yakima, Wash., after six weeks which have been devoted to the refurnishing, decorating, equipping, etc., of the house. Opening date will be Easter Sunday.

Warner Brothers are seeking a suitable site in Bremerton, Wash., Puget Sound Naval Station, for the erection of a picture theatre. L. K. Brin and Attorney B. M. Levine, Seattle counsel for the company, spent some time in Bremerton last week going into the matter.

Manager Art Hile of the Capitol Theatre, Seattle, gave a special kid matinee Saturday morning for "The White Sheep." He tied the stunt up with the Seattle Star, which printed the free coupons. About 1,000 youngsters were entertained.

Los Angeles

Mark M. Hansen has completed negotiations for the erection of a new picture theatre at Santa Monica boulevard, Melrose and Doheny drive, West Hollywood, Cal., and construction will be started within a month. It will be a Class A structure, having a frontage of eighty-five feet on Melrose and a depth of 165 feet. The cost will be $600,000 and the capacity 1,800 seats, including 500 divan seats and a balcony seating 500. The stage will have a full basement, measure 80 by 24 feet nad be equipped for vaudeville acts.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

EAST OF BROADWAY. (5,783 feet). Star, Owen Moore. For me a nice, clean little one-day comedy-drama. Tone O. K. Fair appeal. Probably suitable for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Good comedy drama. Quite a number of my patrons not satisfied with it but did not complain. Tone, fair. Sunday, no. Special, no. Fair audience appeal. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre Old Forge, Pennsylvania.

F. B. O.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. A picture just as good if not better than any picture that William S. Hart ever made and is the best this star has done up to date. Print good. Tone, okay. Sunday, yes. Special, no. Great audience appeal. All classes in big city. Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. An unusually good western that pleased a majority. Am sorry to see F. B. O. putting Lefty in a new type of picture as his western productions are giving him a following who will be disappointed to see him in any other kind of photoplay. Good action and good story to this one. Tone fair, good appeal. No Sunday and special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. Here is a picture that is a real special, and has a wonderful story, told in an interesting way, and will register with any of your patrons who have children to raise, but will not interest the young people. Tone, yes: appeal, you bet! Yes for Sunday and special. Draw from small town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FOOLS IN THE DARK. (7,002 feet). Star, Patsy Ruth Miller. A fine show for Saturday night in our house. Everybody enjoyed the comedy element in this show. Drew fairly good business. Tone, okay. Not suitable for Sunday. Special, no. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HARDEST WAY. Star, Fanny Ward. Good clean picture but rather too slow to please the average audience. Tone, good. Sunday, yes. Special, no. Poor audience appeal. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batcheler, Galt Theatre (175 seats), Galt, California.

HIS FORGOTTEN WIFE. (6,500 feet). Star cast. Good enough for any house. Not a big special but a very entertaining picture, well done throughout. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

SILENT STRANGER. (5 reels). Star, Fred Thomson. All of these Thomson's are good with us. No other stars are as popular as Thomson and Silver King with our audiences. He is the best western star we have. Tone, good. Sunday, no. Good audience appeal. Farming and small town class town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A good picture, by all means. Tone, good. Sunday, yes. Special, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

THAT DEVIL QUEMADO. Star, Fred Thomson. Fred Thomson's best picture to date and your western patronage will eat this one. A hundred per cent. audience hokum and a good drawing card. No as special. Appeal 85 per cent. Draw industrial center, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

THUNDERING HOOFS. (6,015 feet). Star, Fred Thomson. In my opinion the best Thomson I have ever seen. He has some real comedy, too. The only fault I have to find with Fred is that he always pulls off some impossible stunts. Silver King fine as usual. Tone O. K. Good appeal. Yes for Sunday but no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TRIGGER FINGER. (4,775 feet). Star, Bob Custer. A fine western. Pleased western fans and if Bob Custer's future productions are as good as this one we will be well satisfied. Exhibitor's playing western nights should book this picture as there is action from start to finish and the interest is worked up to a splendid climax. Breezy Eason did some good directing here. Come on, Bob, give us more like this. Tone, fair. Sunday, no. Strong western audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNKNOWN PURPLE. (6,950 feet). Star cast. A very heavy story of an inventor who solves the secret of invisibility and takes a creepy revenge upon his faithless wife and lover, the man who falsely sent him to prison. With good strong music this film can be worked up to a great pitch. Some of the interiors are remarkable. One hall scene in particular gained an appearance of colossal size through very clever exaggerated perspective. At the right halls this should be a real winner. Was greatly praised here and played to three days exceptional business. Tone, rotten. Not suitable for Sunday. Special, in the right halls. Town of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

VANITY'S PRICE. (6,214 feet). Star, Anna Q. Nilsson. Nothing to brag about. Acting of star and cast fair. Good sets and photography, but story is rotten. Sorry I bought it. Tone, no good. Sunday, no. Special, no. No audience appeal. Family class town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. An excellent production that can be classed as a special. Although of the costume type, the patrons soon become so absorbed in the well directed story that they forgot the old time dress and at two or three times voiced their nervousness at some particularly exciting incident. Even the roughnecks praised this one. One of Norma's best. Some may consider too much fighting. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CHILDREN OF THE DUST. (6,228 feet). Stars, Johnnie Walker, Bert Woodruff, Pauline Garon. Not so very well liked here though some very good acting was put on by all three. Good tone, fair appeal. Yes for Sunday. Helen Drexler, Star Theatre, Crofton, Nebraska.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. A real good picture, old, but one that will please many. Used with local picture which drew them in. "Circus Days" pleased them. Tone, good. Sunday, yes. Special, yes. Good audience appeal. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Good. Very nice business. Tone good Sunday, yes, but special no. City 9,237. Admission 10-25. H. V. Smooths, Vine Theatre (600 seats), Mt. Vernon, Ohio.

CYTHERIA. (7,400 feet). Star cast, includes Lewis Stone. Very few liked it and it causes much adverse criticism from many. Let it alone. Tone bad, appeal poor. No for Sunday or as special. Draw better class, city 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. This is a hum-dinger for a so-siety play with an expose of the younger element or I might say an expose of the older element also in highbrow society class. Very well done. Tone, questionable. Sunday, yes. Special, yes. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

IF I MARRY AGAIN. (7,401 feet). Star, Doris Kenyon. As fine as they make them. Full house two nights and everyone commented favorably. Doris is a real star. This picture "made" her here. Give us more like it. Tone O. K. Appeal 100 per cent. Sunday O. K. Draw all classes, town 4,000. Admission 10-20, 15-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. Very clever character comedy. Norma and Constance Talmadge in the cast (for a minute). Subtitles very clever and keep the crowds laughing; we did well on this one. Good tone, appeal 80 per cent. Yes for Sunday, no as special. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

LADY. (7,337 feet). Star, Norma Talmadge. "The Lady" is one of Norma's best. A good cast supports her and the picture should make money anywhere. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent.

MADONNA OF THE STREETS. (7,507 feet). Stars, Milton Sills, Nazimova. If your audience appreciates tense drama, without much comedy, show them this wonderful story of England. If they don't—use your own judgment. Sills fine as usual. Nazimova very good. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MADONNA OF THE STREETS. (7,507 feet). Stars, Milton Sills and Nazimova. Comments were pretty fair as a rule, although quite a few razzed it. Personally I don't think a star, as a minister, appeals much. Good tone, fair appeal. Yes for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Pretty good picture but no drawing power; ran Friday and Saturday but couldn't get the country people in on it. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Business good. Appeal 70 per cent. Yes for Sunday. W. D. LaFerry, Roseville Theatre, Roseville, Georgia.

SANDRA. Star, Barbara La Marr. Very ordinary. Just another movie. Town 9,237. Admission 10-25. H. V. Smooths, Vine Theathe (600 seats), Mt. Vernon, Ohio.

SEA HAWK. (12,045 feet). Star, Milton Sills. A big picture in the way of production but only pulled the first day. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Lebanon, New Hampshire.

SECRETS. (8,345 feet). Star, Norma Talmadge. Failed to please. We cannot get money out of Norma Talmadge's features any more; they are a back number with us. Small town patronage. A Mitchell, Dixie Theatre, Russellville, Kentucky.

SO BIG. (8,562 feet). Star, Colleen Moore. A dandy picture. Went well at the box office. Pleased about fifty per cent of the audience as some did not like Colleen in the elderly part. Should make money though. Tone, good. Sunday, yes. Special, yes. Audience appeal, sixty per cent. All classes town of 5,000. Admission 25-50. C. E. Matlock, Rivoli Theatre (815 seats), Pendleton, Oregon.

SUNDOWN. (9,000 feet). Star cast. Good educational and historical picture. Big scenic with some comedy situations worked in; I would say book it most any place. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. A good comedy drama that will please mostly all people. If I didn't get any picture worse than this could say all okay. Tone, fair. Sunday, no. Special, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. A pretty fair offering, old but got by with it. Barthelmess always good. Give us more modern stuff for him. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. An exceptionally fine western. You don't have to be a western fan to like this one. Not a weak spot in it. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. First National furnishes a fine trailer on this one. I ran it for about a week before I showed it, and played to a good house. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Fox

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. Another one of the pictures which were forced on. Rental too high. No profit. Lost money on this. No box-office appeal. Tone good. Maybe suitable for Sunday, if you can get it cheap enough. Special, no. Poor audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CONQUEROR. Star, William Farnum. A reissue with plenty of action. Far better than "Wolves of the Night" the first of this series. Print good. Tone, good. Sunday, no. Special, no. Fair audience appeal. All classes in big city Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANCERS. (6,656 feet). Star cast. The best Fox picture in two years. George O'Brien a coming star. Patrons can't believe that this could be a Fox picture after all the poor ones they've seen. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

DANTE'S INFERNO. (5,680 feet). Star cast.

Between Ourselves

A get-together place where we can talk things over

Opposition—

Competition—

Without another theatre around you have those two things.

In winter—parties, dances, and so on, radio, the newest competitor.

But you don't shut up the house all winter. You make it warm and comfortable: you try to pick strong pullers—and GET 'EM COMING in spite of the distractions.

How about spring—and summer?

With the outdoor games, the automobile, and so on, pulling against you—

Are you going to lay down?

Or—

Keep on GETTING 'EM COMING!

Maybe the fellow next door will ride away from you in his car—to the country.

How about making the country autos drive—your way!

Make it easy for them. Let them know you've got good pictures, booked by these dependable tip pages—facilities for taking care of the car while they're amused.

Tie up with the outdoor people make them foresake their games often enough to help fill your theatre.

Pick good shows—strong titles, pulling pictures that did well for some exhibitor reporter last summer but that you didn't use.

And use these dependable tip pages to slam starch into that summer slump! VAN.

Now Booking

The novelty sensation of the year

GILBERT HEYFRON presents

A RENAUD HOFFMAN Picturization

"Private Affairs"

PRODUCERS DISTRIBUTING CORPORATION

Not a small town picture. Too gruesome. They'll come to see this one if you can get them curious. But they won't come again. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

DARWIN WAS RIGHT. (4,982 feet). Star cast. Darwin was right and Fox sure made a monkey of this exhibitor when he put this one over on them. Nothing but a two reel comedy and not as good. Advise if you have this bought pay for it and give it back. This picture certainly comes up to the Fox standard of last year's pictures. City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

DEADWOOD COACH. (7,619 feet). Star cast. This picture knocked 'em cold. Advertise it big and count the results. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

GERALD CRANSTON'S LADY. Very good. Above the average Fox special. As special yes. Appeal 70 per cent. Draw masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

HEART BUSTER. (4,500 feet). Star, Tom Mix. The kid glove cowboy, nothing extra in this, not up to the Mix standard. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LAST MAN ON EARTH. (6,637 feet). Star cast. I built a special lobby, advertised this as a fantastic comedy and believe me, it was one. The people came out in crowds to see it, and it pleased them all. Some even came back the second time and brought their friends and families. The censors stole about two reels of it before it got here but they couldn't ruin this one. (They may have helped it). Tone, okay by the time it reached me. Special, yes. Audience appeal, extra good. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

ROUGHNECK. (7,010 feet). A dandy for Saturday. Pleased them all. Small town patronage, all classes. A. Mitchell, Dixie Theatre, Russellville, Kansas.

ROUGHNECK. (7,500 feet). Star cast. A good picture. Lots of action and comedy. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SILENT COMMAND. Star cast. Good picture worth seeing. Can be called a feature. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

FASHION ROW. (7,300 feet). Star, Mae Murray. Had fairly good comments on this picture and it seemed to please the majority. It held up fairly well during its run. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS HOUR. (6,300 feet). Star, Aileen Pringle. Four days to satisfactory business. Picture pleased the women immensely. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HIS HOUR. (6,300 feet). Star, John Gilbert. A real picture. Drew well and pleased. Advertise it strong and get the money. Patrons liked it better than "Three Weeks." City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

JANICE MEREDITH. (10,000 feet). Star, Marion Davies. Absolutely not a small town picture. Don't go too strong on this one. A disappointment to us. Tone, okay. Sunday, yes. City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

NAME THE MAN. (8 reels). Star cast. As good a drama as I have played in a long time. Book it and don't be afraid to push it as it is all there. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Pirie in Again

"Dear 'Van', and 'Gang': I've been a parasite and a backslider lately, for I've been studying 'Straight From the Shoulder' and sending no tips. I've been spending the last few hours with a sharp pen-knife and nine months' issues of Moving Picture World, cutting out 'Straight From The Shoulder' and filing it with its indexes in spring back files. The job is done to date and I've got to do my bit for the department, so you'll find a bundle of reports enclosed. You're doing great work. The proof's in the files. Best wishes. Ever thine, Wm. Findlay Pirie, Star Picture Palace, Aberdeen, Scotland."

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. One of the best melodramas without too much hokum that I have ever played. Very interesting and finely acted. Tone, okay. Sunday, yes. Special, yes. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

RAGMAN. (5,908 feet). Star, Jackie Coogan. Jackie is very good and the crowd liked him very much. Good clean comedy drama. Got thirty cents for this one without a murmur. The direction is fine which means everything in putting over a kid star. Tone, fine. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

REVELATION. (8,732 feet). Star, Viola Dana. Altogether too long. It has a fine theme and the acting of the entire cast is excellent, yet it drags and drags. Is now in nine reels but could be cut down to six; then it would be fine. Tone O. K. Fair appeal. Yes for Sunday but no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SILENT ACCUSER. Star cast. A real good picture. Pleased about ninety per cent. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). Fine feature. Should please any audience. Fine acting by dog. Pretty out door scenes. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SOCIAL CODE. (5 reels). Star Viola Dana. Just an ordinary program picture that seemed to please about fifty per cent. of our audience. Acting good. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 7000. Edgar Delahunty, Family Theatre (300 seats), Forest City, Pennsylvania.

Paramount

BREAKING POINT. (5,788 feet). Star, Matt Moore. Very good picture. You will like Matt Moore's acting. Tone, good. Sunday, no. Special, yes. Audience appeal, good. Best class town of 875. Admission 10-25. Hal James, Wanoca Theatre (300 seats), Wallace, North Carolina.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Biggest week's business in several weeks in the face of opposition, such as John McCormick, Chamber of Commerce Exposition, two road attractions, a musical comedy, and Al. G. Fields Minstrel. The best role Thomas Meighan has had since "Back Home and Broke." My patrons like it very much. It will get money for you. All classes city of 91,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,150 seats), Jacksonville, Florida.

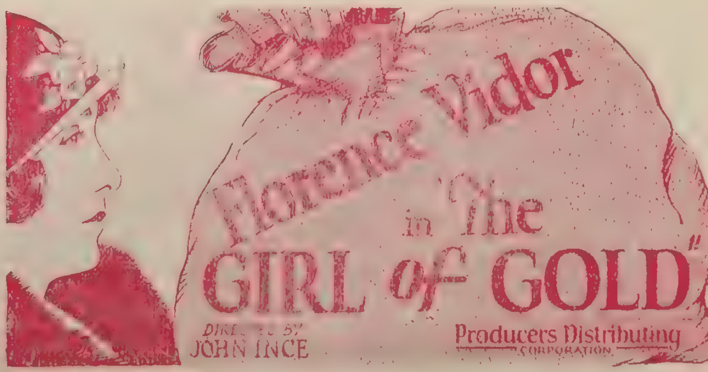
NE'ER DO WELL. (7,414 ft.). Star, Thomas Meighan. From Rex Beach's novel. Most of the action takes place in Panama. I can say the same for this as for all the Meighan's that I have used. It pleased all who saw it, I believe, but it didn't pull enought in to see it. Tone, fair. Sunday, no. Special, no. Good audience appeal. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

NORTH OF 36. (7,908 ft.). Star cast. Honest to goodness western thriller. Paid a good stiff price for it, but it brought me three days' capacity business. Find Paramount big specials good investment. Tone, good. Sunday, yes. Special, yes. Fine audience appeal. Family class, town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

OLD HOMESTEAD. Star, Theodore Roberts. A very splendid picture from every angle. This pleased the crowd as well as any we have had. Although it was not new when we ran it last summer we got a good print. You are fairly safe with Paramount prints, though they can be improved in the matter of splices. Tone, good. Sunday, yes. Merchants and farmers, town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

THUNDERING HERD. Star Jack Holt. Chalk up another big success for Famous; still another for Zane Grey. Boys, here's a real honest to goodness picture from one end to the other; a picture that can be called a real special. There is no end to the thrills in it; no fake stuff. Wait until you see 'em pile up about three or four wagons, wreck everything. It will raise your hair. Grab it as soon as possible and

Now Booking



Many an audience has gone out in a satisfied frame of mind in spite of seeing a weak feature—because you had a strong short subject or two to bolster up the show.

Help other exhibitors by telling them what the short subjects were like.

Serials, too.

A serial that's a puller may make a good day out of a poor day—for ten or fifteen weeks!

SEND TIPS STEADILY.

exploit it to the limit. Sunday, yes. Special, yes, by all means. Audience appeal, 100 per cent. Town of 2,000. Admission 10-30. H. W. Ribble, Mayfield Theatre (210 seats), Mayfield, California.

TOMORROW'S LOVE. (5,801 feet). Agnes Ayres. Just fair program stuff. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TOMORROW'S LOVE. (5,802 feet). Star cast. This is an attractive picture not big but good and pleases. It has a good comedy touch and an interesting plot. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TOO MANY KISSES. (5,790 feet). Star, Richard Dix. An extra good program picture. Very entertaining. Has humor, action, love, interest, etc. I believe it would have gone better under a better title. Tone, okay. Special, no. Fair audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

TOP OF THE WORLD. (7,167 feet). Star cast. Story deals with life in South Africa and is an interesting picture. Not big but worth the price they asked for it. Tone, okay. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. A fairly good picture but not up to Gloria's standard. It seems as if our American audiences don't want the foreign stories; she is a good bet here in the right type of picture. Tone, fair; appeal, mentioned. Draw from industrial center, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Good wild western. Bill shoots them up. Mly fans eat this stuff up. Old but worth running. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

WORLD'S APPLAUSE. (6,526 ft.). Star, Bebe Daniels. Just fair picture. Probably all right for the larger towns, but I would not book it if I had seen it run before booking. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Pathe

NANOOK OF THE NORTH. (6 reels). Star cast. This probably hasn't been ranked as a gold mine by any exhibitors. The evening before public showing, I screened it for superintendents of the schools of several surrounding villages. I also worked extra hard on it otherwise. The supereintendents seemed to like it and I guess they boosted it loyally. Had a fair attendance, but nothing in proportion to exploitation I put into it. I thought the subject wonderfully interesting. Village and rural class town of 400. Admission 25-15, 30-15. E. L. Patrridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Seven reels is too long for this one, believe that if they would have cut it to five it would have been much better, but it's good and worth running. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Principal

CAPTAIN JANUARY. (6,194 feet). Star, Baby Peggy. A good picture. Clean as a whistle, entertaining, all the way through, and was well liked by everyone who saw it. Unfortunately this class of picture does not draw good here. No amount of boosting will bring out the patronage a picture of this high class deserves. But those who saw it are still talking about it. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

CAPTAIN JANUARY. (6,194 feet). Star, Baby Peggy. Very good, out of the ordinary line of pictures. Nothing exciting, good for those who change every day but don't pay too much for it like we did. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CAPTAIN JANUARY. (6,194 feet). Star, Baby Peggy. A very fine picture with beautiful marine scenery. Good drama with lots of laughs too. Baby Peggy featured in ad. too much. Fine tone, good appeal. Yes for Sunday but no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ANNA MAY WONG

Appearing in Douglas Fairbank's "Thief of Bagdad" which United Artists released

HELEN'S BABIES. Star, Baby Peggy. Nothing much to it, but will get by with the women. Not a man's picture, however. Tone, fine. Sunday, yes. Special, no. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MASKED DANCER. Star, Elliott Dexter. Cannot give this one much. The fact that the husband did not know his own wife with a mask on part of her face and made love to her does not seem right. No business second night. Tone, none. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House Theatre (496 seats), Emporium, Pennsylvania.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star, James Kirkwood. A nice little program picture that pleased. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BARBARA FRIETCHIE. (7,179 ft.). Star cast. Good picture, but failed to draw or please. Something wrong with its appeal. Fair tone. Sunday questionable. Special, no. Audience appeal, 60 per cent. Middle and work class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A truly wonderful picture of a beautiful Civil War romance that just finds its way to your heart. Edmund Lowe and Florence Vidor's acting carries the audience with them. Many favorable comments were made on this. General class, city of 500,000. Admission 10-30. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BEYOND THE BORDER. Star, Harry Carey. Another knockout for Carey. Story, star and direction are above criticism. These Careys are very dependable and anyone can boost them. Tone, fair. Appeal ninety per cent. No for Sunday or as special. Draw all classes, town 6,000. Admission 10-20-30. Frank G. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Good, clean comedy picture but not a special in any way. This picture pleased everyone and went over good. Good tone and appeal. Yes for Sunday and no for special. Draw from railroad and mining

Now Booking

HARRY CAREY
in
"Silent Sanderson"
A Hunt Stromberg
personally supervised production
PRODUCERS - DISTRIBUTING - CORPORATION

"IN THE SPRING THE WHOLE GANG'S FANCY LIGHTLY TURNS——"
Here we have a laughter-bubbling picture from the Hal Roach-Pathe comedy "The Love Bug," starring every little star in "Our Gang"

class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. Just a fair picture. Lost money on it so guess I am prejudiced against the picture, very dark in places. Tone, good. Sunday, yes. Special, no. Poor audience appeal. Small town and farmer class town of 600. Admission 10-20, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MICHAEL O'HALLORAN. (7,000 feet). Star cast. Well liked, though sad in places. A feature trying to impress charity. Good tone. Fair appeal. Yes for Sunday and in my opinion as special. Helen Drexler, Star Theatre, Crofton, Nebraska.

ROARING RAILS. (5,756 feet). Star, Harry Carey. Fine picture that was enjoyed by all. Acting of Darro best I have seen for a kid in long time. Played on Saturday to good crowd. Tone, okay. Sunday, okay. Audience appeal, one hundred per cent. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. Pretty good show. Priscilla shows you in one scene whether she's getting plump or not. Tone, fair. Possibly suitable for Sunday. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SOFT SHOES. Star, Harry Carey. Again we say "Good!" This completes the first series and if the next are as good we say "O. K." Tone, no. Sunday, no, same as special. Appeal eighty per cent. Draw masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

United Artists

AMERICA. (14,000 ft.). Star cast. Splendid in every way except that the exchange charged me three times as much for it than what they sold same to other exhibitors in my territory. Worked like a slave to get it over and exchange got the money. Tone. good. Sunday, yes. Special, yes. Appeals to young and old. Family class, town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (300 seats), Lebanon, Oregon.

DOLL'S HOUSE. Star, Nazimova. This is a poor picture and a plot that lacks everything that goes to make up an interesting photoplay. Why will Nazimova try to direct herself as she always makes a mess of it. As an emotional actress she has few equals but spoils it all with her misdirected mannerisms. In her latest picture "The Redeeming Sin," directed by J. Stuart Blackton she equals her first great triumph in "Eye For Eye." You'll disappoint your people if you order this one. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

DOROTHY VERNON OF HADDON HALL. (10,000 feet). Star, Mary Pickford. Not so good to me, my patrons do not like costume. Did not do so good, not as good as some of her previous shows. Tone, fair. Sunday, yes. Special, yes. Fair audience appeal. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Truly a great picture and will please any audience. Go the limit in advertising this big special. Will, in my opinion, stand fifty cent admission anywhere. It pleased my patrons better than anything in months. Tone good. Appeal 100 per cent. Yes for Sunday and as special. Draw from industrial center, 6,000. Admission usually 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

THIEF OF BAGDAD. (12,000 feet). Star, Douglas Fairbanks. A big production in every way and a wonderful picture for its kind; many go to see it for curiosity. Sets are wonderful. Use plenty of advertising. Tone, okay. Sunday, yes. Special, yes. Varied audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

THIEF OF BAGDAD. (12,000 feet). Star, Douglas Fairbanks. About as good a picture as you will see for some years to come but it did not do anything like the amount of business here to justify the outrageous rental charged for it. Tone O. K. High appeal. Yes for Sunday and as special. Draw better class, city 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Universal

ACQUITTAL. (6,325 ft.). Star, Clair Windsor. This one is a pretty good picture, but it is too much of one thing. Good murder case. Tone, good. Sunday, yes. Special, no. Good audience appeal. Miners and farmers, town of 600. Admission 10-25; special 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

BIG TIMBER. (4,650 feet). Star, William Desmond. A very good program picture. If you give Desmond a good story he will make good. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

BUTTERFLY. (7,472 feet). Star, Laura LaPlante. Advertised it as a special and got the gang out but didn't make a hit. Old stuff done too many times before. Well produced, however. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Lebanon, New Hampshire.

FAST WORKER. (6,500 feet). Star, Reginald Denny. Pretty good but not as good as "The Reckless Age" to my way of thinking. A "Keystone" comedy finish. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Fairly good western. Hoxie can't compare to Mix or Thomson but he will do. My customers like him. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A pity to put her in a picture of that kind. Had it two nights, the second night nobody came to see it. I can only say I'm glad I did not exploit it as they always say you should to put them over. All classes town of 7,000. Admission 10-25. O. J. Miller, St. Clair, Pennsylvania.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. I think this one is just about as good as any of the Baby Peggy pictures. She is a wonderful little actress and put this over in fine shape. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LET 'ER BUCK. (5,000 feet). Star, Hoot Gibson. "Let 'Er Buck" is a picture that should get money and place. It has one hundred percent audience appeal. Features the great Pendleton round-up. Tone, fine. Sunday, yes. Special, yes. Audience appeal, one hundred percent. All classes town of 5,000. Admission 25-50. C. E. Matlock, Rivoli Theatre (815 seats), Pendleton, Oregon.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. Another picture like this and Denny will be done for, a disappointment to our customers. Tone, okay. Sunday, yes. No audience appeal. City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. A dandy Saturday night show that went across great for us. Everybody tickled with this one. It is good entertainment. He is a comer. Tone, good. Family picture. Special, no. Great audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Very faithful to the book. Hoot goes over big as usual. Here's a western actor that can really act; the majority of them are riders. Hoot has certainly come along in the last five years. This picture was built perfect for a Saturday crowd. Tone, fair. Sunday, no. Special, no. Audience appeal, one hundred percent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SIGNAL TOWER. (6,714 feet). Star, Rockliffe Fellows. Very fine railroad picture that should go over with any audience. Will stand plenty of boosting and not disappoint. Tone, okay. Sunday, yes. Special, yes. Very good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

TORNADO. (6,576 feet). Star, House Peters. The first five reels average melodrama; but the last two reels contain the greatest storm scenes I ever screened. Tone O. K. Good appeal. Yes for Sunday and nearly a special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHITE TIGER. (7,000 feet). Star, Priscilla Dean. This is a poor picture: received poor print and whatever good things were in it did not show up. Not good for small town as it lacks action. Tone none, Sunday yes, special no. Draw railroad and farm town of 1,500. Admission 10-25. Ralph Saffer, Pastime Theatre, Manchester, New York.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star, William Russell. A fine picture. A little too rough for ladies. But in other ways good. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. This is a big picture that is as good and better than the "Sea Hawk." There is action all the way through. Sea fights are wonderful. Tone, okay. Sunday, yes. Special, yes. Very good audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MARY BRIAN

Plays the title role in Paramount's "The Little French Girl"

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Big picture. Raised prices and had only fair crowd, partly on account of bad weather but I consider the picture all they claim for it and would be glad to get more like it. Small town class and farmers town of 600. Admission 10-20, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FROM THE MANGER TO THE CROSS. Lenten special. Small town exhibitors should play this subject and should make money anytime. Get your local church and tieup with them. Tone, very good. Sunday, yes. Special, yes. Very good audience appeal. All classes in big city. Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GREATER THAN MARRIAGE. Star cast. Very good program picture. No kicks, and pleased the ladies. All prints from Boston Exchange in wonderful condition. Tone fair. Appeal 75 per cent. No for Sunday or as special. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

VIRTUOUS LIARS. (5,650 feet). Star cast. A pretty good program picture that seemed to please those who came out to see it. Tone and appeal fair. Yes for Sunday, no as special. Draw neighborhood class town 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Warner Bros.

BEING RESPECTABLE. (7,500 feet). Star, Marie Prevost. Co-starred with Monte Blue. An excellent program offering not suitable to advertise as special. Those who saw it were well pleased although the story was very ordinary. Fine photography, good film, helped put the production over. Fair tone. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BEING RESPECTABLE. (7,500 feet). Stars, Monte Blue, Marie Prevost. Not much to it; been done too many times. Fair first day; N. G. second. Tone and appeal fair. Sunday yes, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CORNERED. (7,500 feet). Star, Marie Prevost. Story of a girl blamed for robbing her own house while her double takes possession. This film pleased one hundred per cent. It hasn't much action but there is plenty of suspense in well developed dramatic scenes. Played to three days good business. Tone, rotten. Not suitable for Sunday. Special, no. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

DADDIES. (6,800 feet). Star, Mae Marsh. "Ought, naught, cipher, zero. The man who marries is a hero"—such was the slogan of the Bachelors' Club. Instead of taking wives they adopted war orphans. Oh boy, when the kids arrived including a damsel of seventeen the bachelor household was some menagerie, and at bedtime, Gee whiz and sundry expletives, what a night! The crowd roared and roared. It didn't pull tremendously but it pleased everybody. Tone, good. Suitable for Sunday. Special if your crowd favor farce. City of 163,000. Draw from working and seafaring class. W. F. Pirie, Star Theatre, Aberdeen, Scotland.

DARK SWAN. (6,300 feet). Star, Marie Prevost. Really good entertainment. Plenty of youth in the cast and classy production. Tone, good. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FIND YOUR MAN. (7,000 feet). Star, Rin-Tin-Tin (dog). Pleased one hundred percent. Boys, if you haven't booked it, book it now. Did a record breaking business. We seldom comment or knock on any picture, but this was so good I just couldn't keep still. Sunday, yes. Tone, fine. Almost special, but not quite. Town of 100,000. Jackson Brothers, Cozy Theatre, Tulsa, Oklahoma.

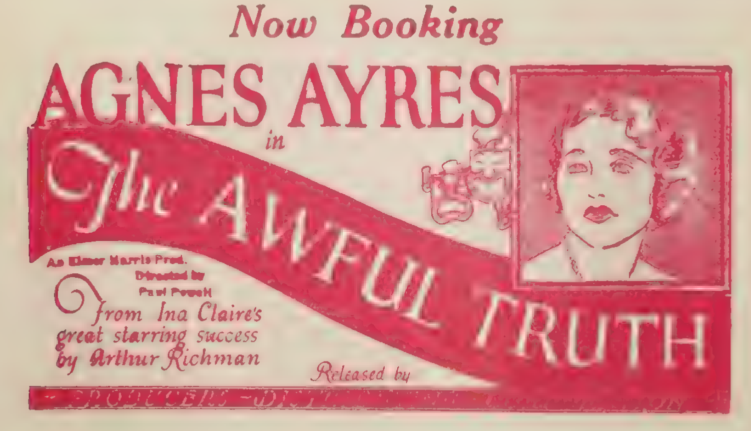
FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). Made a wonderful Friday and Saturday offering with an "Our Gang" comedy. The dog is everything but human. The greatest dog I ever saw. Action will get them in and please. Tone, okay. Sunday, yes. Special, no. Very good audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

GOLD DIGGERS. (6,500 feet). Star cast. Am sorry to say that I couldn't see this one nor could my audience. Saw some fine reports from exhibitors but can't agree with them. Some good comedy but boresome as a whole. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre, Fresno, California.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin (dog). A real picture. Pleased one hundred per cent but not as good as "Where the North Begins." City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

LOVER OF CAMILLE (7,180 feet). Stars, Monte Blue, Marie Prevost. A most artistic production but too heavy for the average audience. No for Sunday. Appeal 75 per cent. Draw masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (850 seats), Birmingham, Alabama.

LUCRETIA LOMBARD. (,500 feet). Star, Monte Blue. An excellent show that deserved



much better attendance than it received. The title and posters did not draw any crowd at all. Print was okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TENTH WOMAN. (6,250 feet). Star Beverly Bayne. A good program offering. Miss Bayne is certainly a treat for sore eyes in this one. This might be considered a semi-western. Will please the average audience. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THIS WOMAN. (7,000 feet). Star, Irene Rich. A good program picture by no means a special. Warner pictures are not up to last year's standard. City of 12,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin. Very fine dog picture. Rin-Tin-Tin is exceptionally fine in this one. Any theatre is safe to play it. Think I sent one report, but am not sure. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Comedies

BLACK AND BLUE. (Educational). Star, Jimmie Adams. Good comedy that brought out a few more laughs than usual. Adams usually very good. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35, on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CHARLEY CHASE COMEDIES. (Pathe). Star, Charley Chase. His comedies are always good and clean. Tone, good. Sunday, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

DON'T FORGET. (Pathe). Star, Hal Roach. Only a fair Roach one reeler. Tone, okay. Sunday, yes. Fair audience appeal. Village and rural town of 400. Admission 25-15, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

FAST AND FURIOUS. (Educational). Star, Lige Conley. This was almost as the (Ivory Soap) slogan of ninety-nine forty-four hundreth per cent. good as a comedy. It has some fine gags in it that made 'em laugh. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FRONT. (Educational). Star, Poodles Hanneford. A rip roaring comic. You can run this one anytime. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

GOLD FISH STORY. (Fox). An interesting picture. Village and rural class town of 400. Admission 25-15, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

GREEN TIES. (Universal). Real good. Would rank it trifle above the average of this series. These are called Edwards comedies; but, in my estimation, Roach with his damfool antics is more than half the show. Tone, okay. Sunday, yes. Appeal good. Rural and village class town of 4,000. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

HIGH BROW STUFF. (Pathe). Star, Will Rogers. Very few laughs in this one. Had six tears on first show, then I took out about fifty rotten splices and they call this service. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HUNT. (Fox). Star, Earle Fox. If you have not run any of these Van Bibber pictures yet, do so as they are all good, this one is a scream in two reels. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MASKED MARVEL. (Fox). The second 1925 series Fox comedy we have played and it went over fairly well. Tone, okay. Sunday, dunno. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35, on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Dorothy Gish plays Tossa in "Romola," the Inspiration picture which Metro-Goldwyn is distributing, in which her sister Lillian has the title role

PALE FACE. (First National). Star, Buster Keaton. Good, but not the best of his two and three reelers. Tone, okay. Sunday, yes. Good audience appeal. Village and rural class town of 400. Admission 25-15, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Orio.

SAVAGE LOVE. (Educational). Star, Jimmie Adams. Everybody had a good word for this comedy. The best Christie comedy that we have had for some time. A dandy. Tone, okay. Audience appeal, fine. Better class town of 4,500. Admission 10-15. C. A. Anglemire,

SHOULD POKER PLAYERS MARRY? (Universal). Stars, Edwards and Roach. Fair. Tone okay. Yes for Sunday. Fair appeal. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

SOLD AT AUCTION. (Pathe). Star, Snub Pollard. Seemed to please. Averages well with the rest of the Snub's. Tone, okay. Sunday, yes. Fair audience appeal. Village and rural class town of 400. Admission 15-30, 25-15, E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WELCOME DANGER. (Educational). Star, Cliff Bowes. Not much to this one. It did not have a real laugh in it. The best thing about it was the film; that was in perfect condition. Tone, okay. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WILD GAME. (Educational). Star, Lige Conley. Lige held his standard in this one and pleased a majority. Tone, fair. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Serials

RIDDLE RIDER. (Universal). Star, William Desmond. Starts off like a million dollars, with Desmond and Eileen Sedgwick in the lead and a good cast. Our old friend, Helen Holmes is here again and also Hughie Mack. We are on episode five, and if it keeps up as it is going, it will register as the best we have seen for two or three years. We find adults following this as well as children, lots of fast action and good story. Family class city of 600,000. E. Barker, College Playhouse, Toronto, Canada.

RIDDLE RIDER. (Universal). The best thing that I can say for Universal serial, "The Riddle Rider," is it made my worst day my best, and not for a few episodes but all so far run now using number ten. Herman Rubin, Cockade Theatre, Petersburg, Virginia.

Short Subjects

A MISS IN THE DARK. (F. B. O.). Star, Alberta Vaughn. Another one of the "Go-Getters." Can't be beat where once shown. Always shown. Buy them if you haven't. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DEATH RAY. (Pathe). An interesting educational subject, makes a great filler for a short program. Sunday, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

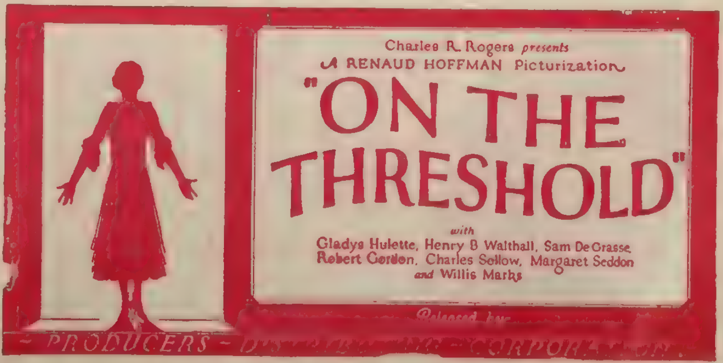
GO-GETTERS. (F. B. O.). Star, Alberta Vaughn. The best two reel subject on the market. Seems to be getting better all the while and all of them have been exceedingly good. Try them for your short subject. No tone. Sunday, yes. Big attendance. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

SPORTLIGHTS. (Pathe). These one reelers are very good. Have lots of stunts in them and they make an ideal filler for any program. Prints always good. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Independent

APACHE DANCER. (State Right). Star, George Larkin. A crude story of a Parisian dancer (male) who rescued an American girl from apaches and later in America continued the job, same girl, same apaches. Only one interior set in the whole thing. The 'thrilling' climax will either make your crowd's hair stand on end or double them up with mirth. Here they roared. Pleased about

Now Booking



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A RENAUD HOFFMAN Picturization
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fifty per cent, and played to three days of fair business. Tone, all right. Not suitable for Sunday. Special, emphatically not. Draw from working and seafaring class. City of 163,000. W. F. Pirie, Star Palace Theatre, Aberdeen, Scotland.

BATTLING FOOL. (State Right). Star, William Fairbanks. Those who want action don't overlook this picture. Lots of action from the beginning to the end. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BLACK LIGHTNING. (State Right). Star, Thunder (dog). A fine dog story. I think that Thunder is more of an actor than either Strongheart or Rin-Tin-Tin but the story and cast are not as good as the ones in which these other dogs star. Thunder puts it across. Tone O. K. Good appeal. Yes for Sunday, but no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROKEN HEARTS OF BROADWAY. (State Right). Star, Colleen Moore. A very good picture which should make money for any exhibitor. Has a wonderful cast. Print fair. This one should be a big bet for the small town theatre. Tone, good. Sunday, yes. Special, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CALIBRE FORTY FIVE. (State Right). Star, Franklyn Farnum. It's a shame they don't give this star action stories. This one very calm and they don't like calm westerns. Print good. Tone, okay. Sunday, no. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CRIMSON GOLD. Star, H. B. Warner. Good western. Pretty scenery, plenty of pep. Good for western fans. Tone and appeal good. Yes for Sunday some places, fair for special. Helen Drexler, Star Theatre, Crofton, Nebraska.

DO IT NOW. (Goldstone). Star, Madge Bellamy. A very good comedy drama with lots of action. William Fairbanks is leading male star and is very good in fact this picture is suitable for any class. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes in big city. Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FAST AND FEARLESS. (Artclass). Star, Buffalo Bill, Jr. A good western with lots of action and some comedy that gets over very good; give us more. Appeal 80 per cent. Draw from small town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING IN FRANCE. (U. S. Signal Corps). The best actual war picture I have seen yet. No flag waving or heroes dashing madly over the top. Just Uncle Sam's boys, at work, at play, in action and on their journeys. The photography is good for one of these pictures. Tone, okay. Special, yes. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

RICHARD DIX
The perennial favorite who appears in Paramount pictures

FIGHTING IN FRANCE. (State Right). Star cast. Drew good but failed to please natives. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

FLOODGATES. (State Right). Star, John Lowell. A lumber camp story. The story is always interesting. There is plenty of action. This picture ought to please any audience. Good tone. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

GAME FIGHTER. (State Rights). Star, Bill Patton. Just another western; same old story done in the same old way. Will please western fans if they are not too particular. Not much audience appeal. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LOST BATTALION. (McManus). Ran this for the local Legion Post for forty per cent. It did less than fair business for us. Ran two nights, second night falling considerably below first. In reproducing this incident of history, they attempted to emphasize the many nationalities of which the 77th was composed. The romances of several members and activities of the women with their knitting needles are woven in. All this takes up lots of footage. It is praiseworthy but at the same time, I believe, disappointing to most patrons as it is rather remote from the "big show" in France. Considering type of picture which they think they have paid to see, most would prefer to see this footage devoted to the techniques of war. This technique phase of the picture is good but not up to the possibilities. I would rank this part of it about on a par with the stuff in "Spirit of the U. S. A." In keeping the production authentic, it was about impossible to inject any of the great hokum punch stunts which put over Marshall Neilan's great war picture, "Unpardonable Sin." I'd call the production good, but not big; and add that war pictures are losing their popularity here in the "sticks" as well as in the cities. Rural and village class town of 4,000. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

MAN FROM BROADWAY. (Elfelt). Star, J. B. Warner. Only fair. No story to work with. Good tone. Appeal 50 per cent. Yes for Sunday but no as special. Draw masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

NO DANGER. (Arrow). Star, Bobby Dunn. A very good two reel comedy. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OUT OF THE DUST. (State Right). Star cast. Just a fair picture of the west and will get by as a program picture where westerns are liked. Don't tell them you have a big one here. No as special; appeal 75 per cent. Draw from industrial center, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

PAINTED FLAPPER. (Chadwick). Star, Pauline Garon. Pretty good flapper story although last two reels drag some. Good titles. Tone, good. Sunday, no. Special, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Lebanon, New Hampshire.

RANGE TERROR. (State Right). Star, Bob Custor. If you want one with a lot of action here it is. The dog makes this picture go over big. Tone, good. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Farm class town of 175. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

ROMANCE AND RUSTLERS. (Arrow). Star, Yakima Canutt. Oh boy, what a picture and a star "Yak". The best on the screen. If he only would make more pictures so we could make something. Tone, good. Sunday, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. Pretty good show altho no better than his past ones. Very clever titles by best title writer in the business, Ralph Spence. Tone and appeal good. Yes for Sunday but no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SURGING SEAS. (Steiner). (4,700 feet). Star, Charles Hutchinson. Seemed to satisfy everyone and held up fairly well at the box office. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WATCH HIM STEP. (State Right). Star, Richard Talmadge. Good action picture, wonderful star, fair direction and rotten print. This boy has a lot in him, and is always welcomed to an audience. His pictures are clean, and he is a hard and conscientious worker. Goes over big with me. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WHITE PANTHER. (Goldstone). Star, Rex Baker. Another worth while attraction under Goldstone banner. Should please any type of patronage. Print good. Tone, good. Sunday, yes. Special, no. Good audience appeal. All classes in big city. Admission ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Ginsberg Announces Five of Banner's 1925-26 Pictures

IN a general announcement to the independent exchanges pledging a consistent quality type of production made possible by concentrated individual effort on the part of the producer and distributor, the Henry Ginsberg Distributing Corporation gives the titles of the first five of Banner Productions for the 1925-26 season.

The Banner list is headed by "The Love Gamble," adapted from the novel, "Peggy of Beacon Hill," by Mazie Greig. It is a lively story of modern youth, love and frivolity but not a sex picture. The scene is laid in the Greenwich Village scetion of cultured Boston and is an unusual modern romantic drama.

The second title is "The Checkered Flag," an adaptation of the widely read novel by John Mersereau. It is a story of the automobile industry and the racing game with a strong love theme. It will have one of the most thrilling race scenes ever filmed.

"Brooding Eyes," the third on the list, is an adaptation from the novel, "The Man With the Brooding Eyes," by John Goodwin, author of "Without Mercy," and many other book successes which have already been presented on the screen.

The fourth picture is "Whispering Canyon," a new departure in pictures from a newly exploited field, the great lumber forests of the west. The high lights of this production are the gorgeous exteriors and the sensational dramatic scenes.

The fifth picture has not been commercially titled as yet but will be produced under the working title of "Salvage." It is a combination sea story and society drama by Izola Forrester, the author of "The White Moth," also done in picture form.

The sixth and last of the Banner group will be selected this week. Production will start on the first two pictures on the Coast in the course of the next ten days, the principals and cast now being assembled under the personal direction of George Davis and Sam Briskin of Banner.

Mr. Ginsberg has already received very favorable comment from many of the independent exchanges on the excellence of the titles and the type of story.

The second group of six pictures, to be known as Royal, are now being selected and production plans for this unit call for actual shooting about May 1. A well known star and capable casts with massive sets, dramatic action and vigorous narrative will be prominent features of Royal.

Lupino Lane, Educational Comedy Star, Has Talent

LUPINO LANE, recently signed by Earl Hammons, president of Educational Film Exchanges, Inc., to do a series of six two-reel comedies, will portray in his two-reel comedies a character similar to that which he portrayed in D. W. Griffith's picture, "Isn't Life Wonderful," where he had the part of the strolling player.

Mr. Lane's work in Griffith's masterpiece attracted much attention and excellent comment from newspaper reviewers. The Evening Post review of the picture devoted more than half of its space to its comments on Lane's work, stating that "Mr. Lane's work in it touches a high mark in comedy which no screen actor save Chaplin has ever reached."

In full, the portion of the review dealing with Lane's work says:

"While the entire picture is extraordinarily good, there are things in it which stand out so definitely as to be worthy of special mention. The first is a scene in which Lupino Lane, who, 'in Poland was considered somewhat of a dancer,' exhibits his footwork to a very much bored man who finally leaves him flat. While the scene itself is splendidly done and provides a legitimate touch, we wish to rise and state that Mr. Lane's work in it touched a high mark in comedy which no screen actor save Chaplin has ever reached.

"It has been said, and with much truth, that Charlie's comedy is outstanding because behind the fun and burlesque lies pathos. You may sympathize with him and at the same time you laugh at him. Lane's work in this picture has the same quality of pathos. His antics bring a laugh, but you see the bravery and earnestness and wistful longing in his eyes and you are sorry for him.

"We consider Lupino Lane's work in 'Isn't Life Wonderful' puts this in a class by himself and that, given proper stories, he has it in him to become one of our best makers of sincere laughter."

Gompers Pictures Given to A. F. of L.

William Green, president of the American Federation of Labor, and Peter J. Brady, president of the American Federation of Labor Bank, in New York City, paid a visit to the Fox Home office last week for the purpose of reviewing the pictures of the last annual convention of the American Federation of Labor, held in El Paso, Texas, and which convention later sat in joint session with the Mexican Federation of Labor.

It was during these latter sessions that the late Samuel Gompers was fatally stricken and rushed to American soil where he died. In accepting the print of this subject, which was presented to the American Federation of Labor by Mr. Fox, Mr. Green said:

"Mr. Fox has given the American Federation of Labor one of its most priceless possessions. This picture will be carefully guarded for all time, because it shows our great leader, Samuel Gompers, in action for the last time.

"It will be an inspiration to our organization to view these pictures in later years. It is with sincere gratitude, that I accept these pictures from Mr. Fox. They will play a most important part in the celebration of the second anniversary of the opening of the American Federation of Labor Bank, May 19, 1925."

"Bobbed Hair"

Story by Twenty Authors Directed by Alan Crosland for Warner Bros.

Louis Milestone is now putting the finishing touches on the scenario for "Bobbed Hair" for Warner Bros. "Bobbed Hair" is the story by twenty popular fiction writers that ran serially in Collier's Weekly, recently. It is a light, breezy yarn, that tells the escapades of a young lady who chooses her husband by the decision of "to bob or not to bob." It is replete with thrills and intense action.

Alan Crosland, originally signed by Warner Bros. to direct "Why Girls Go Back Home," has been assigned to make "Bobbed Hair."

Now Booking

Harry Carey in "The Bad Lands"

A Super Thriller *with* Thousands of Real Indians

A Hunt Stromberg personally supervised production

Released by

PRODUCERS DISTRIBUTING CORPORATION

Kinograms Radio Tie-up Will Benefit Theatres

A RADIO tie-up of direct benefit to motion picture exhibitors was effected last week when the Kinogram Publishing Corporation, publishers of Kinograms, Educational's news reel, arranged with A. H. Grebe & Co., of Richmond Hill, New York, radio manufacturers and operators of station WAHG, to broadcast publicity matter regarding Kinograms 5069.

In this issue of the news reel interesting scenes showing the manufacture of the radio receiving set are shown. An interesting talk on the manufacture of some of the more essential parts of the receiver is contained in the material broadcast from the station and interested listeners and radio fans are told that more can be learned from seeing the reel on the screen than from the talk.

In order that all listeners might be able to learn more about the appliances mentioned, the name and issue number of the news reel are prominently mentioned in the talk and information as to where the reel can be seen is broadcast.

The list of theatres includes the large motion picture circuits showing Kinograms from the Atlantic to the Pacific Coast and also the names of the big representative theatres in each large city.

Interested listeners are advised to see the reel at the theatres mentioned or to ask the managers of unmentioned theatres when Kinograms No. 5069 will be shown in those houses.

Arrow Pictures Receives Two Rapid-Fire Comedies

ARROW Pictures Corporation through its president, W. E. Shalenberger, announces the arrival from the West Coast of two new comedies, one a Broadway Comedy starring Billy West, the other a Mirthquake Comedy starring Bobby Ray.

Mr. West's newest effort, made originally under the title of "Brass Buttons," has been characterized as the cleverest picture he has made thus far. It is filled to the brim with rapid fire action and hilarious gags, and according to Arrow's reviewing staff, it is thickly dotted with laughs.

It will reach the screen under the title of "Copper Butt-Ins," a particularly apt example of nomenclature for the story deals with a rooky policeman—a copper—who is constantly putting his oar in where it doesn't belong.

Bobby Ray's newest was made under the working title, "Love Birds," and has since been rechristened "Cagey Love." Like the usual run of this popular player's pictures, there is a laugh a minute and a distinct innovation is noted in that there are real legitimate thrills as well.

Bobby's antics as he cavorts about the scaffolding of an unfinished building, are not only ludicrous in the extreme, it is stated, but may truly be characterized as sensational.

"The Making of O'Malley"

First National Productions has completed the casting of Milton Sills' first starring vehicle, "The Making of O'Malley," according to announcement by Earl Hudson, head of the eastern units of First National. The supporting cast includes Dorothy Mackaill, Claude King, Helen Rowland, Warner Richmond, Julia Hurley, Thomas I. Carrigan, Charles Graham, Allen Brander, Drew Demarest, T. Wigney Percyval and Charles Craig.

Hope Hampton's Next

Associated Exhibitors announces that Henri Diamant Bergere will produce "Lovers Island" with Hope Hampton in one of the leading roles of the picture.

"Lovers Island" is a T. Howard Kelley story that appeared in a recent issue of the Smart Set Magazine. Arthur Hoerl is adapting the story to the screen and writing the continuity. Production will be started sometime this month.

Artclass Films in England

Twenty Prints of "Rough Ridin'" and "Hard Hittin' Hamilton" Shipped Abroad

Twenty prints of "Rough Ridin'," first of the Buddy Roosevelt series of five reel action-stunt dramas, released by Weiss Brothers' Artclass Pictures Corporation, were this week shipped to George Smith's Films Ltd. of London, according to an announcement by Louis Weiss, the Artclass executive.

These prints will be used exclusively in the British Isles, where this popular series of Western features are shortly to be released.

They will be followed by twenty prints of "Hard Hittin' Hamilton," starring Buffalo Bill, Jr., which has been selected by George Smith's Films, Ltd. as the initial release of this favorite ridin' boy in Great Britain.

An intensive exploitation campaign on both the Buddy Roosevelt and Buffalo Bill, Jr. series has been planned by the officials of George Smith's Films, Ltd., including various tie-ups, prize contests and magazine publicity, which will appear simultaneously with the general release of the pictures.

The Boys Cinema, a widely read periodical in Great Britain, will publish serially a novelization of each story in the Buffalo Bill, Jr. and Buddy Roosevelt series, the publication beginning in each case at the date of release. This magazine also will offer prizes to boys for the best essay on the two stars, among which will be a sombrero and lariat, which have been used by Buffalo Bill, Jr. and Buddy Roosevelt.

"Go Straight" for April

J. G. Bachmann Announces That Ewart Adamson's Story Will be Released This Month by Schulberg Productions

"Go Straight!", Ewart Adamson's story, will be the next B. P. Schulberg Production to be released, says an announcement from J. G. Bachmann, vice-president and general manager of distribution. The date set for it is April 27.

The feature is being made under the direction of Frank O'Connor. In the principal roles are Owen Moore, Gladys Hulette, Mary Carr, Robert Edeson, George Fawcett and Francis McDonald. The story is a crook melodrama with Hollywood as its locale and in several episodes of the story there will appear a number of prominent screen folks including Anita Stewart, Larry Semon and Donald Keith.

"Grounds for Divorce"

Paramount Starts Production of Stage Success, With Florence Vidor

Florence Vidor, Matt Moore, Harry Myers and Louise Fazenda are the featured players in the Paramount production of "Grounds for Divorce," which has gone into production at Hollywood with Paul Bern directing. "Grounds for Divorce" is described as an up-to-the-Minute modern drama. The stage play was a big success.

Florence Vidor is cast as the young wife; Matt Moore as a famous French divorce attorney, and Harry Myers is given an opportunity for his individual style of comedy in the role of a French count. Louise Fazenda steps out of her semi-burlesque character in this production to play the role of a modern woman with "vampish" tendencies.

Adaptation for the screen was made by Violet Clark.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Successor to the Drawing Contest Is Found in Coogan Ragman Pasted Figure

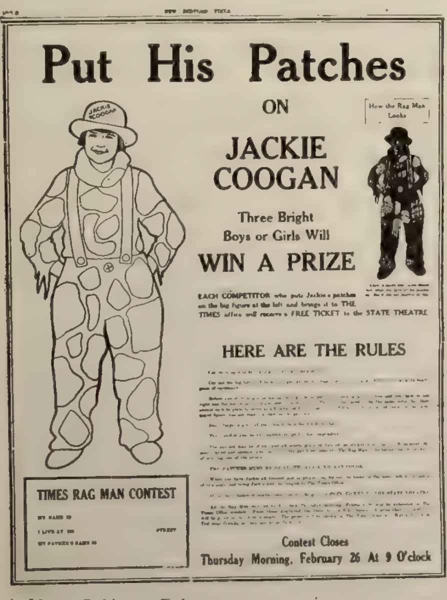
EVER since the drawing contest was developed to put over the Vitagraph production of Black Beauty, the contest has been one of the main standbys of the hustling exploiteer.

About a year ago this was slightly changed when someone, probably Howard Price Kingsmore, of the Howard Theatre, Atlanta, varied the stunt by printing a scene cut of Wanderer of the Wasteland and offering prizes for the best coloring, the idea being to give emphasis to the fact that this picture was in natural colors.

The idea broke so quickly on Southern Enterprises that it is difficult to say definitely that it was Mr. Kingsmore's idea, but his was the first to be reported. Following the publication in this department the idea spread all over the country.

Now It's Cloth

The newest idea probably was suggested by the new style fabric posters and comes from the State Theatre, New Bedford, Mass. The New Bedford Times was permitted to use the stunt for a circulation scheme in return for the space it gave. The initial stunt is shown in this reproduction of a full page display which opened the contest.



Put His Patches

ON

JACKIE COOGAN

Three Bright Boys or Girls Will

WIN A PRIZE

EACH COMPETITOR who puts Jackie's patches on the big figure at the left and brings it to THE TIMES office will receive a FREE TICKET to the STATE THEATRE

HERE ARE THE RULES

TIMES RAG MAN CONTEST

Contest Closes

Thursday Morning, February 26 At 9 O'clock

JACKIE COOGAN
How the Rag Man Looks

A Metro-Goldwyn Release

THE FULL PAGE SPREAD

The full page spread was necessary in order to give the children a sufficiently large figure to work on. Where newspaper cooperation is not possible, the best idea would be to have the figure printed on light cardboard, about ten or twelve inches high. This should be distributed to all children applying for one, and not be held to patrons of the house. It would be a good idea to have these anyway.

The outline on the left is a duplicate of the smaller halftone on the right, which serves as a guide. The idea is to paste the outline on a card and then fill in with cloth.

According to the directions the first step is to paste up a dark cloth for the trousers and same lighter goods for the shirt, with a black cloth for the derby.

On this foundation are pasted the patches, each a different design, and finally two strips are pasted down for the suspenders.

Each child who completes the design is given a ticket to the performance and prizes are offered for the best work.

The entires are displayed in the window of the newspaper's counting room.

Strong Publicity

This gives the child plenty of scope and the best will probably make splendid window cards after the prize decisions have been made. Leather shoes, "real" hair and buttons for the suspenders are some of the little refinements that may be added.

All children should be given tickets, for they are entitled to a return for their hard work, and since the idea of the child appeal is to sell to the parents, this stunt will work far better than the drawing or coloring scheme.

Don't let this get away from you. This stunt is going to pull thousands of dollars into various box offices. Get your share.

A Night Owl

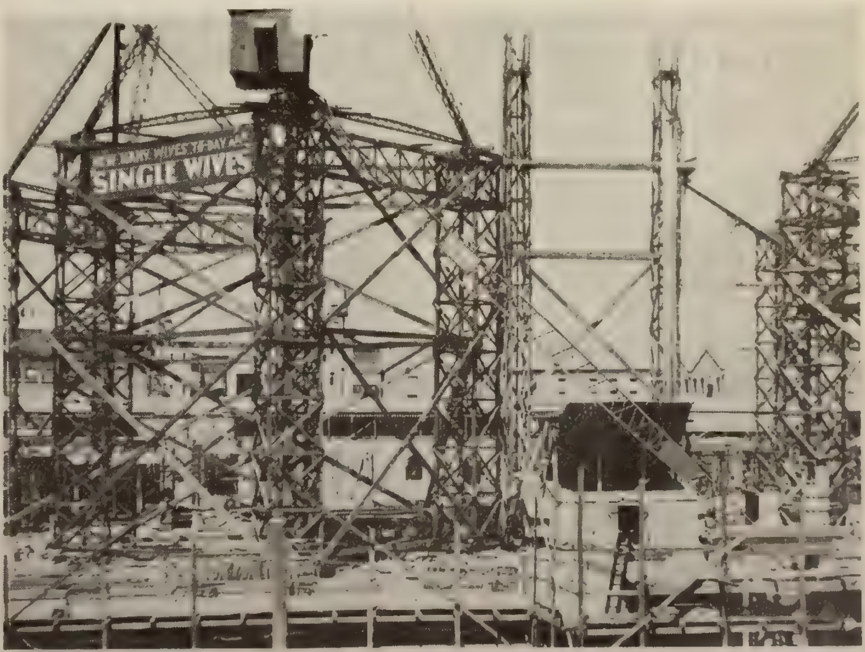
Talk about your midnight matinees! Cliff Lewis, of the Strand Theatre, Syracuse, writes that the house is on the air every Friday evening from eleven to two. The "eleven" is P. M. and not A. M., and the "two" is A. M. and not P. M. Must be pretty good to keep the customers out of bed that late, but Cliff writes that they get a lot of appreciative letters, for they give good shows.

Cliff does the announcing and is rapidly developing into a local Roxy.

Happy Days

N. L. Royster made a real campaign for Tom Mix in Dick Turpin at the Temple Theatre, Birmingham, Ala., but most of it was along usual lines, dressing up the house employees, warning the public of the impending arrival of the noted robber, an airplane herald throwout and much lithographic material, but he hit a good angle in contrasting the fight in the picture with the padded glove contests of the present day.

Run on the sporting page, this got him sales impossible to make through any other channel.



A First National Release

QUICK THINKING HELPED SINGLE WIVES IN AUSTRALIA

This is the skeleton of the new Town Hall in Brisbane. A derrick fell and before the news photographers could get around Premier First National pictures had a banner for Single Wives where it simply had to be incorporated into the pictures.

It's a Winner

H. M. Addison, of Binghamton, reports that his first experiment with the use of Chautauqua lecturers on his picture program was a knockout. Both papers gave him wonderful stories, one turning two columns and the other exceeding a column length with a two column head.

But a more important point is that he turned away upward of 800 persons after packing the house to the fire limit. Laugh that off if you think you can.

His first speaker was the Rev. Bernard Clausen, who in his opening said:

"I think I know an occasion when I see one, and this is a new day in the world, yet I feel quite at home in it, and feel like saying: 'Here I am again.'

"Years ago, lyceum lectures were given in Binghamton, largely through the efforts of the churches. Perhaps this is the beginning of a vast unexplored experiment, a renewal of the former movement. If that is true, the theater will make a great contribution to intellectual community life."

We believe that Mr. Addison has developed an idea that will do immense good to any theatre carrying out his policy. It will not only make immediate money but it will give such a house a prestige that cannot be figured in dollars and cents.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

"QUO VADIS," distributed by First National, being longer than the average film feature, it was possible to present on the same program only two musical incidents. However, one of these, called "Popular Songs Then and Now," ran for 14 minutes and was a small show in itself. The other and musical stage number was a "Holy Week Suite" embracing an overture and vocal selections. The show was rounded out by the Topical Review, which ran its customary 8 minutes. Altogether the program took up 2 hours and 7 minutes, of which time "Quo Vadis" took up 98 minutes.

Each of the 4 de luxe performances of the day were opened by the "Holy Week Suite," programmed as a collection of pre-Easter melodies specially arranged to solemnize Holy Week. The orchestra first played Franz Schubert's "Omnipotence." While this was being played, the gold draw-curtains were closed over the production stage and two steel blue Mestrum floods of 150 amperes flooded them from the booth. A steel blue flood from the domes covered the musicians. At the finish of "Omnipotence" the gold draw-curtains opened disclosing painted transparency representing the exterior of a cathedral. The blue floods were left standing on this curtain and blue foots were also dimmed up. As the orchestra played the introduction to "The Holy City," the cathedral curtains opened, disclosing a set representing the interior of a church. Singers in choir vestments were standing center stage and to the left the premiere danseuse was mounted on a pedestal as a madonna. A steel blue spot from overhead picked her out, while a small baby spot of white from overhead was focused on an armful of lilies which she held. Edna Burhans, soprano, one of the four artists wearing the choir vestments, then sang "The Holy City," after which the incident was closed by the quartette singing "The Psalms." The running time of this incident was seven minutes.

After the Mark Strand Topical Review came the "Popular Songs Then and Now." This was programmed as the hits of 20 years ago, revived for comparison with the melodies of today. A specially made film trailer announcing the presentation and setting forth the selections to be heard was run on the screen preceding the number. The setting was the interior of a song shop, showing shelves upon which were displayed copies of sheet music. A piano was to the left and a xylophone to the right with various music shop props here and there. The artists were introduced first as customers looking over the various song hits for sale. With Frank Banta at the piano, the first selection was "Robert E. Lee," sung by a lyric soprano. Then came "On the Banks of the Wabash," sung by a baritone. The third selection was "Sweet Adeline," sung by lyric soprano and mixed quartette. "Put On Your Old Gray Bonnet" was sung by a tenor. Then came "Love Me and the World is Mine" by a soprano; a contralto then sung "In the Good Old Summertime," and the old-time popular songs were brought to a close with "Alexander's Ragtime Band," danced by the ballet corps. The dancers were in minstrel dress. The new popular songs were then put over. The first was "I'll See You in My Dreams," by contralto; "No Wonder I Love You" was second by a soprano and baritone. "O Katharina" was third, selection danced by the ballet with the pianist and xylophonist doing their stuff. A tenor then sang "Dreams," after which the incident was brought to a close by "Alabamy Bound" by the ensemble with a novelty finish which showed them putting on their hats and coats and carrying small suit cases which, when reversed and put in a row spelled "Alabamy Bound."

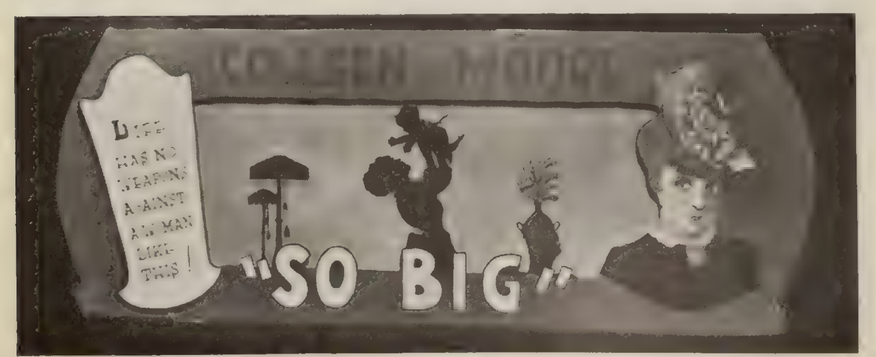
Just the Car

Sam Friedman, of the Luna Theatre, Sharon, Pa., saved a salary on a stunt lately. He used the automobile hook-up, but instead of using a bally to ride in the borrowed car, it perambulated the streets for two days with a banner on each side reading "This car reserved for the use of K the Unknown."

It ran for two days and made about as much talk as would have resulted had a rider been employed.

Used an Excuser

Instead of the Pullman porter, which has become almost a standard exploit on Excuse Me, the perambulator at Peoria, Ill., was a young man of good appearance who jostled pedestrians and then politely said "Excuse Me," at the same time proffering a card urging that the picture be seen at the Madison Theatre. It's a good stunt with a really tactful man, but it could be made to do the house considerable hurt.



A First National Release

SWANKE SOLD THIS BANNER BEFORE IT WAS COMPLETED

That's getting to be a habit with him, and gives him the use of it free. The front panel is yellow and the back grey, the silhouettes in black. He uses a similar banner in the foyer of the Rialto Theatre, El Dorado, Ark., for departing patrons.

Gave Patrons Party for an Anniversary

Chattanooga knows that the Tivoli Theatre is four years old. It will remember it beyond the year, for C. B. Stiff made the event the excuse for a real party.

The house has an unusually large lobby, to accomodate standouts, and after the night shows the guide railings were taken up and the foyer became a ball room in which several hundred couples could dance to the music of an excellent band. There was punch by the gallon and the birthday cake was cut into 1500 pieces and passed around.

The cutting of the cake was made the occasion of a pretty ceremony, the first incision being made by the Commissioner, (who would be Mayor by another title,) District Manager J. H. Franklin and Mr. Stiff making the second and third cuts.

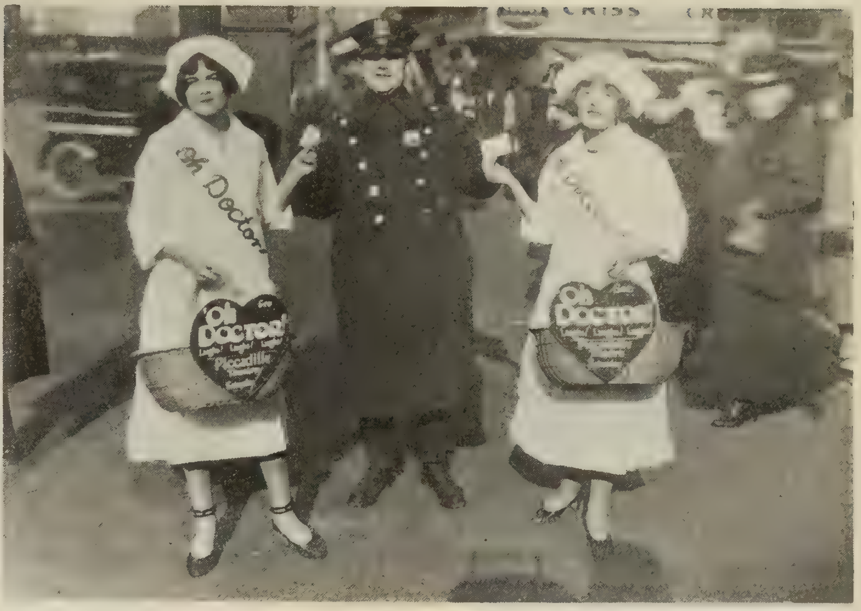
The party lasted well into the morning hours and was voted a regular event.

Numerous small souvenirs were given the dancers, including the Paramount Puzzle Books, and the guests are already longing for the fifth anniversary next year.

It did not cost much actual cash and it was the best good will stunt Mr. Stiff ever worked, and he has figured out a lot of good ideas since he has had the Chattanooga Paramount houses.

Wodetsky Is First

J. C. Wodetsky, of the Liberty Theatre, Terre Haute, Ind., is the first to land a cooperative on "Charley's Aunt." He got a double truck, in spite of the fact that he did not hook it to any distribution of tickets, puzzles or anything. He got it on the argument that a double truck on so well known a play would get additional attention for the constituent ads. He worked with the advertising manager of the Leader and he admits it took him longer than it used to, for cooperative pages have been dead in Terre Haute and it took extra effort to shake them up, but he got a fine page with two good ears on the streamer. One of them is "The funniest old lady who ever wore trousers," and the other: "With more laughs than the Navy has beans."



A Universal Release

ANOTHER EXAMPLE OF POLICE GRAFT IN NEW YORK

The cop got two packages of "Love Pills" instead of the one most pedestrians received. The pills advertised Oh Doctor, at the Piccadilly, and the instructions on the envelope told you to take "two breaths and one pill" before each kiss.

Gave a Dummy an Automatic Breath

A really clever window stunt was worked by the American theatre, Terre Haute, Ind., for the Golden Bed. M. A. Fox, manager, borrowed a brass bed in the window of a furniture store and installed a wax head. Under the bedclothes he had a rubber bag which was inflated and deflated by means of a motor, and a large sign challenged curiosity with the question as to whether the occupant of the bed were alive or a dummy.

The head seemed to be a dummy, clearly enough, but the regular breathing was so deceptive that many persons hung around for some time in the hope of detecting some betraying movement.

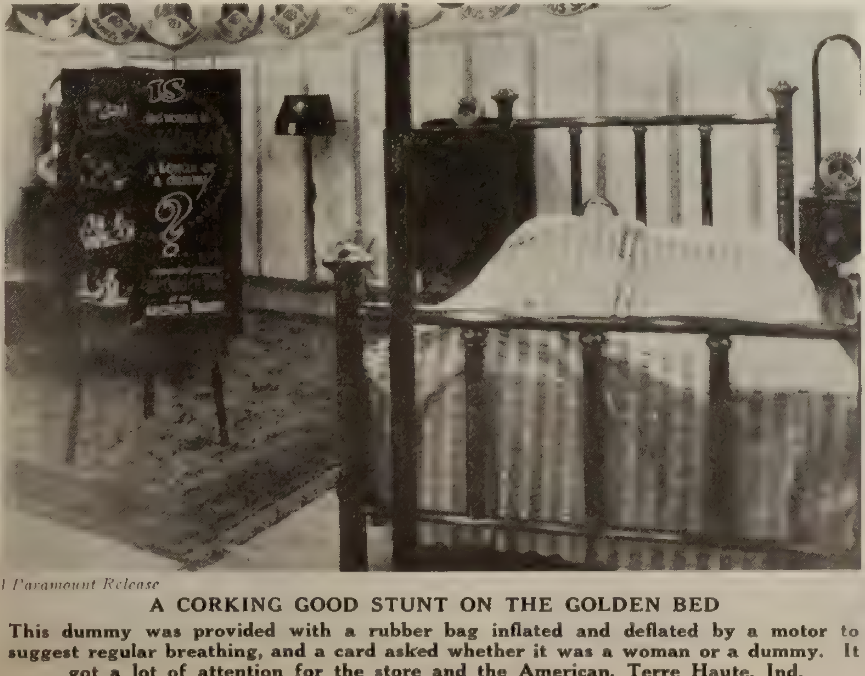
The question soon became a common topic of conversation, and it not only made business for the theatre but for the store, which was conducting a special sale and was glad enough to get such an attractor. We don't know just how the stunt was worked, but possibly Mr. Fox will give you the details if you are particularly interested.

J. M. Edgar Hart, of the Opera House, Augusta, Maine, used capsuled heralds on Oh, Doctor, these being distributed by a girl in nurse's uniform. He did not use any trick folding to let a line show through the gelatine. He just put the 4 by 4½ sheets into capsules and warned the recipients not to swallow them. The idea is as good as ever.

Too Light

Pace and Bouma, of the Rialto Theatre, Pocahontas, Iowa, send in a nice four page card program for the month of April. It is printed on light blue stock and the front page is done in gold. Blue and gold is a good combination, but better in a deep blue stock. For a lighter tint silver shows up better. It is best not to use gold until you come to a strong navy blue. Lighter tints will let the gold sink in and you have to hold it at just the right angle to get the effect.

One good stunt is the printing of the calendar for the month on the face of the program. People will stick it up for the sake of the calendar.



A Paramount Release

A CORKING GOOD STUNT ON THE GOLDEN BED

This dummy was provided with a rubber bag inflated and deflated by a motor to suggest regular breathing, and a card asked whether it was a woman or a dummy. It got a lot of attention for the store and the American, Terre Haute, Ind.

Unusual and Distinctive

LOBBY DISPLAYS

The Art Guild

250 West 54th Street

N. Y. CITY COLUMBUS 5780

Pathe selected our APLAKAY product for all their displays on Capt. Nungesser's personal appearance tour with "The Air Raider."

Got a Window With a Punning Hook-up

If you do cross word puzzles you know that a pun is a three letter word meaning "a low form of humor." Maybeso, but a pun got a nice window display for the Liberty Theatre, Oklahoma City. This is it.

A Universal Release.

WHAT A JOKE DID

Very simple. The theatre sold a shoe store on the idea that it was the champion local leather pusher while J. D. was the heavyweight ditto. The store had a sale in preparation and was glad to get a good centrepiece that would attract to the shoes. Simple? Yes! Good? Also!

And all good little newsboys got Dempsey Coins and the good and bad alike were shown the first issue of The Leather Pushers.

Watchful

J. M. Edgar Hart was not going to let an earthquake get away from him without a press stunt. He hustled to the telephone and assured the morning paper that his patrons did not feel the shock and that he knew nothing about it until telephone inquiries began to come in.

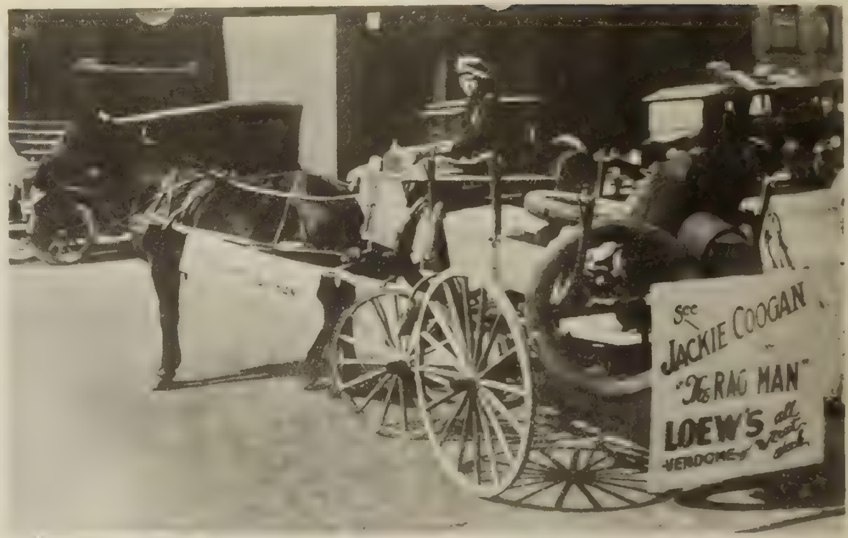
He got a couple of inches in a real news story and conveyed a suggestion of the solidity of the underpinnings of the Opera House, Augusta, Maine.

Spotted and Saved

While a saving on the current bills was no part of the scheme of E. B. Roberts for putting over The Golden Bed at the Majestic Theatre, Austin, Texas, the bill was cut down through the scheme employed.

Mr. Roberts used the cutout from the 24-sheet, touching up with gold paint to get a brighter effect. Then he spotted this strongly and cut off most of the lobby lights to let the bed stand out.

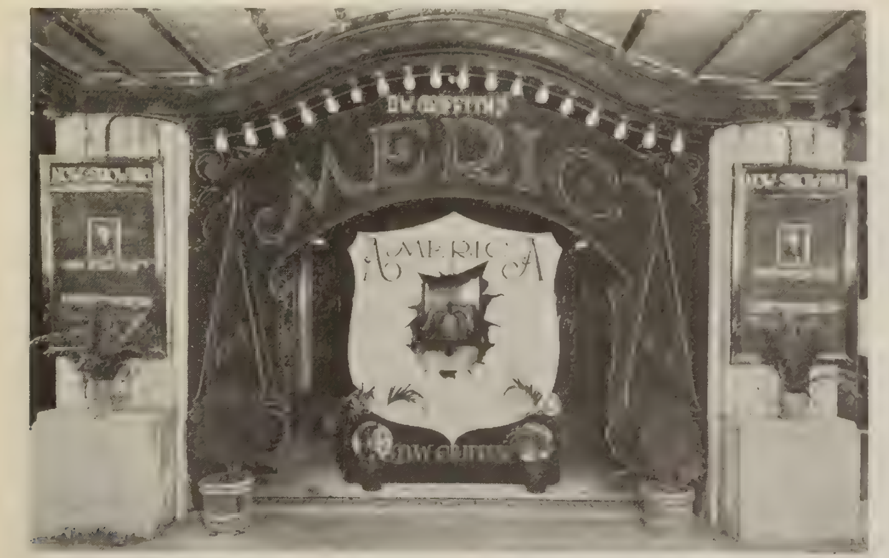
People came down to see why the lobby was dark and went away sold on the picture.



A Metro-Goldwyn Release

A SIMPLE AND APPROPRIATE PERAMBULATOR FOR THE RAG MAN

It did not cost much to get up and it got good business for the Vendome Theatre, Nashville, Tenn. Too bad that the old clothes stunt was worked out by Jackie before he used this title. Foot rules were given the children on this.



A Warner Brothers' Release

J. P. HARRISON'S STRIKING DISPLAY FOR AMERICA

This is the front of the Hippodrome Theatre, Waco, Texas, on the Griffith production. The ground is black with the letters cut out and backed with orange tissue, with flasher lights behind. The bell in the shield is a real one, working on a motor strike, with a painted crack.

Lincoln Banner in Silhouette

Arthur Swanke, who devises unusually good advertising for the Rialto Theatre, El Dorado, Ark., produced a very fine one on Lincoln. It was simple and dignified and wholly in keeping with the spirit of the First National production and yet it got the necessary attention.

The colors were held to black and white, black lettering of the name on a slightly arched ground of white, but at either end was a profile of Lincoln in silhouette, the features from chin to brow thrown into relief by the white of the banner, the entire head being almost double the height of the banner.

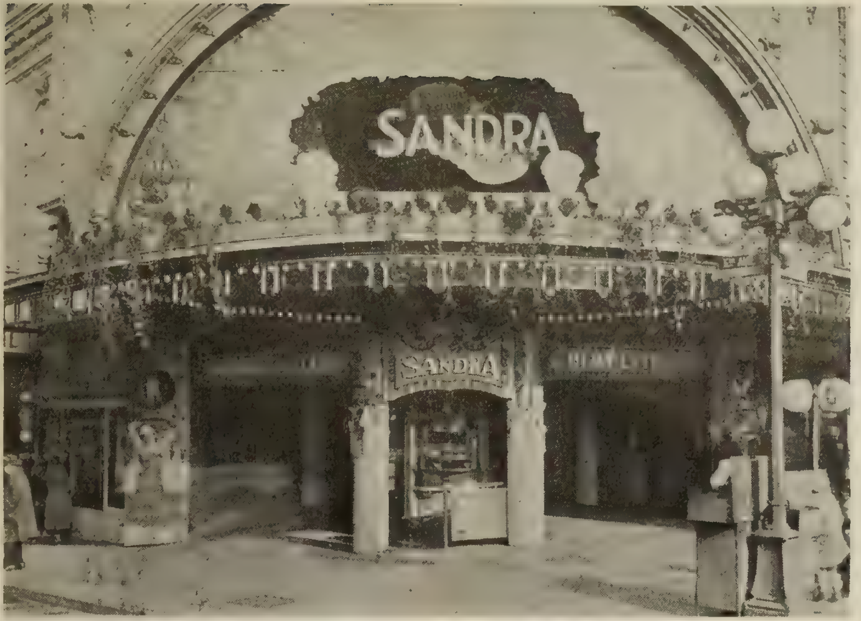
A special postal was sent to the mailing list with only the title and house name boldly displayed, so that "Abraham Lincoln" and "Rialto" were caught at a glance. Leading up to the title was a three line paragraph in the upper left hand corner reading: "From the life of America's greatest man comes its greatest motion picture—." Then the title was displayed in a heavy gothic, followed by "With all the drama, romance, humor and adventure of that great life, it springs to the screen as one of the finest entertainments you have ever seen." The house name filled the lower right hand corner with "of course" just below, in much smaller type, with the play dates over to the left.

This card was mailed to patrons, and backing this was an invitation to all teachers to be the guests of the Rialto, which naturally had its effect on the attendance of the pupils and their families.

Used the World

Here's a slightly different angle on the drawing contest. A. M. Lyons, of the Pantheon Theatre, Vincennes, Ind., hooked the idea to The Top of the World, but made the drawing a map of the world, with a $2 top prize, the contest open to any school child and the work to be in any medium.

Hooking the newspaper to the idea got extra mention.



A First National Release

A PRETTY DISPLAY ON SANDRA FROM SEATTLE

This is the front of the Coliseum, all dressed up. The photograph does not give the full detail on the arch, which is a fanciful landscape design broken to let in the title. It's good, even for the Coliseum, which excels in displays.

Staff Presented a Birthday Cake

Something different in birthday cakes turned up from Hamilton, Ohio, where the house staff of the Strand Theatre presented the theatre wtih a hundred pound birthday cake to mark the fifth anniversary. This is a real cake and not a pasteboard dummy with plaster of paris icing.

FRED MEYERS' CAKE

After doing duty in the lobby during the celebration, Fred Meyers sent the cake to the institutional children, to give them a share of the celebration, a graceful act that is typical of Meyers.

Lobby on The Thief Helped Draw S.R.O.

O. T. Taylor went the limit in his lobby on The Thief of Bagdad at the D. & R. Theatre, Aberdeen, Wash., and drew S. R. O. two out of the three nights of the run—the last two nights, which would suggest that the lobby got the first night crowd and the first nighters sent the others in. But the lobby ensured a near standout on the first night and that was what turned the trick.

The photograph on this page shows two ceiling lights on, but Mr. Taylor explains that this was merely to light the display for the photograph. In actual use the only visible light came from the ornamental lanterns in front of the box office, the other illumination being with spots and concealed bulbs.

Monotone can suggest the construction, but gives no idea of the gorgeousness of the display, in which metallic pigment was largely used. The prevailing colors were new blue, dark blue, yellow, orange and grey.

On the left is the magic carpet scene with cutout characters standing on a small rug apparently suspended in the air against a sky backing. On the right is the cutout rope climber.

Old readers will recognize those vases in either display, for they were made for the Weir Theatre, whcih has now become the second house of the string, giving place of honor to the 1,600 seat D. & R. In a recent story in this department the displays were credited to the Weir, where they should have been placed in the new house.

This is one of the prettiest lobbies on The Thief that we have yet run, and will take a lot to beat.

Figure Out Your Stunt Now for Memorial Day. That Holiday Comes Next

Worked a Key Gag for Locked Doors

Four hundred tagged keys were distributed at the schools about dismissal time when Locked Doors came to the Galax Theatre, Birmingham, Ala. The tags stated that some of these would unlock the Locked Doors in the lobby.

Most of the kids and some of their parents came down to see what their key would do and most of them bought tickets, seeing that they were there.

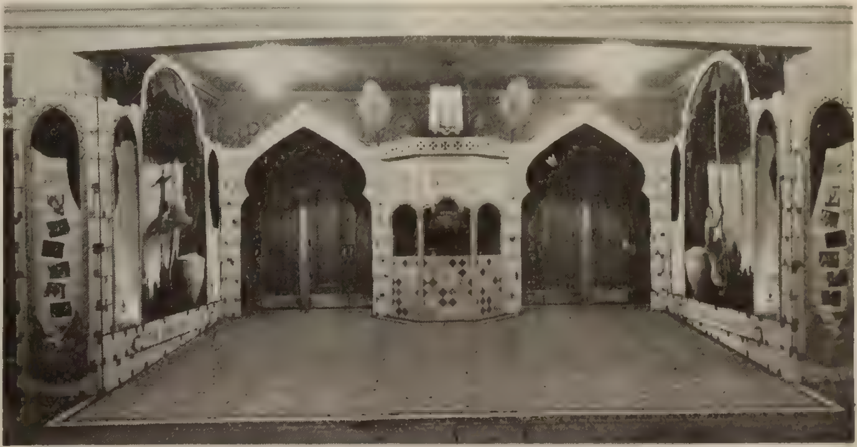
The doors were set into an ornamental stand in the centre of the lobby, close to the building line, to hold the crowd away from the box office. Stills ornamented the post. There was a large hasp and staple, fastened with an ordinary padlock to which had been soldered a pair of heart shaped cutouts, with a keyhole cut in the front.

Rugs Helped

One of the chief decorative items in the lobby of the Tivoli Theatre, Chattanooga, was a collection of oriental rugs suspended from a ledge about halfway up the high obby to advertise The Thief of Bagdad. A dozen streamers of pennants from the centre of the ceiling to the sides aided the effect, which was heightened by the use of crepe paper streamers. It all helped to raise the business.

Another Safety

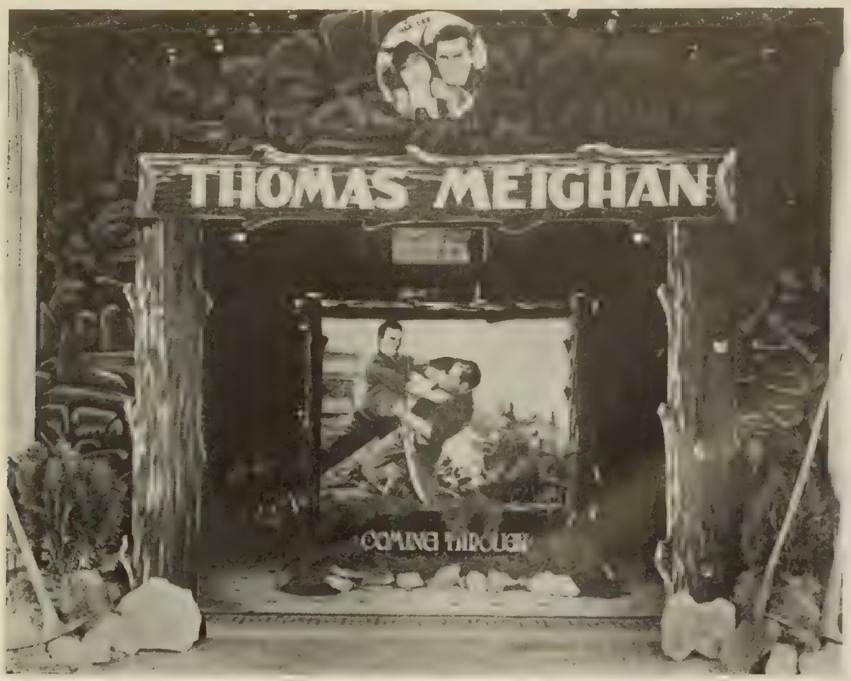
J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, hooked a Man Must Live to a safety campaign with the use of 500 tack cards reading: "Drive slow. A Man Must Live." This copy got him a chance to post every conspicuous lamppost in town. The safety gag always gets over.



A United Artists' Release

A DISPLAY ON THE THIEF OF BAGDAD FROM O. T. TAYLOR

This lobby in the D. & R. Theatre, Aberdeen, Wash., was more than usually elaborate and sold the picture to S. R. O. two out of the three days. On the left is shown the magic carpet, while on the right Fairbanks is shown climbing the rope



A Paramount Release

A MINE ENTRANCE WAS THE DISPLAY ON COMING THROUGH

This was the idea of J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, on the Meighan picture. The fight was framed in split rails and below sod and natural rocks continued the idea. Red lights were used and red lanterns set at the curb.

Take-a-Chance Week Makes for Business

Last Summer Stanley N. Chambers and H. E. Jameyson inaugurated a take-a-chance week at the Miller Theatre, Wichita, Kans. No information of any sort was given regarding the two-change program, and even the overtures were kept a profound secret. You took a chance on the ability of the house to deliver the goods, and the curiosity aroused was a better business builder than the best planned drive on a definite title.

Lately the Finkelstein and Ruben State Theatre, Minneapolis, worked a similar week with The Goose Hangs High for the attraction. This was fully as successful and Lem Stewart has broadcast the idea to all managers of Paramount theatres through one of his advertising bulletins.

The essential is that the selected feature be a "sure fire." It can be used to put over a weak attraction, but the comeback will hurt the house for weeks afterward. The scheme really pays only when applied to a picture of almost universal appeal. It is particularly good for such titles as He Who Gets Slapped, where the rather unpromising title conceals an unusually good play. The Goose Hangs High is a somewhat similar title. The play should be a 95 per cent hit, though the title will draw only where the stage success is recalled.

Having the main title, the smaller lengths and the musical features are as carefully built into the finest program you can conceive. But every feature is kept a secret. Even the house employees are not advised as to the film titles, and the musical numbers are kept as much of a secret as rehearsals will permit.

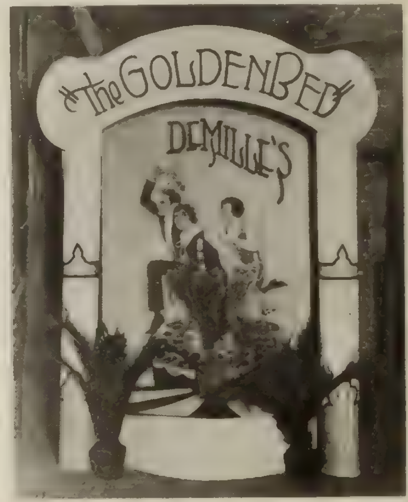
The advertising starts with teasers, the question mark being liberally employed, works into appeals to the gambling spirit inherent in most persons, and works into veiled hints as to the director or the star. In the case of The Goose Hangs High, it was stated that the story was directed by Cruze, but it was not of the Covered Wagon type.

The Sunday layout carries a scene cut with the faces routed out, or with masks painted over the features if you work from stills, and everything is done to hold the mystery. In Minneapolis the newspapers worked with the theatre to the extent of withholding the title in the criticisms, writing a general story that gave only a hint of the play.

It has made big business in a two-change house and in a week run theatre. It will make as good business for you. Why not get the idea before some other house beats you to it? It's good.

Cutout Three Sheet Cost Swanke $1.60

Here is a lobby design planned by **Arthur** Swanke on The Golden Bed that cost **the** Rialto Theatre, El Dorado, Ark., about **$1.60** and a little time.



A Paramount Release

FOR THE GOLDEN BED

The backing is made of a couple of pieces of old compoboard covered with a wall paper in a neutral pattern, touched with gold. In front of this is the cutout from the sheet. This rested on a dais in black and white. of this cross throw their light on the figures. black, edged with white. Two lamps back the ornamental bands are scraps of the same paper as was applied to the backing. The cross piece is lavender, with the title in Two potted palms complete the display.

It made a strong flash, and yet the cost is trifling and most of the material can be used again. Pretty good for the price.

Memorial Day comes next. Figure out now some stunt to work on this.

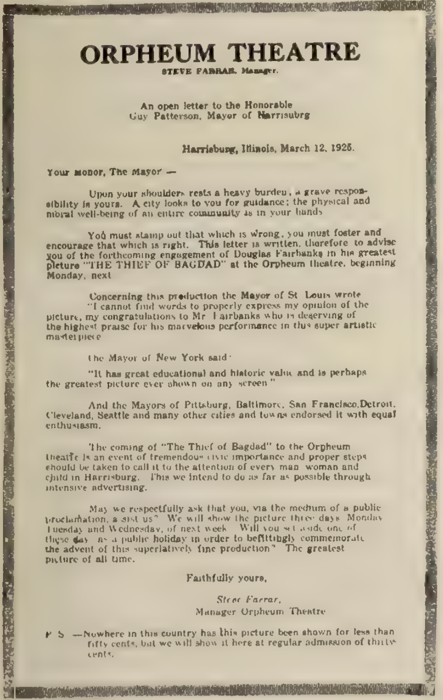
A Metro-Goldwyn Release.

SOMEBODY HAD TO PAY THE PIPER ON HE WHO GETS SLAPPED

J. B. Carroll, of the Victory Theatre, Tampa, got the car from an auto dealer with the calliope thrown in free. It was used both the opening day and the second day of the run and helped to get the crowds in to see this really fine production.

Open Letters Sell for Steve Farrar

Steve Farrar, of the Orpheum Theatres, Harrisburg and Eldorado, Ill., has not been in for a long time, but he comes in with full hands. He sends a set of letters he used to sell The Thief of Bagdad, supplementing his generously planned regular spaces. Two of them were three tens, the first which is reproduced here, being addressed to the Mayor. This, as you can see if you will use the glass, tells the Mayor what the Mayors of New York, St. Louis and other cities have thought of the Fairbanks production. He asks that one of the three days of the run be proclaimed a holiday fittingly to mark the notable event. The real kicker is the announcement that he will show the picture at thirty cents as against the usual fifty cents or more. The second letter, in the same general typographical form, is addressed to the principal of the High School and the head of the grade school. This runs:



ORPHEUM THEATRE
STEVE FARRAR, Manager.

An open letter to the Honorable
Guy Patterson, Mayor of Harrisubrg

Harrisburg, Illinois, March 12, 1925.

Your Honor, The Mayor —

Upon your shoulders rests a heavy burden, a grave responsibility is yours. A city looks to you for guidance; the physical and moral well-being of an entire community is in your hands.

You must stamp out that which is wrong, you must foster and encourage that which is right. This letter is written, therefore to advise you of the forthcoming engagement of Douglas Fairbanks in his greatest picture "THE THIEF OF BAGDAD" at the Orpheum theatre, beginning Monday, next.

Concerning this production the Mayor of St. Louis wrote:
"I cannot find words to properly express my opinion of the picture, my congratulations to Mr. Fairbanks who is deserving of the highest praise for his marvelous performance in this super artistic masterpiece."

The Mayor of New York said:

"It has great educational and historic value and is perhaps the greatest picture ever shown on any screen."

And the Mayors of Pittsburg, Baltimore, San Francisco, Detroit, Cleveland, Seattle and many other cities and towns endorsed it with equal enthusiasm.

The coming of "The Thief of Bagdad" to the Orpheum theatre is an event of tremendous civic importance and proper steps should be taken to call it to the attention of every man, woman and child in Harrisburg. This we intend to do as far as possible through intensive advertising.

May we respectfully ask that you, via the medium of a public proclamation, assist us? We will show the picture three days, Monday, Tuesday and Wednesday, of next week. Will you set aside one of these days as a public holiday in order to befittingly commemorate the advent of this superlatively fine production? The greatest picture of all time.

Faithfully yours,

Steve Farrar,
Manager Orpheum Theatre

P. S.—Nowhere in this country has this picture been shown for less than fifty cents, but we will show it here at regular admission of thirty cents.

A United Artists' Release

STEVE FARRAR'S LETTER

"To you Harrisburg looks for the training of its children and your years of service in this line has proven that you know how to do this.

"Knowing that you are ever on the lookout for new ideas in education, this letter is written to you to call to your attention the forthcoming engagement of Douglas Fairbanks in his latest and greatest production "The Thief of Bagdad" at the Orpheum Theatre beginning next Monday.

"There is an old saying that men are only boys grown up.

"So there can be no doubt that the human soul's reaching for finer, higher, more ethereal things is intuitive and first manifests itself in a child's love for fairy tales and fantasy.

"The dreams, longings and roseate ambitions of childhood are relegated to the background of life, by the struggle of existence but stifling them doesn't still them, they persist throughout the year; there are moments when we all "dream dreams."

"The Thief of Bagdad," is the story of the things we dream about, a tale of what happens when we go out from ourselves to conquer Worlds of Fancy. We set out to win our Heart's Desire; we confuse enemies; we demean ourselves bravely; our success is complete; our reward is Happiness.

"I believe that this is the story of every man's inner self and that every man, woman and child in Harrisburg will want to see such a story on the screen at my theatre.

"That's the reason I paid the highest price ever paid for a picture for Harrisburg when I secured "The Thief of Bagdad."

"I respectfully call this wonderful picture to your attention hoping that you will see fit to call it to the attention of the children of Harrisburg whose education you are responsible for.

"Ask these children if they have ever seen? 1—A magic rug soar above the city bearing a thief and a princess? 2—A white horse with wings fly through the clouds? 3—Magic ropes; live dragons and bats as big as elephants. All this and many other wonderful things will appear before your eyes when you view "The Thief of Bagdad."

"STEVE FARRAR,
"Manager Orpheum."

The following day there appeared a single column "reply." Probably no one believed that any workman would spend the cost of eleven inches of space in protest, but it was amusing and it drove home the effect of the previous letters, clinching the series. This runs:

"Mayor Guy Patterson,

"Your Honor:

"I wish to protest against the request made by Steve Farrar, manager of the Orpheum, about making another holiday when work is so dull and already we have too many holidays.

"Mr. Farrar says 'issue a proclamation,' when surely he means, issue a warning. Haven't we got plenty of special police to protect our properties from this Thief of Bagdad without staying home and losing a day's pay to keep our stuff safe from a foreign country bandit?

"Besides I believe in patronizing home industries. We got plenty of thieves around here without sending to Bagdad for one. If what I hear is true this crook's greatest steal was a carpet and that was in Arabia. In that country they expect you to steal all literature says so. Read Longfellow's poem, 'Day is Done.'

"'And folding their tents like the Arabs they silently steal away.'

"I myself steal a 'weigh' on these penny scales around town occasionally, but that don't make me no great thief.

"This carpet thief is supposed to have rode on the carpet., Mr. Patterson, I bet you'd slip and slide yourself if you ever got in some of these swell houses with oriental rugs and waxed floors around Harrisburg. I nearly busted myself on one and would have been floating around on it yet if a partition hadn't stopped me.

"If Mr. Farrar wants to put on an act like that let him wait till April 1st when we will have time for entertainment and I'll put on a performance that will beat any carpet bagging parachute jumper. If he wants to educate our people in crookedness let him get modern teachers. Extend an invitation to Egan's Rats, the Coo-Coo Club or the Jelly Rolls to hold a convention here. Then the responsibility will be divided up and you won't have to issue no proclamation or call a holiday. Everybody will take care of himself, etc.

"Like Mr. Farrar, I remind you that on your shoulders rest a great responsibility, and the physical and moral well being of the city is in your hands. If you call a holiday before April 1st you will be morally responsible for physical suffering 'cause the idea of losing a day's work gives me a pain.

"I did not say anything when I hear Robin Hood and Dick Turpin were to visit Harrisburg. They are high class crooks, but—as a son of toil I want to protest against being dark horsed out by another day's work before April 1st, just because 'The Thief of Bagdad' is coming to town.

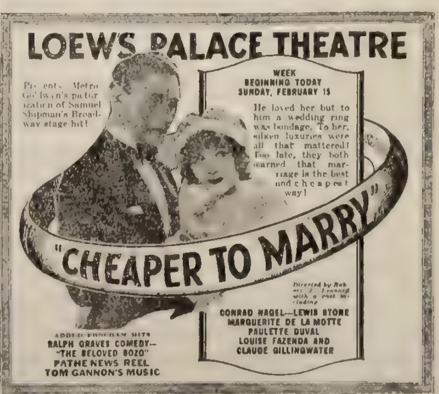
"I remind you again, Mr. Mayor, that we have already eleven legal or public holidays and 45 church or state holidays in a country tht needs more labor days and fewer Thieving Knights. (Signed),

"A WORKER."

It will be noticed that in this last letter Steve keeps in character by changing his style to conform to that of the supposed workman's. There is no argument to this third letter. It will not sell by itself, but it does clinch the effect of the previous letters and gives to these real sellers a more direct appeal to the public. They have been read on the previous days, but they now come back with greater force and the reader remembers all that Steve said about the picture. It might not have made so much of an impression originally as it does now that the statements are mildly kidded. We think it is the best seller of the three, but only in combination with the other two, which is the reason we are giving the series in full. Steve promises to be more regular in the future. We hope so, for we have missed him of late, and Steve is one of the Old Guard.

Washington Ads Are Always Proportioned

Loew's Washington Theatres are among the very few city houses to use the wide display. Both the Palace and Columbia use the same style and about the same proportions, week after week. The space for each is about 80 by 3 and as they are placed together it gives them virtually a drop of 160 lines.


LOEWS PALACE THEATRE
Presents Metro Goldwyn's picturization of Samuel Shipman's Broadway stage hit!
WEEK BEGINNING TODAY SUNDAY, FEBRUARY 15
He loved her but to him a wedding ring was bondage. To her, silken luxuries were all that mattered! Too late, they both learned that marriage is the best and cheapest way!
"CHEAPER TO MARRY"
Directed by Robert Z. Leonard with a cast including
CONRAD NAGEL—LEWIS STONE
MARGUERITE DE LA MOTTE
PAULETTE DUVAL
LOUISE FAZENDA AND
CLAUDE GILLINGWATER
ADDED PROGRAM HITS
RALPH GRAVES COMEDY—
"THE BELOVED BOZO"
PATHE NEWS REEL
TOM GANNON'S MUSIC

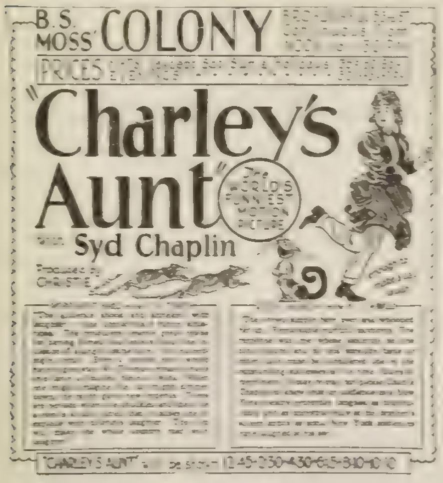
A Metro-Goldwyn Release

A GOOD PROPORTIONING

They are invariably neat in appearance, with a minimum of bold lines, which give strong display to house and title, and the average is better than that of most houses. Week after week they come out with clean, attractive announcements, not too much alike, but always along the same general lines so that you know the moment your eye strikes the page which are the Loew displays. This display on Cheaper to Marry offers a characteristic design that catches the eye at first glance. The title dominates the space, and the text is so placed that you do not have to chase all over to see what it's about. You move naturally from the title to the explanation and the sale is made with the least effort. There is a real advantage in a set style, provided that the style permits the presentation to be varied. People who are looking for a particular house can find it with the least effort. Even if they are looking to see what the other houses offer, there is the suggestion of the Loew houses the moment their glance strikes the page. This is worth real money to the houses, though the matter may seem to be unimportant. Each time you drive home the idea of your house, you are influencing the subconscious mind. If you do it often enough you will get people in the habit of thinking of your house *first*. Unless the other theatres offer something they particularly desire to see, the first thought of entertainment will be associated with your house, because your house is the one they first think off.

Two Good Displays for Charley's Aunt

These two displays on Charley's Aunt were for the original New York run at Moss's Colony theatre. They virtually are four nines, though the space is sold at a line rate and works out at 125 lines deep. The first of these was used to follow the opening, and embodies a pair of the criticisms. If you will compare this layout with the other you will see how much better straight type is than hand lettered work. Of course the second example looks better because there is less type in the lower section, but cover this part up; consider only the upper halves which are identical, and you probably will agree that the second is much the better display. It's a fine comparison because it is exactly the same copy. The title in the second example is not as large as that in the first, but it is more distinct because, being smaller, it lets in some white space, and there is no comparison between the two displays of Chaplin's name. The prices and showing times also come out better, though prices do not seem to matter much in the Broadway houses. The times of showing, however, did matter. It helped to put over this farce to a third week at the Colony, with an extension at the Cameo. Charley's Aunt would seem to be too well known to need much advertising now, since it is a favorite stock play, but you do need to get a big display to tell that you have it, and you do need the space to stress the fact that in many ways the picture version is even funnier than the stage production with its limitation of settings. It's a picture you can afford to get behind, but we think that you'll make a mistake if you use the "He's a she" type of appeal that some out of town managers are following. This suggests a coarseness that does not exist in the pictured play. It is singularly clean, thanks largely to Chaplin's fine work. Unless you go the limit on this you are going to lose some of the money you might make. Sell it as one of the outstanding comedy hits and it won't curl up on you.


B.S. MOSS' COLONY

PRICES

"Charley's Aunt"

The World's Funniest Motion Picture

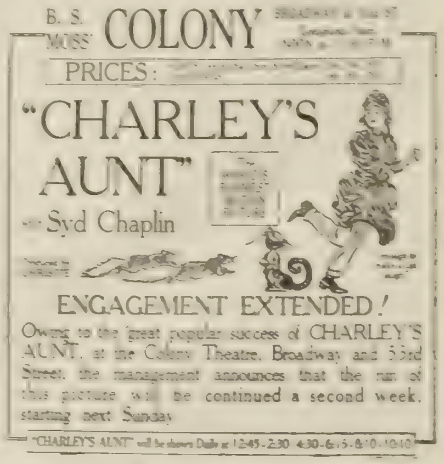
with Syd Chaplin

Produced by CHRISTIE

"CHARLEY'S AUNT" will be shown 12:45-2:30-4:30-6:15-8:10-10:10

A Producers Distributing Release

USING THE CRITICS


B. S. MOSS' COLONY

PRICES:

"CHARLEY'S AUNT"

with Syd Chaplin

ENGAGEMENT EXTENDED!

Owing to the great popular success of CHARLEY'S AUNT, at the Colony Theatre, Broadway and 53rd Street, the management announces that the run of this picture will be continued a second week, starting next Sunday

"CHARLEY'S AUNT" will be shown Daily at 12:45-2:30-4:30-6:15-8:10-10:10

ANNOUNCING THE EXTENSION

Selling Los Angeles on The Last Laugh

Just what The Last Laugh is going to do in most houses is more or less of a problem. But it went over well in Los Angeles because it was sold on an aggressive campaign. It was played at the Criterion and the campaign was begun with 20 by 2 teasers reading to the effect that Los Angeles would have the last laugh on Saturday. A twenty line is about an inch and a half. This was followed by a double four which is a nice example of an all type display. Perhaps the wording is a little too enthusiastic. The picture is a gem, but if it is praised too highly the stranger patron is apt to expect too much and not appreciate the generous measure he is given. It is better to sell this as a wholly different picture and leave the patron to discover for himself that it is an artistic achievement. We think that this oversells, and possibly brought disappointment. Sold as a different picture the patron would then have added the artistic superlatives for himself. It will be noticed that a professional midnight matinee was one of the stunts used to put this over, this matinee immediately following the last regular night show. We think that some managers are going to lose out on this picture through overselling. But the man who sells through interest rather than superlatives should be able to collect if he can draw from a class of patrons able to appreciate some of the finest acting that has ever been put on the screen. But the trick is to let the patron discover for himself that the acting really is superlative. Just hint at it, let him discover it for himself and he'll be so pleased with his cleverness that he will run around telling everyone else. This is a picture that will best be sold in the small town through a preliminary showing, and if possible about a week ahead of the public display, to give them time to talk. This advertisement of the Criterion is a better example of good type work than of the proper selling.

LOS ANGELES *WILL* HAVE

THE Last Laugh

SATURDAY! AT 7TH & GRAND

THE STARTING TEASERS

THE Last Laugh

TOMORROW! TOMORROW AT 11 A. M.

and running CONTINUOUS all day "THE LAST LAUGH"—and THE LAST WORD in screen achievement. Not only a tremendous picture But the turning point of the entire industry. Watch the crowds turn out for the PREMIERE And watch the stars, the directors, the producers flock to the SPECIAL MIDNIGHT PROFESSIONAL SHOWING to be held immediately AFTER the last regular performance tomorrow night! History, Aye History! will be made TOMORROW at the

CRITERION

LAST DAY "Great Divide"

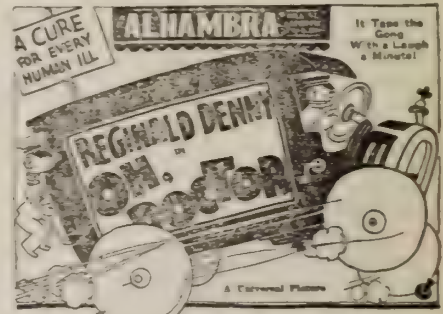
with ALICE TERRY, CONWAY TEARLE, WALLACE BEERY

A Universal Film

THE OPENER

An Ambulance Is Good Background

There is an intelligent idea carried out in this two threes from Los Angeles for Oh Doctor! The ambulance gives a good frame to the medical title and the drawing is sufficiently humorous to win a smile and suggest that it really is a comedy. We do not care much for the Alhambra's signature. The address and the West Coast legend are so small the letters merely look like imperfections in the plate, but the star and title are well put over.


A CURE FOR EVERY HUMAN ILL
ALHAMBRA
It Tops the Gong With a Laugh a Minute
REGINALD DENNY in
OH, DOCTOR!
A Universal Picture

A Universal Release

GETTING IT OVER

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

National Music Week

By

Colby Harriman

"GIVE More Thought To Music" is the effective slogan of the National Music Week Committee. Special significance is attached to the observance this year of National Music Week which is scheduled for the week beginning May third, owing to the fact that the leading motion picture theatres of the country have allied themselves with the national and local committees in a concerted effort to make this week a dominant one in all matters pertaining towards the advancement of better music.

The key notes of the campaign may be summed up in the slogans—"Music for Everybody—Everybody for Music," "Music of the People, for the People, and by the People," and "Cultivate a Love for Music."

It is altogether fitting that the motion picture theatre should take cognizance of this particular week as it is this type of theatre which has done more to popularly acquaint people with the best in music than any other amusement agency. Grand opera, artists' recitals and other cultured mediums are not generally within the financial range of the majority consequently the motion picture theatre has been given the opportunity through the musical interpretation of the featured picture and the production of high class presentations to offer the best in music.

Music is more closely allied to the picture theatre than any other artistic agency. A successful musical interpretation is as necessary to a picture as good projection. The truth of this maxim, born of experience, cannot be denied. Music in the motion picture presentation provides "atmosphere" and creates and establishes mood. It infuses the mute action of the motion drama with the life of tone and harmony. When properly used, it may be made to take the place of the spoken word, and underline every detail of picture acting and registration with appropriate tonal comment, explanation and emphasis.

This force at the command of the conductor, the exhibitor, and the producer, should never be considered an accompaniment to the motion picture. It should be a part of it. In this fact, accepted in theory and carried out in practice, we have the gist of music success in pictures. Synchronization is its secret—the welding of picture movement with music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect.

There is no excuse for ordinary music to be introduced into a picture program. The repertoire from which to make the constant selections for scores is most voluminous. Where true artistry abides the product devised reflects the handiwork of the masters.

With such an ideal base it is only logical that patrons of the motion picture theatres should regard the houses as the "musical centers of the community."

S. L. Rothafel is quoted as saying that "there is no more popular nor universal means of reaching the public with good music through the motion picture theatre. Ten years ago when I first introduced a symphonic orchestra and music in Broadway's first large motion picture theatre, the wise ones thought that the public would never patronize it. Today, at the Capitol Theatre, we have the ultimate development of that experiment in an orchestra of seventy-five pieces. Over five million people a year enjoy the programs at the Capitol and it is a fact that a huge proportion of this clientele has been built up by the appeal through music. It has drawn a new class of patrons to the motion picture houses and has brought motion picture entertainment up to a new high level."

National Music Week offers the exhibitor an opportunity to get better acquainted with local musical organizations. This team work between the Music Week committee and the theatre manager will be mutually beneficial. Each must GIVE service, however, as well as RECEIVE it. With the manager, this service would embrace a special music week publicity campaign and the introduction of some of the local musical artists in the regular or special program.

In the utilization of this musical talent, the committee should co-operate with the management in the development of novel ideas for the presentation of it. The element of showmanship must be constantly in the foreground. It will not suffice to present the musical numbers merely as fragments from a concert program. They must be invested with a scenic background such as will enable them to hold their own with the film attraction and its resources of pictorial art. These forms of presentation may include; costumed prologues to certain films, a song recital in costume, a cut-version of an operetta, a musical pageant typical of the town or of its section, an instrumental ensemble in a special setting, a program of folk dancing with suitable costuming and musical accompaniment, community "sings," special symphony orchestra selections, the introduction of a song written by local composers which may be made into a contest, and other ideas which are basically musical.

A greater year-round use of the best music in programs will result from this observance. The idea can be firmly placed in the minds of the public that the theatre in question is the only place in town where good music can be heard every day of the year. National Music Week affords the opportunity to testify for better things in music. The support of the public will assure the manager of the wisdom in "giving more thought to music."

Big First Run Presentations

CAPITOL THEATRE

New York City

Presentations by

S. L. ROTHAFEL

Featured Picture: "Proud Flesh" (Metro-Goldwyn)

A Song For Eastertide

A simple but effective scenic background embracing a tableau, featuring William Robyn, Douglas Stanbury and Capitol Singers in the rendition of H. W. Parker's, "Come See the Place Where Jesus Lay." Painted church drop hung in two, heavy stone-work surrounding alcoved stained glass window in center. Two large banks of Easter lilies placed right and left of stage. Soloist and ensemble clad in choir vestments occupying center in front of window. Drop is tinted with purple from sides, singers and lily banks flooded with white. Toward the conclusion of the song the lights dim a few points revealing a tableau directly back of the stained glass window suggesting the entrance to The Tomb, with a veiled figure peering in wonderment into the radiant emptiness while a figure in light blue appears at the upper corner of the entrance.

Mlle. Gambarelli

This artiste renders a dance number entitled "A Bit of Bric-a-Brac," dressed in white patent leather ballet costume trimmed in pink paniers and flowers appears as a part of a small Dresden clock. The clock set piece is the same size as the figure. A black drop is used as a backing. White spots to cover.

Impressions of "The Sultan of Sulu"

This delightful presentation which carries with it a refreshing breath of comic opera represents a scene of a section of a sultan's palace overlooking a city. The drop hung in two is a triple frescoed arch of Turkestan design with netted openings. A minaret set piece in black is back of the drop and the back drop contains a city sky line with domes, minarets and the Asiatic towers in umbre and black against an ivory-toned canary sky. Two large stone vases with white flowers are placed right and left stage in front of the cut drop. Two platforms right and left up stage adjoin a center step-platform. Center platform is covered with gold spangled material and rose velour is used to drape upper platforms. A taboret and chair used to dress. The male singers are dressed in naval officer uniforms; the dancers are garbed in a form of a South Sea Island costume using "cocoanut" castenets. The ladies of the ensemble are dressed in ensemble clothes. The presentation features Frank Mulan. The following program constitutes the presentation:

(a) Opening Chorus "Hike"—Capitol Ensemble.
(b) "The Wise School Marms"—Ladies of Ensemble.
(c) "Smiling Isle of Sulu"—Mr. Frank Moulan.
(d) "My Sulu-lulu-loo"—Miss Marjorie Harcum and Ensemble.
Dance by Miss Doris Niles and Capitol Ballet Corps.
(e) "Remorse"—Mr. Moulan.
(f) "Since I First Met You"—Miss Gladys Rice, Mr. Moulan and Mr. Joseph Wetzel.
(g) "Lovely Woman is Always Late"—Miss Rice and Mr. Moulan.
(h) Finale—Entire Ensemble.

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MUSIC WEEK
MAY 3rd—10th
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MARK STRAND THEATRE

New York City

Presentations by

JOSEPH PLUNKETT

Featured Picture: "His Supreme Moment" (First National)

Three effective presentations with an overture specialty featured the 11th Anniversary program of this theatre. With the hymn introduction towards the finale of the overture "Cavalleria Rusticana" the flood lights on the orchestra are dimmed, curtains open revealing a drop with six panelled stained glass windows, each window a separate unit. A large sanctuary lamp being hung center in front of the drop with its red glow, highlighted with green on its metal parts. Back of the drop are toned canary, rose, and amber lamps. Miss Kitty McLaughlin and the Ensemble garbed in black stood in a shadow at stage left and sang, "We Will Sing of the Lord."

Four of a Kind

This clever presentation introduced a piano quartette with Geraldine Valliere and three other lady pianists seated at small white baby grand pianos. At rise a drop is hung in one with large-sized playing cards painted upon it. On the lower half of the drop are painted "four aces." In each area outlined by the card, is scrim; the balance of the drop is opaque. Back of the drop through the scrim openings the four pianos and musicians are visible. A silver drop is used as a backing upon which red and blue spots are played alternately from the sides. The key boards are also illuminated. White from the side floods the musicians dressed in white.

At the Barber Shop

A novelty number introducing the Mark Strand male quartette. A painted drop representing a barber shop, four barber chairs with characters seated in them facing front with a large mirror in the background. Circular openings are cut above the necks of the painted characters permitting the members of the quartette to put their heads through the drop. The faces of the singers are made up to appear lathered. Red foots and borders are used with whites to flood.

Our Birthday Cake

Mr. Plunkett has arranged a very attractive novelty presentation for the anniversary. At the rise the silver curtains are hung in one, and masked on right and left with gold curtains. Pauline Miller dressed in a lace chef's cap, blue and white dress and apron carrying mixing bowl sings a special song arranged by Mr. Plunkett and Mr. Copping, entitled, "Our Birthday Cake." The quartette dressed as chefs carrying mixing bowls enter for chorus of song. The curtains open revealing full stage setting. In the center is a three-tier cake with eleven pink candles placed upon it. Four gray pilasters are right and left with boxes of pink flowers between the two on either side. The drop toned with rose at the top and blue at the bottom is used as a backing. Two wide rose bronze streamers are draped from the center of the drop down to the bottom batten. Mlle. Klemova dressed in white ballet costume is discovered at the top of the cake. Messrs. Bourman and Daks attired in carnival costumes with sashes marked 1914-1925, do a dance number which is followed with "Dancing Out" with Mlle. Klemova and the Mark Strand Ballet Corps clad in white and metaline cloth costumes. "Auld Lang Syne" is used as the finale with the dancers grouped around the cake which is placed on the revolving stage, and rotates until finale. Canaries, pinks, light blue form the lighting scheme.

RIVOLI THEATRE

New York City

Presentations by

HUGO RIESENFELD

Featured Picture: "Code of the West" (Paramount)

Overture Feature

"The Dance of the Hours" is interpreted by the Rivoli Dancers. The overture opens with blue flood on orchestra changing to green as curtains open. Two girls right and left prostrate on floor with one girl center kneeling, high lighted with orange amber against a dark green background. Down at curtain line a large arm of a tree at right stretches across top of opening dropping down onto sides at left in base silhouette. Dim outlines of a mountain in deep blue are silhouetted on back drop. During progress of dance the suggested mountain peak is tinged with red, then reverts to deeper green. Entire set is impressionistic in its design. Stars appear on drop at the finale. The Rivoli Ballet Corps effectively render the various movements of the dance. For finale the scrim down at the curtain line is taken away, lights come up full revealing a back drop painted in fantastic mountain design with vari-colored balloons hung on its surface. The dancers dressed in carnival costumes enter with balloons and paper spirals fall from a trip-box entwining the dancers in a wild colorful finish, the center figure becoming a whirling mass of the vari-colored paper.

In the Gloaming

Miriam Lax, soprano, and Adrian Da Silva, tenor, sing "Little Grey Home in the West." The set consists of the end of a cabin set on from left; a green topped birch tree at right center with a brown toned picket fence running from the tree across stage to the house. A black drop is hung back. Rustic bench left of center, base of tree is high lighted with orange amber. Canary and orange amber high light the singers seated on the bench with blues and greens to tone. The two characters are dressed in western roughing togs.

RIALTO THEATRE

New York City

Presentations by

HUGO RIESENFELD

Featured Picture: "Adventure"
(Paramount)

Jazz Divertissement

A simple little number featuring the Rialto Syncopaters and introducing Dolores Farris, danseuse. Syncopaters are placed at the right end of the orchestra pit on raised platforms flooded with amber. The close-in curtains are first toned with blue followed by pink, green, red and into white. The Jazz orchestra plays two numbers. Curtains are drawn revealing a long flowered design panel hung in the center with two large spangled strips flanking either side of it. Black plush is used to carry off both right and left. Yellow and red ribbons are festooned over the black on either side. Green tone is used on the background. The dancer, clad in a very abbreviated costume of pink tulle and rhinestones, a la "Artists and Models," does a very attractive dance for finale, with orchestra coming in heavy.

Overture Feature

The "Georg Fredrich Handel" subject of the Famous Music Master Series produced by James A. Fitzpatrick is shown this week in the overture spot. The exquisite musical accompaniment arranged by Dr. Riesenfeld fittingly interprets the theme. The picture carries a story of Handel in his blindness being visited by a mother and her boy who shows promise of becoming a good pianist. Handel recalls the vicissitudes surrounding his own youth and the effort he made when a lad to become proficient, finally overcoming the obstacles raised by his father, and given the opportunity he wanted. This picture is the best short subject on the market today which links the screen with the orchestra resulting in an artistic feature capable of presentation billing.

COLONY THEATRE

New York City

Presentations by

J. DeROSA

Featured Picture: "The Wizard of Oz"
(Chadwick)

A Musical Impression

Dan Casler, pianist, and Miss Eva Clark, soprano, are featured. A setting reminiscent of the one used for the musical impression of last week was again offered. Upper right of stage a black plush is hung upon which a large gilt-framed picture supporting two candelabra brackets is suspended. Up center and left a silk transparency on a track is placed. Back of this is blue Cyc. A beautiful light wood grand piano with a batik drape upon it is down right at which is seated pianist; beside it, on stage, the singer stands. Mr. Casler gives an excellent rendition of "Liztiana" which is followed by a rendition by Miss Clark of Friml's "The Indian Love Call" from "Rose Marie." Through the courtesy of Mr. Arthur Hammerstein it is possible to give the song an effective climax. As the song progresses the lights back of the transparency come on revealing a large Totem Pole in the foreground masked with a balustrade in Indian design. In front of the deep blue cyc is a mountain row of deep blue, peaks tipped with white. The transparency is taken away for the finale. This is not a practical treatment as the artisticness of the presentation was impaired. The set was more effective through the transparency.

Pastelle Ballet

The (20) Albertina Rasch girls present a very delightful dance novelty. The setting is very simple, gold toned drop hung back stage with fabric legs in one and two. Deep blue and orange amber is used on the right, pink and deep purple and blue on left. Canary spots and floods during the action. The regular vaudeville routine is used; the girls being dressed in pink and white ballet costumes with black bodices. This is a very colorful dancing act, and is one of the few ensemble numbers which can be successfully used in a presentation spot. There is life and vivacity to the act, and all of the girls are good dancers.

The Prologue

This bit is welcomed and the management is to be commended for introducing a real prologue. Curtains open revealing a man attired as a scare-crow hanging on a cross arm standard, which is mounted on a platform. Black plush is used as a backing, scrim hung down curtain line. The scare-crow leaves the pedestal, does a typical dance being highlighted from the sides off stage, the lights dim down as the main titles of the pictures are irised in on the screen. The complete black out occurring before the screen is brought in. The smoothness with which the mechanism worked resulted in a thorough blending of the number with the picture and acquired the atmosphere.

For Music Week

The several program groups consist of selections from which one number is to be used.

All-American Program

Overture

1—"Columbus"—Grand Descriptive Fantasia—A. Herman.
2—"America Forever"—Fantasia—Th. M. Tobani.
3—"Americana Overture"—M. L. Lake.
4—"Suite Aboriginal" (3 parts)—D. Wheelock.

Popular

1—Selection of "Riesenfeld's Classical Jazz."
2—"Hits of Yesterday."
3—Present Day Selections—Musical Comedy Hits.

Presentation

1—Charles Wakefield Cadman compositions.
2—Two Indian Dances—Chas. S. Skilton. (Deer Dance, War Dance.)
3—"Bandanna Sketches"—(Negro Spirituals)—White-Roberts.
  (a)—Chant—"Nobody Knows de Trouble I've Seen."
  (b)—Lament—"I'm Troubled in Mind."
  (c)—Slave Song—"Many Thousand Gone."
  (d)—Dance—"Sometimes I Feel Like a Motherless Child."
4—Soldier Sons—Selection from all national periods.
5—Old Ballads. (North and South.)

Interlude

1—"Evolution of Dixie"—M. L. Lake.
2—"Way Down Upon the Suwanee Ribber"—C. J. Roberts.
3—"Battle of San Juan Hill"—A. C. Sweet.

Organ or Exit

1—"Semper Fidelis"—J. Ph. Sousa.
2—"I Love Thee, Columbia"—Th. M. Tobani.
3—"Triumph of Old Glory"—A. Pryor.

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A Moving Picture World Presentation

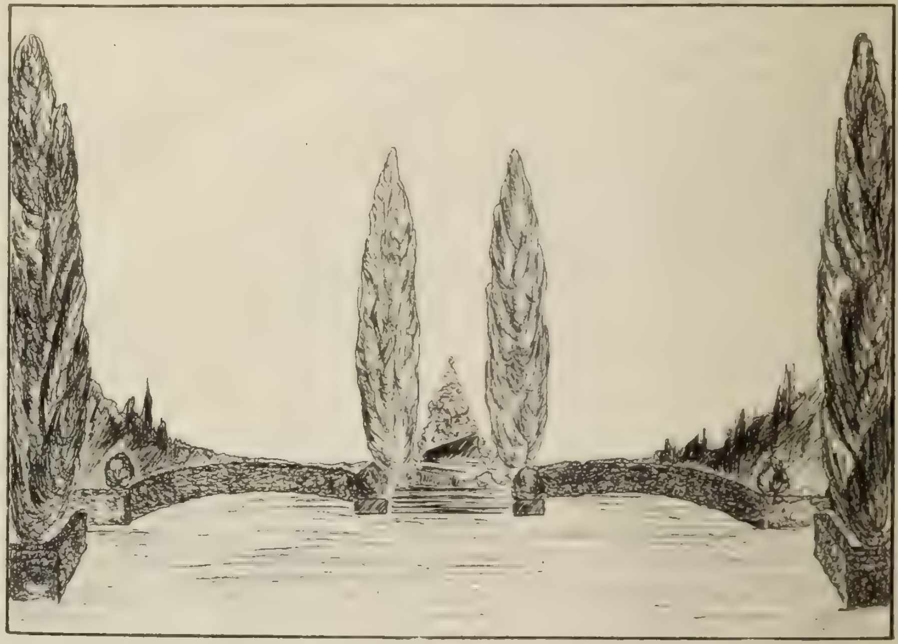
Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

A Music Week Novelty

"A Day of Songs"

A "Moving Picture World" Presentation

Devised by Colby Harriman



With the nation-wide observance during the week of May third of National Music Week, it is safe to assume that practically every program in the First Run Theatres will have a musical attraction dominating the presentation spot of the program.

The suggestion offered this week has been devised to meet the mechanical requirements of the average stage. The design, which is strictly conventional, is easy to adapt, and with the proper lighting treatment, the number will prove a scenic masterpiece in addition to a proper background for the various songs.

The set may be called a "WHITE" set, no colors being used in painting the various surfaces with the exception of pale blue and very light green. The surface will permit a better lighting treatment.

At center, up stage, is an 18 inch platform upon which is placed a white baby grand piano. Masking it on either sides are flowers, with a large floral bank directly back of it. On either side of the platform are two medium size poplar trees. At each end of the three steps leading from the platform are low pedestals painted in silver surmounted by a large urn containing a flowering plant.

A hedge curves from either side of the platform across stage to right and left. At the end, which marks a passage way off stage, another silver tinted pedestal is placed, upon which an urn with flowering plant is set..

Near the curtain line, a large poplar tree is set at either side of the stage, a hedge row being used to mask.

A light blue cyclorama is used. If possible, a white ground cloth could be advantageously used.

The action which is centered in the artist at the piano, is interpreted by various singers, instrumentalists and dancers.

The opening scene depicts early morning, at dawning. A pianist is discovered at the piano, costumed in white, preferably a metalline costume. The various foliage units appear in silhouette, when presently, at extreme right, the first flashes of the morning are seen streaking the horizon. The music portrays the dawn, the singing of birds, the dancing of sprites, and as the sun appears in a roseate color scheme, the foliage take on the highlights of the sun, with lighter greens manifesting themselves on the surfaces. The action portrays the school boy and girl rollicking on their way, a comedy song is introduced which may be eliminated if certain audiences are not favorable to "the morning after," the voices of the laborers in the field at high noon, the chorale of singers at a brook in early afternoon, all tell the story of the day. During this action the lighting treatment progresses from the ambers to canary and with attendant highlights and shadows.

The twilight hour, the end of the day, vesper bells and the love songs, all intermingle, until the finale, when the sun which has travelled through its various tones across the cyclorama has disappeared in a gorgeous sunset and the tiny stars appear. The hymn to the night is sung, as a mellow moon rises, and the voice of a watchman chants out as the black-out comes.

The pianist, with a special "recitative" lends continuity to the action, and does not permit any waits between the numbers to mark a change in time, this feature focusing the attention of the audience on the "theme character."

The song numbers used in this presentation have been selected from the best compositions, as particular attention will be given during National Music Week to the renditon of the better class of music.

The various mechanical effects, such as the travelling sun, lighting treatment for white surfaces, and other details are all scheduled in the folio for this presentation. No musical score accompanies the folio as the selections called for can be secured from any first class music dealer or library.

Featured Musical Programs—Week Beginning April 12th

CAPITOL THEATRE—New York

"Intermezzo" from "Cavalleria Rusticana"
Lottice Howell, soprano, "Blue Danube Waltz"
Ko-Ko Song Cartune—"Swanee River"

MARK STRAND THEATRE—New York

Selections from "Cavalleria Rusticana"
With Kitty McLaughlin and Ensemble

RIVOLI THEATRE—New York

"Dance of the Hours"—With Rivoli Dancers
Riesenfeld's Classical Jazz

RIALTO THEATRE—New York

"George Friedrich Handel," Subject
Famous Music Master Series
Gaston Dubois, cellist, "Elegie"

COLONY THEATRE—New York

"Symphon-a-jazz," arranged and directed by Louis Katzman

CAPITOL THEATRE—Chicago

"An Easter Operatic Medley"
"What We Hear on the Radio"

EASTMAN THEATRE—Rochester

"Midsummer Night's Dream"
Organ: "The Good Old Times"

and she wants to come to him, that she return to her husband and when his health breaks down she finds happiness in unselfish service. The human interest element in this picture is intensely strong and the minister's happiness comes in his helping others and the almost worshipful adoration of his little friend who was lame.

Here is a picture that will be endorsed by the best elements of your community and not only will its presentation add prestige to your house, but we believe with its powerful story and intense drama it will appeal to patrons.

Cast

Daniel Gilchrist	**Edmund Lowe**
Jerry	**Raymond Bloomer**
Stedtman	**Henry Sedley**
Umanski	**Paul Panzer**
Hennig	**A. J. Herbert**
Goodkind	**George Lessey**
Benfield	**Riley Hatch**
Poor Man	**Fred C. Jones**
Mary Margaret	**Anne Dale**
Pearl	**Mary Thurman**
Clare	**Brenda Bond**

Based on play by Channing Pollock.
Scenario by Edmund Goulding.
Directed by Harry Millarde.
Length, 9,500 feet.

Story

Daniel Gilchrist, assistant rector in a fashionable church is forced out because he preaches a sermon in which he flays his wealthy flock. His sweetheart Clare jilts him and marries Jerry, son of the millionaire warden of the church, who admires Daniel but calls him a fool. This man Goodkind gets Daniel to arrange to settle a mine strike. Daniel applies Christ's principles and is rebuked by the owners and so he establishes a mission. Pearl, wife of one of the miners comes to New York with Jerry and he casts her out. Her husband Hennig, blames Daniel. Jerry has affairs with other women and Clare finds solace working with Daniel. Jerry accuses her of infidelity and she goes to throw herself on Daniel who is trying to live as Christ did. He sends her back telling her happiness comes through service. Hennig gathers a mob and attacks the mission. Pearl confesses to an immoral life. Mary, a little cripple, who has learned faith from Daniel, when she sees him beaten, prays and then walks to him. The mob is awed and declare it a miracle. Goodkind seeing Daniel happy and contented, while his son Jerry is a wreck, wonders whether after all Daniel has made the greater success of life.

"Code of the West"

Owen Moore and Constance Bennett in Excellent Western Romantic Comedy

Reviewed by Sumner Smith

A Rivoli audience laughed heartily throughout the greater part of "Code of the West," a Paramount picture with Owen Moore and Constance Bennett, and then thrilled at the ending when the hero and heroine are menaced by a spectacular forest fire. Really, as this indicates, the picture has two big ingredients, romance and comedy, and a melodramatic trimming at its close. It is excellent box-office stuff; that the Rivoli theatregoers testified to.

Moore has proved his worth before in comedy parts, but the character of the bashful chap he portrays in "Code of the West" for the greater part of the footage makes him more of a foil for the comedy of an exceedingly capable supporting cast. And a very good foil he is. Chief among the comedy purveyors is Edward Gribbon, who gets a laugh about every time he appears, and Gertrude Short, a plump little girl who has been seen in two-reel comedies.

Constance Bennett has the role of a strong-willed flapper who vamps every male within sight and will not listen to reason. Her work could hardly be improved upon. Moore is appealing as the man who loves her but does not dare to make known his sentiments. Other good parts are those of Mabel Ballin, Charles Ogle, David Butler and George Bancroft.

The title of the picture is deceptive, also the fact it originated from a Zane Grey novel. It is not primarily he-man western stuff, though it has to do with an eastern girl among ranchers, but light comedy merely set in a western atmosphere with many well directed domestic scenes. The kick at the ending lies in fast riding and the fire. The flaming forest consumes much footage but the interest does not lag.

Cast

Cal Thurman	**Owen Moore**
Georgie May Stockwell	**Constance Bennett**
Mary Stockwell	**Mabel Ballin**
Henry Thurman	**Charles Ogle**
Bid Hatfield	**David Butler**
Enoch Thurman	**George Bancroft**
Mollie Thurman	**Gertrude Short**
Ma Thurman	**Lillian Leighton**
Tuck Merry	**Edward Gribbon**
Cal Bloom	**Pat Hartigan**
Bud	**Frankie Lee**

From Zane Grey's novel.
Adapted by Lucien Hubbard.
Directed by William K. Howard.
Photographed by Lucien Andriot.
Length, 6,777 feet.

Story

Georgie May Stockwell, young and wilful, arrives on the Thurman ranch from New York and vamps all the men but Cal Thurman. At last she succeeds with him, and he is heart-broken to learn she is only fooling. Valuable grazing land is thrown open to settlers by the government and Cal wins a race to claim it from Hatfield, a neighboring rancher. Georgie carries on a flirtation with Hatfield, but he gets rough and is beaten in a fight by Cal. Tuck Merry has advised Cal to use a strong hand with Georgie and Cal spirits her away, forces a marriage in the woods and then takes her to his cabin. A forest fire starts and they escape on Cal's horse after a spectacular leap into a river. The hardship unites them.

"Proud Flesh"

Metro-Goldwyn Offers Amusing Light Romantic Comedy With Eleanor Boardman in Leading Role

Reviewed by C. S. Sewell

King Vidor's newest production for Metro-Goldwyn "Proud Flesh" is an adaptation of a novel by Lawrence Rising and in transferring it to the screen the stress has been laid on the comedy possibilities of this story which involves a three-cornered romance between a vivacious American girl reared in Spain, an easy-going Spanish don and a hustling American master plumber.

The plot is exceedingly light and the story is presented as a romantic comedy, the situations being developed more with the idea of providing entertainment than in adhering close to plausibility. There is a laugh in the opening title followed by effective scenes representing the San Francisco earthquake which prepares you for what is to follow and gets you into the spirit of expecting almost anything from the impetuous heroine.

Good satire has been introduced which at times is so broad as to be practically burlesque, as for instance when the lazy don in serenading the heroine has one of his henchmen strum a guitar, another to sing the love song and a whole flock to form a human pyramid that he may reach the balcony. This angle is adhered to throughout. As a result "Proud Flesh" is peppy and amusing and should afford pleasing light entertainment for almost any type of audience. At the Capitol Theatre, New York, its showing was punctuated by much audible merriment.

Eleanor Boardman is excelent as the heroine, playing with dash and spirit. Harrison Ford gives one of his best interpretations as the Spaniard and is convincing. There is effective contrast between his characterization and that of Pat O'Malley as the plumber, a role which Mr. O'Malley handles to entire satisfaction. Trixie Friganza and W. J. Kelly are responsible for several laughs and the clever subtitles furnish more. Rosita Marstini is excellently cast as a Spanish maid to the heroine.

Cast

Fernanda	**Eleanor Boardman**
Pat O'Malley	**Pat O'Malley**
Don Diego	**Harrison Ford**
Mrs. McKee	**Trixie Friganza**
Gus McKee	**W. J. Kelly**
Vicenti	**Rosita Marstini**
Mrs. O'Malley	**Margaret Seddon**

Based on novel by Lawrence Rising.
Directed by King Vidor.
Length, 5,770 feet.

Story

Born in San Francisco during the earthquake and raised by relatives in Spain, Fernanda is attractive, volatile and impetuous. To test her gay lover Don Diego who has his servants serenade her while he idles in his carriage she says she is going to America, and he receives it so cooly she has to make good. The Don follows, in fact he beats her there. The hills prove too much for Fernanda and she gets out of the taxi. Pat comes along in his car and assists her and loses his heart. Fernanda spurns him when she learns he is a plumber. Pat persists in his attentions and finally sweeps her off her feet. Cooling down, she throws him over, but Pat kidnaps her and takes her to a cabin. The Don nonchalantly follows and Pat lets her go with him when she says she is going to marry the Don. Pat returns home disconsolate, but Fernanda comes to him, and tells him although they are mismated and will be unhappy, she just can't give him up. Fernanda dismisses the Don who immediately looks up another girl whose address he has in his collection.

"His Supreme Moment"

Scenes in Technicolor Effectively Used in Pleasing First National Story of Ardent Romance

Reviewed by C. S. Sewell

Samuel Goldwyn's newest presentation through First National is a George Fitzmaurice production "His Supreme Moment" featuring Blanche Sweet and Ronald Coleman adapted from May Edginton's novel "World Without End."

It is a romantic type of story that is unfolded here and one which bears out the old adage that true love does not run smooth. The distinguishing highlight of the plot is the fact that while the heroine, a stage star, is madly in love with the hero she is so afraid that marriage may end the romance that in order to try and ascertain whether they are suited to each other she stipulates that she accompany him to his South American mine as his sister for one year.

While this unusual arrangement is not convincing, it gives author and director opportunities for situations that are interesting and contain a fair proportion of drama. Hardships bring about a misunderstanding and this is worked on by the other woman, the force of these situations is weakened by subtitles which anticipate this action and destroy the suspense, and of course the eventual outcome is never in doubt. Excellent direction and fine acting on the part of both Miss Sweet and Mr. Coleman hold the attention although the lack of real suspense makes the final happy ending seem rather drawn out.

There is a novel opening in which the heroine appears in an elaborate oriental dance number in which she is apparently killed. It develops however that this is a play in which she is the star. These sequences as well as another later in the story where she returns to the stage after her disillusionment have been filmed in color by the Technicolor process with the result that they are beautiful and extremely effective. The vivid oriental surroundings lending themselves admirably to this treatment.

The romance between hero and heroine is a case of love at first sight and the courtship is of the whirlwind kind all taking place during one night and seldom have we seen more ardent lovemaking or more of it than in the early reels, which are in striking contrast to the later scenes in South America. These scenes should certainly make a hit with the romantically inclined and there is nothing in the picture that is offensive, everything is perfectly proper.

It would seem that "His Supreme Moment" should afford satisfactory entertainment for the average patron.

Cast

Carla King	**Blanche Sweet**
John Douglas	**Ronald Coleman**
Sara Deeping	**Jane Winton**
Betty King	**Belle Bennett**
Harry Avon	**Cyril Chadwick**
Adrian	**Ned Sparks**
Mueva	**Nick DeRuiz**

Based on May Edginton's novel, "World Without End."
Adapted by Frances Marion.
Directed by George Fitzmaurice.
Length, 6,565 feet.

Story

John Douglas, mining engineer, returns from South America for more capital. Attending a theatre with Sara Deeping he meets Carla King, the star, and they fall madly in love with each other. Sara becomes jealous and arranges to back John's venture in secret and to follow him to the mine and win his love. John proposes to Carla but fearing marriage she agrees to go with him for a year as his sister. At the mine, lack of conveniences, hardships and loneliness prey upon her and trouble with the men worries John, so Carla comes to believe she hates him. In rescuing him in a mine fight and fire, Carla is stricken with fever. Sara appears and seeks to widen the trouble between them. All return to New York. Sara keeps after John who still loves Carla. Finally Carla's mother claiming that Carla is ill, sends for John who has learned that Carla has promised to wed a millionaire who will back John. John is angry but finally Carla confesses she really loves him and they plan to go back to the mine and fight for success together, this time as husband and wife.

"Lilies of the Streets"

Human Interest Melodrama Dealing With Police Work in Helping Girls Should Please Majority

Reviewed by C. S. Sewell

Stories dealing with police activities have always proved a fertile field for the stage and screen, and when they concern actual police work and are authenticated by officials, it adds to their fascination and doubles the hold on the spectator. Such is the case with the F. B. O. production "Lilies of the Streets." It deals with one phase of the work of the policewomen of New York, the protection of young girls, and not only does Mary E. Hamilton, the head of this department, actually appear in her official role, but the story was written by Elizabeth J. Munroe, who has been for many years her assistant.

The plot developed around the activities of a criminal who preys upon young girls and introduces what we believe to be a new angle, for this man gets his hold upon his victims by means of frame-ups which result in their arrest. He then secures their delease upon suspended sentence by persuading them to "take a plea" and sign a card. In this way he secures a hold on them for blackmail or other purposes for they have innocently pleaded guilty to the charge of prostitution.

This is the keynote of the theme and the story which has been written around this idea introduces two girls thus "framed" by the same man; one, a wealthy girl whose parents allow her too much freedom, the other a poor girl. The development follows that of the heart-interest melodrama and introduces many of the familiar situations which have proved of value in building audience sympathy and providing drama and punch. The crook is murdered under circumstances which lead the rich girl to believe her mother is guilty and this girl, to save her, accepts the guilt and goes to trial. The production in court of her plea of guilt shatters the lawyer's contention that she killed to protect her honor. Mrs. Hamilton's work figures in her being convinced that the girl is innocent and finally persuading the other girl to come forward and confess her guilt and to tell how both were framed.

Joseph Levering has forcefully directed this story and though there are points especially in the courtroom scene which appear to take great liberty with court procedure, the story holds the interest throughout, has melodramatic tenseness and plenty of punch. Mrs. Hamilton's work is convincing and her presence adds interest. Virginia Lee Corbin in the leading role as the rich girl, and Irma Harrison as the poor girl give effective portrayals. The romantic angle has been subordinated but Johnny Walker is thoroughly satisfactory in his few scenes. Wheeler Oakman handles the thankless role of the villain well.

While "Lilies of the Streets" is hardly the type of picture that will appeal to the sophisticated, it should register strongly with the majority of patrons and with its excellent exploitation possibilities should prove a good box office attraction.

Cast

Judith Lee	**Virginia Lee Corbin**
Frank Delmore	**Wheeler Oakman**
Nita Moore	**Peggy Kelly**
John Harding	**Johnnie Walker**
Margy Hopkins	**Irma Harrison**
Mrs. Hamilton	**Mrs. Mary E. Hamilton**
Her Assistant	**Elizabeth J. Monroe**

Story by Elizabeth J. Monroe.
Scenario by Harry Chandlee.
Directed by Joseph Levering.
Length, 7,216 feet.

Story

Neglected by her mother who spends her time at bridge parties with little thought to her daughter, Judith Lee is given too much freedom and becomes a typical flapper. She attracts the attention of Frank Delmore whose specialty is blackmailing women. Delmore takes Judith to a questionable dance hall and posing as an uplifter has the place raided. He escapes but Judith is taken to jail and at the instance of his confederate Nita she signs a plea and is released, not realizing that she has been framed and has confessed prostitution. Delmore's plan is to use this for blackmail, but he finds Nita's mother is susceptible and plans to get her fortune. Mrs. Lee goes to Delmore's apartment. Judith is suspicious and following, hears a shot and sees her mother run out. Judith will give no reason but says she killed Delmore and is tried. Her fiance John Harding seeks to save her under the plea of the unwritten law, but the prosecution produces her plea of guilty to prostitution. At the instance of Mrs. Hamilton, in charge of welfare work in the police department, Margy, another girl that Delmare framed, reveals the truth and confesses she killed Delmore in jealousy. Judith is freed and finds happiness with John.

"Black Gold Bricks"

(Universal—Comedy—One Reel)

The propensity of a husband to invest his every dollar in bogus oil stock furnishes the title and idea of this Bulls Eye Comedy in the series in which Neely Edwards and Alice Howell appear as husband and wife and Bert Roach as the butler. Hubby takes the rent money to buy stock and incurs wife's displeasure so that she has the butler dump all of his samples in the sink. Hubby accidentally cuts the drain pipe and believes he has struck a gusher. This comedy is up to the average of the series. There is a novel opening in which the characters appear to be in jail, but a long shot shows that they are painting chairs and peeking through the bars.—C. S. S.

"Suwanee River"

(Red Seal—Song Car-tune—One Reel)

Max Fleischer's familiar character that makes his appearance out of an ink bottle essays a new role in this the first of a series of Song Car-tunes. Deftly changing his make-up himself he calls a quartette out of the inkwell and they proceed to sing "Suwanee River" the words being thrown on the screen and cleverly indicated by a traveling dot with the intention that the audience will sing them. The idea of familiar songs on the screen for the audience to sing is not new, but Mr. Fleischer has given it new treatment and injected good comedy in his literal "play" upon words, for not only do the words themselves perform funny tricks but a little cartoon negro "plays" around all over them doing all sorts of funny stunts. A pleasing number that is novel and should please the average patron.—C. S. S.

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

Cartoonist Marcus in Subject RR of these Red Seal "Hair Cartoon" novelties at first sketches three men with copious whiskers. By transferring the hair on the lower part of the face to the head Marcus succeeds in presenting unmistakable likenesses of Mayor John F. Hylan of New York, Gloria Swanson and Jackie Coogan. The pen and ink transformation is quite cleverly done and should be well received by most audiences. —T. W.

"Deep Stuff"

(Pathe—Cartoon—One Reel)

Now that spring is here and the call of the trout resounds throughout the land, Cartoonist Paul Terry deems it a fitting time to release a subject on fishing. In this the farmer and the cat go fishing with astounding results. The family lives of fishes are shown through close-ups beneath the surface. It is funny—very.—S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Shorts" Reviewed In This Issue

Adventure of Adenoid (Pathe)
Black Gold Bricks (Universal)
Beauty Spots (Pathe)
Black Hand Blues (Pathe)
Big Chief Ko-Ko (Red Seal)
Color Films (Sering D. Wilson)
Dome Doctor, The (Educational)
Deep Stuff (Pathe)
Don't Pinch (Educational)
Flying Elephant, The (Wilson)
Hair Cartoon (Red Seal)
Hold My Baby (Pathe)
In a Cottage Garden (Wilson)
Pathe Review 17 (Pathe)
S. O. S. (Pathe)
Swanee River (Red Seal)
Remember When? (Pathe)
Thundering Waters (Wilson)
Where the Waters Divide (Fox)
Wonder Books (Wilson)

Color Films

Sering D. Wilson Offers Variety of Interesting Reels Filmed in Natural Color.

Reviewed by C. S. Sewell

A new organization, Sering D. Wilson, Inc., has entered the field and is offering several series of single reel subjects which have been filmed in natural colors by the Kelly process. In addition to containing a fine selection of subject matter which effectively shows off the various colors, excellent subtitles which add to the interest have been supplied by Randolph Bartlett.

"Wonder Book Series"

Volume 1 of this series begins with reproductions of several paintings from the Metropolitan Museum including a study of a young girl, and portraits of Franklin and Washington. This is followed by iridescent pottery, the iridescent effect coming out clearly as the different rays of light strike the objects. This is also true of another section showing butterflies, those with vivid and changeable hues being especially beautiful. An extremely interesting section shows views of the total eclipse of the sun in color. Footage of this reel is 625.

"Thundering Waters"

This reel, 700 feet in length, is devoted to strikingly beautiful shots of Niagara Falls in winter with its frozen spray and surrounding trees covered with a mantle of ice. The color effect is not evident in much of the footage, but there are some striking scenes in which the beautiful light effects are brought out strongly and a delicate fairy-like view of the perpetual rainbow.

"In a Cottage Garden"

There is nothing that lends itself to color photography better than vivid hued flowers, and this reel starting with an attractive scene in a charming cottage garden shows a number of beautiful shots of vases of flowers such as roses, dahlias, daisies, snap-dragons, etc., some of the scenes showing the gradual opening of the flowers and the manner in which they are artificially tinted. A very beautiful film, length 700 feet.

"The Flying Elephant"

The subject, running 650 feet is an animated cartoon which is not only amusing but novel as color is used. It shows clearly the possibilities of color in cartoon work, for some of the effects used would be a complete flop in black and white. For instance where the little darkey paints a barber pole and where the white elephant changes color after drinking the red circus lemonade. Not only is the color here attractive but it would seem to open a new field in cartoon work.

"Black Hand Blues"

(Pathe—Comedy—Two Reels)

The Spat Family in "Black Hand Blues" presents one of the livest and most actionful comedies we have seen from that trio in quite some time. This two-reeler is brimful with slapstick stuff of the kind that seldom fails to go over with anything but a bang. The English member of the triumvirate has just come upstairs from the furnace and leans against the wall. The blacken imprint of his hand is taken for the evil omen of gangsters which are supposed to be rampant at the time. In order to combat any insidious attack the Spats adorn their doors with "connecting things" which in turn, as might be expected, hand them the greatest number of wallops. An erstwhile party bent on surprising a newlywed couple picks out the Spat residence by mistake. Shooting, scrambling and a glorious mix-up take place before identities are made known and peace is again restored.—T. W.

"Beauty Spots"

(Pathe—"Sportlight"—One Reel)

Grantland Rice uses the title "Beauty Spots" to exploit some of America's favorite summer and winter resorts. Swimming, horse racing, sprinting and dancing comprise some of the things pertaining to natural rhythm which Rice usually stresses in his screen presentations. This "Sportlight" is up to the author's usual standard.—T. W.

The House of FEATURETTES

"It's very wonderful," says Harriette Underhill, writing in the **N. Y. Herald Tribune,** after seeing and hearing **"Swanee River"** the first **Ko-Ko Song Car-tune** at "Roxy's" **Capitol** Theatre Sunday night.

600 B'way RED SEAL PICTURES CORP. N. Y. C.

EDWIN MILES FADMAN Pres

"Don't Pinch"

(Educational—Comedy—Two Reels)

This Bobby Vernon Comedy directed by Walter Graham is one of the best farce comedies we have seen in a long time. Keene Thompson's story provided excellent comedy material, the acting is above reproach and the plot—there really is one—moves along at a fast and effective tempo. As to the story, there is some real characterization that grows out of the comedy and does not check its swift action, and enough material for a couple of the old style light comedies. Most of the fun centers around preparations for a costume party, with Bobby wearing a Buster Brown suit. One band of policemen and crooks chase him on the theory he is the recreant son of a wealthy woman, and other policemen and crooks on the theory he has figured in a bank robbery. Despite this wealth of incident, the continuity is perfect.—S. S.

"Where the Waters Divide"

(Fox—Varieties—One Reel)

From the standpoint of scenic beauty alone this reel is deserving of special mention with its magnificent shots of snow-capped mountains, rugged peaks and beautiful rivers as the scenes are those of the Canadian Rockies than which there are no grander views of natural beauty anywhere. But even overshadowing this angle is the interesting fact that gives the film its title. The film shows three mountain peaks situated in Alberta within fifteen miles of each other. From one, the melting snow finally finds its way into the Columbia River, thence to the Pacific Ocean, from another to the Saskatchewan River through the Great Lakes to the Atlantic and from the other through the Athabasca River to the Mackenzie and the Arctic Ocean. An excellent film.—C. S. S.

"Remember When"

(Pathe—Comedy—Two Reels)

Though this film carries less story than some of the other Harry Langdons, it offers a wealth of good gags and the comedy situations pile up nicely. Harry is first seen, (by proxy), as a small boy slipping away from the orphan asylum of which he has been an inmate after his playfellow, the matron's daughter, has gone away with her mother. Fifteen years later he is still carrying the same little bundle, but accidentally he exchanges this for a wasp's nest. One gets down his back and his frantic efforts to dislodge it procure for him a job with a wagon circus. The show pitches on a lot across from the asylum and Harry gets fired for letting all of the kids under the canvas, but the bearded lady turns out to be his childhood playmate and presumably he holds his job. The story is rather bald, but the gags are fast moving and well connected. It's laugh maker.—E. W. S.

(More "Shorts" on pages 798 and 830)

Vitagraph's April Releases Includes "Tides of Passion"

THREE Vitagraph specials are set for releases in April, succeeding each other at intervals of one week. Mae Marsh in "Tides of Passion," a J. Stuart Blackton production, is officially set for release April 12. On April 19 appears Anita Stewart in "Baree, Son of Kazan," a David Smith production, while "Wildfire," starring Aileen Pringle, produced by Distinctive Pictures for Vitagraph, is due April 26.

These pictures cover a wide range of subjects, offering exhibitors as great a diversity as it is possible for three attractions to give. "Tides of Passion" is an adaptation of Basil King's well known novel, "In the Garden of Charity," and its scenes are laid on the rockbound coast and at sea.

"Baree, Son of Kazan" is a typical James Oliver Curwood story with a dog its hero and its action set in the Canadian northwestern country.

"Wildfire" is a picturization of the great stage triumph of the same name, in which Lillian Russel scored one of its greatest successes. It is a fast-moving racetrack melodrama, with New York the centre of action.

Each of Vitagraph's April releases, it will be noted, is from a best-seller or a great play, the title of which has long since "sold itself" to the public. The stars, too—Mae Marsh, Anita Stewart and Aileen Pringle, are of such varying types and styles as to carry appeals to every class of picture-lover, while each has won the favor of exhibitors everywhere as a surefire box office magnet.

It seems to have been a happy circumstance, as Vitagraph points out in its announcement, which has brought these three special offerings to be released almost simultaneously.

PAUL H. SLOAN

Former Paramount director who will handle the megaphone on Rod La Rocque's forthcoming De Mille-Pro.-Dis.-Co. pictures

"Alias Mary Flynn" in Work

Despite the serious injury to Evelyn Brent, the F. B. O. star, last week, production was not delayed on her current vehicle "Alias Mary Flynn" at the F. B. O. studios. While Miss Brent was recovering from the lacerations to her arm at her home, Ralph Ince, the director, made fast time working with other members of the cast including Malcolm MacGregor, William V. Mong and others. Miss Brent returned to work later in the week and reported in good condition albeit a trifle weak. The story is a crook melodrama by Edward J. Montagne and Fred Myton and of a more elaborate character than any of the star's recent productions.

Ginsberg Announces New Banner and Royal Plans

BEN VERSCHLEISER will produce the 1925-26 series of six Banner Productions to be distributed for the independent exchanges by the Henry Ginsberg Distributing Corporation.

Verschleiser made an enviable reputation for himself with three of the Banner Productions of last season, "Speed," "Empty Hearts" and "Three Keys." It was the favorable comment accorded these pictures that influenced Messrs. Briskin and Davis of Banner on their selection of Verschleiser.

The first picture to get under way will be "The Love Gamble" and with the cast and principals to be definitely decided upon this week, production is scheduled for April 20.

"Salvage," by Izola Forrester, has been selected as the fifth of the series of six Banner Productions for the coming season, but will be presented on the screen as "Surging Seas." It is a mystery novel of the sea with an intertwining romance of high society and the underworld.

The Ginsberg organization also will distribute Royal Pictures, a series of stunt and thrill melodramas, headed by William Russell. Russell, a veteran of the screen, is now at the height of his career, and is presenting an entirely different type of characterization than that with which he has been identified in the past.

His two recent pictures, "The Way of a Maid," a Metro-Goldwyn, with Eleanor Boardman and Matt Moore, and "Anna Christie," in which he played the part of the lover, are excellent examples of histrionic ability.

The Royal series will be given pretentious production. Excellent melodramatic stories have been selected and well-balanced and popular casts will feature this product.

A tense instant in "The Air Mail," the Paramount release in which Douglas Fairbanks, Jr., and Billie Dove are prominent.

Begins "Light of Western Stars"

Under the direction of William K. Howard, production will begin this week on "The Light of Western Stars," another Zane Grey story which will be made as a successor to "The Thundering Herd."

Jack Holt, Noah Beery and Billie Dove, who have been identified with the most successful Zane Grey productions that Paramount has made, will have the three important featured roles.

The story is based on the admission of Arizona and New Mexico to the Union and the outlawry that attended the staking out of cattle land.

AL SANTELL
Director of "Parisian Nights," an F. B. O. picture

All Comedy Program Proves Big Success at San Francisco

SAN FRANCISCO'S newest first run theatres, the Egyptian and the Aztec, have proven that an all-comedy bill can be made successful.

For the past two weeks these two theatres have been running a show consisting entirely of comedy which has met with such unusual box-office appeal that Max Graf, the managing director of both houses, has declared his intention of repeating the idea in the near future.

The principal picture on the bill was Harold Lloyd in "Now or Never" supported by a strong lineup of short subpects headed by "Our Gang" in "The Love Bug," the "Spat Family" in "Excuse My Glove" and a Pathe Review. The entire program was booked into the theatres by Pathe.

The program was heavily advertised in advance with a promise of "your money back if you don't laugh." The response on the part of the public was even greater than the management expected and the records of the theatres were broken in many instances.

With the exception of the Pathe Review, the entire program at the two houses was produced by Hal Roach. As a result of the success of the innovation the comedy producer received the following telegram from Max Graf:

"Am running Hal Roach all-comedy week in the Egyptian and Aztec theatres, Market Street. It is the first time that an all-comedy week has been tried in this city, and our business is beyond expectations. Everyone pleased. I will run more Hal Roach weeks with full comedy bills."

"Classified" Next

Corinne Griffith's First National Picture following "The Marriage Whirl."

Following "The Marriage Whirl," from J. Hartley Manners' play, "The National Anthem," which is nearing completion, Corinne Griffith will next do for First National, "Classified," from the story by Edna Ferber recently published in the Cosmopolitan Magazine.

"Classified" offers the star a role that is well suited to her, a young New York girl employed in the telephone want-ad department of a daily newspaper. She imitates the belles of Park Avenue so well as to deceive all but the keenest eye. She runs around with married men, intent upon having a good time. She asserts that she will never become the household drudge that her mother is, nor live in such a dumpy flat, but when love comes, the girl forgets all her words and behaves as a healthy young woman in love usually does.

Charlotte Merriam in Cast of "Steele of the Royal Mounted"

VITAGRAPH received word this week that David Smith, who is starting production work on the adaptation of James Oliver Curwood's great novel, "Steele of the Royal Mounted," has added Charlotte Merriam to the cast. Bert Lytell has the title role, "Phillip Steele," and Stuart Holmes for the part of "Bucky Nome."

Miss Merriam will have the character of Isobel. She is regarded as peculiarly fitted for this part, having achieved a notable success in "Pampered Youth," David Smith's picturization of Booth Tarkington's "The Magnificent Ambersons," which, under Vitagraph distribution, is proving one of the hits of the current season. In that special she impersonates Lucy Morgan.

Miss Merriam has appeared also in three other Vitagraph photoplays under Mr. Smith's direction, "Borrowed Husbands," "The Code of the Wilderness" and "Captain Blood." In the last named, the super-special adaptation of Rafael Sabatini's classic, she played Mary Traill, the girlhood friend of Arabella Bishop, played by Jean Paige. She scored successes also as Stephanie Parrish in "Painted People," and Julie Hempel in Edna Ferber's "So Big," both with Colleen Moore.

Miss Merriam recently returned to Hollywood after a visit with her father, a colonel in the United States army, who is stationed at Atlanta. She was feted in that city and, en route, at New Orleans, Kansas City and other cities.

Artclass Conference

Richard Thorpe and Louis Weiss to Visit Cuba, Planning Product

Richard Thorpe, director of the Buffalo Bill, Jr., and Buddy Roosevelt series of five-reel action-stunt features, released by Weiss Brothers' Artclass Pictures Corporation, who will also direct the series with their new Western star, is now en route to New York, according to telegraphic advices received by Artclass this week.

During Mr. Thorpe's stay in the East he will probably make a trip to Havana, Cuba, with Louis Weiss, managing director of Artclass, with a view of gathering material for a big special feature which the Weiss Brothers will make early next fall, and also a special of fifteen episodes included in the Artclass plans for fall release.

Scene from the Hal Roach comedy for Pathe release, "Haunted Honeymoon," featuring Glynn Tryon.

Betty Bronson, Florence Vidor and Adolph Menjou in scenes in the Famous Players-Lasky Corporation's "three-star" production "Are Parents People?" Mal St. Clair directed

Independent Pictures Has "The Test of Donald Norton

ANNOUNCEMENT was made by the West Coast Offices of the Independent Pictures Corporation that they have purchased the motion picture rights to the novel, "The Test of Donald Norton," by Robert Pinkerton.

Production activity will start early in June, and the picture will be released as a super-special by the Independent Pictures Corporation.

The novel appeared about a year ago and created a stir throughout the United States, being recognized as one of the epoch making novels of the year. Its locale is largely centered around the trading posts of the Hudson Bay Company in Canada. The production will be made there, in collaboration with the Hudson Bay Company.

A special star cast will be engaged and the lead will, in all probability, be Bob Custer, who is now starring in a series of western productions made by the Independent Pictures Corporation and released through the Film Booking Offices of America.

The history of the Hudson Bay Company is one of the most romantic, and, while the story does not trace the history of the company to any extent, it brings out the high lights of the hazards and hardships engaged in by those connected with the organization.

The history of the Hudson Bay Company, the official title of which is "The Governor and Company of Adventurers of England Trading into Hudson Bay," is traced back to the year 1670, more than two hundred and fifty years ago. Prince Rupert, the first governor of the company, is largely credited with the efficiency of the system which made that company the greatest of its kind. The original charter was granted by King Charles the Second in 1670, as a result of an exhibition, originally planned for a new passage into the South Sea and for the finding of trades for furs, minerals and other commodities.

"The Test of Donald Norton," while entirely modern in its conception, will, when picturized, bring forward a visualization of the early struggles and hardships of those engaged in connection with the Hudson Bay Company. It is estimated it will take approximately nine months to complete the production, since the story is laid in the four seasons of the year and the same locales are covered by the sequences that are followed in the story.

In addition to its historical value, the story is intensely dramatic.

Jesse J. Goldburg, president of Independent Pictures Corporation, had this to say:

"We intend, as a part of our general program of production, to produce for the coming season eight westerns starring Bob Custer, eight stunt westerns starring Bill Cody and Eight 'Big Timber' dramas, in addition to 26 single reel productions to be known as "The Screen Book of Knowledge." It is also our plan to produce and release two tremendous specials during the year, one of which will be 'The Test of Donald Norton.' We have appropriated $150,000 for the making of this picture. We will spare no pains and no expense to make this the biggest Independent production ever produced in the motion picture business. Necessarily we do not intend to spend as much as some other specials that have been made in the past, but the cost allowed will not indicate alone the magnitude of the picture. We are putting our entire organization back of this special."

Borzage and Wray Added to List of Fox Directors

TWO more leading directors of the motion picture industry have been signed by Fox Film Corporation to direct a number of the special photoplays that company will release for the 1925-26 season.

These latest acquisitions to the already strong Fox directorial staff are Frank Borzage and John Griffith Wray.

The contract signed by Borzage with Fox calls for his exclusive services by that organization for a number of years, while Wray will immediately don the harness at the Fox West Coast Studios to direct one of the most important productions on the Fox release schedule for next season.

The addition of Borzage and Wray to the Fox staff of directors gives that company the most imposing group fo megaphone wielders to be found in any studio, and their presence on the Fox lot assures exhibitors of attractions with box-office punches. Both of these men have any number of successes to their credit and their names alone have real box-office value.

Borzage, for instance, hsa such superlative photoplays as "Humoresque," "The Valley of Silent Men" and "Back Pay" to his credit.

Wray won the eternal good will of the exhibitors with such box-office bonanzas as "Human Wreckage," "Jim," "Homespun Folks" and "Beau Revel."

IRVING G. THALBERG
Associate studio executive for Metro-Goldwyn-Mayer

Completing "Don Q"

Douglas Fairbanks' new production, "Don Q," is nearly completed. Fairbanks and Donald Crisp, his director, have taken great care to make the story a true picture of Spanish life in every particular and some of the sets reproduce scenes in Seville.

Booking Drive On

First National's Advance Booking Campaign Off to an Enthusiastic Start

First National's advance booking drive for summer play dates started on April 5 with an enthusiastic response from the field force. All of the branches have been heard from, and the managers report that their salesmen are eager to make the drive as big a success for summer dates as was the Eschmann Month contest last fall for early season bookings and play dates.

The sales force has eight weeks in which to sell the company's product for summer showings and thirteen weeks in which to get the new business written in the drive played. The playing period will end on August 29, at which time the winners will be determined upon the basis of the pictures actually played as against each branch's own record of the same thirteen weeks last summer.

Mr. Eschmann, who returned last week from a trip to the West Coast and to many of the western, mid-western and southern branches, reports the branch managers and salesmen as confident that by the time the drive ends they will have rolled up a bigger business for the company during June, July and August than for any other summer in the company's history.

O'Connor Starts Work

"Go Straight" Is New Title for "When a Woman Reaches Forty"; Big Cast Selected

"Go Straight" is the new title for "When a Woman Reaches Forty," which Frank O'Connor is directing as his first production under a new contract with B. P. Schulberg. The feature is now well under way and will be the next release on this year's schedule of B. P. Schulberg Productions. J. G. Bachman, general manager of distribution, has announced.

The story, which is by Royal A. Baker, motion picture censor for the city of Detroit, has been adapted to the screen by Agnes Leahy. It is a crook play, with the studios of Hollywood as its background.

A strong cast has been selected for the leading roles. Owen Moore and Gladys Hulette head the line-up of players, supported by George Fawcett, Mary Carr, Robert Edeson, Dewitt Jennings, Ethel Wales, Francis McDonald and Lillian Leighton.

Ralph Ince Begins Work

After several weeks spent in working over the script and in conferences with General Manager B. P. Fineman and Scenario Editor Edward J. Montagne, Ralph Ince has begun the shooting of "Alias Mary Flynn," starring Evelyn Brent, at the F. B. O. lot. This is the first picture Mr. Ince has ever directed for F. B. O., and the cast which has been assembled will add luster to the most recent crook drama for Miss Brent, including as it does Malcolm McGregor, William V. Mong, John Gough and others.

JACQUELINE LOGAN
Appearing in F. B. O. pictures

Warners Lend Players

Louise Fazenda and Matt Moore Borrowed by Other Producers

Matt Moore, who has been busy at the Warner Bros. studio for some time past, having appeared with Dorothy Devore in "The Narrow Street," and more recently in "How Baxter Butted In," will be missing from the home grounds for a short time.

While another comedy-drama is being prepared for Mr. Moore and Miss Devore, he will go over to Famous and appear in a picture directed by Paul Bern, formerly a Warner scenarist. Louise Fazenda has been loaned by the Warners for the same picture, and upon her return to the home studio will appear in a picture now being prepared.

Both of these players were recently placed under long-term contracts by the Warners.

"Waltz Dream" Next

Warner Bros. have decided that Ernst Lubitsch's next production for them will be a screen production of the super-spectacular type which first brought fame to the director. The story selected is the famous opera, "A Waltz Dream," by the Viennese composer, Richard Straus, which several years took the American public by storm.

Warner Brothers have acquired the motion picture rights of the story and preparations for the production are already under way. It is their intention to make this Lubitsch production one of the outstanding pictures of the season.

Lubitsch will write the scenario.

Educational Winners

National Board of Review Lists Eleven Out of Twelve Short Subjects

Eleven subjects from the program of releases of Educational Film Exchanges, Inc., are listed in the "Photoplay Guide" for March, issued by the National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures. The first two releases of Educational's new series of "Fables in Color;" "The Voice of the Nightingale" and "In the Spider's Grip" are listed as well as the Tuxedo Comedy: "Dynamite Doggie," with Al St. John; "Half a Hero," starring Lloyd Hamilton; "Hello Hollywood,' a Mermaid Comedy with Lige Conley; "High Hopes," a Cameo Comedy with Cliff Bowes, Virginia Vance and Ruth Hiatt; the Lyman H. Howe Hodge-Podge "Movie Morsels," and four successive issues of the "Judge's Crossword Puzzle" series being released by Educational.

Ten of the subjects listed on the March schedule of releases of Educational Film Exchanges, and "Dynamite Doggie" is a release of the last week of February. A total of eleven pictures out of twelve released during March were listed in the "Photoplay Guide," ten of them in the March issue and the eleventh, "Our Six Legged Friends," appearing in an earlier issue.

To Start Production Soon

Hugh Dierker to Produce "Camille of the Barbary Coast" for Associated Exhibitors

Production will soon start in New York on the Hugh Dierker production for Associated Exhibitors to be known as "Camille of the Barbary Coast."

The picture is a screen adaptation of the story, "The Overcoat," which appeared some time ago in Young's Magazine from the pen of Forrest Halsey. To date no cast has been selected, but Director Dierker will spend the entire week picking his people and will start work on next Monday.

Louise Glaum, who recently returned to the screen after a long illness, is being considered for the name part of the picture. She has just completed "Fifty-Fifty," the Henri Bergere production for Associated Exhibitors. There will be an all-star cast in "Camille of the Barbary Coast," which is scheduled for release early in the fall.

First Marion Production

According to an official announcement coming through Producers Distributing Corporation the first Frances Marion production will be "Ten To Midnight," an adaptation of the famous novel "Pere Goriot" by Honore Balzac written and first published in the "Comedie Humaine" in 1834.

The adaptation of the story has already been made by Miss Marion and it will be produced under her personal supervision at the Hollywood Studios.

M.P.T.O.A.
INDEPENDENTS MEET INDEPENDENTS
in MILWAUKEE
May 12, 13 and 14
VITAGRAPH
ALBERT E. SMITH PRESIDENT

Preparations Under Way For New First Nationals

FOLLOWING the announcement by First National that one-fourth of the coming year's releases has been assigned to the Eastern production units supervised by Earl Hudson, plans for future production are now vying with current activities for chief interest.

With Milton Sills' first starring vehicle, "The Making of O'Malley" well under way, Hudson is centering his attention on scripts now in preparation by his scenario staff. Activity in this department has taken a spurt in order that the cycle of plays assigned by General Manager Richard A. Rowland as vehicles for Sills, Doris Kenyon, Ben Lyon, Lloyd Hughes and Mary Astor shall be ready for filming on scheduled time.

Advantage has been taken of Doris Kenyon's convalescence from her recent operation to give additional editorial attention to her next film, "The Half-Way Girl." As a result of new research efforts, more material of an atmospheric tone has been worked into this story of the Far East. Miss Kenyon meanwhile has been studying her colorful role, that of an adventuress of the Singapore streets.

A possible succeeding Doris Kenyon vehicle will be "The Scarlet Saint." It is an adaptation of Gerald Beaumont's short story, "The Lady Who Played Fidele," woven around the New Orleans Mardi Gras Carnival. Eugene Clifford and Jack Jungmeyer are preparing the continuity.

Joseph Poland and Earl Snell, of Hudson's staff, are adapting M. D. C. Crawford's novel, "The Comeback," in which Milton Sills will be starred. It is the story of a prize fighter who goes to the Maine woods after squandering his manhood and there finds regeneration which sends him back to the ring to win the world's championship.

When Ben Lyon returns from the Coast where he is now working in Frank Lloyd's "Winds of Chance," he will find everything in readiness for the start of his auto racing story, "The Pace That Thrills." Continuity is being worked out on this script, which the popular screen and magazine writer, Byron Morgan, wrote expressly for Ben.

This concentration on scenarios give some of First National's directing and production personnel the first respite they have had since the Hudson units were transferred from Hollywood last October. The last fortnight saw the completion of two productions, "Chickie," a special, (heralded as the successor to "Flaming Youth"), and "The Necessary Evil." The negatives are now ready to issue from the cutting room presided over by Arthur Tavares.

John Francis Dillon, who directed "Chickie," has left for a month's vacation in Hollywood, accompanied by Mrs. Dillon and their two-months-old son. George Archainbaud, who directed "The Necessary Evil," in which Ben Lyon and Viola Dana are co-featured, has also departed for the Coast.

Lambert Hillyer, who is directing "The Making of O'Malley," has just completed a lavish masked ball sequence. The sets for this ball were so large that room could not be found for them between the spaces of sets already standing at the Bronx Studios, so the biggest stage at the Cosmopolitan Studios was leased to make these scenes.

The cast for this drama, which centers around the New York police department, has been completed. Besides Dorothy Mackaill, who heads the list of supporters, there are little Helen Rowland, Thomas I. Carrigan, Claude King, Warner Richmond, Julia Hurley and Charles Graham.

Big Press Sheet

F. B. O. has gotten out quite some press sheet for its "Lilies of the Streets." It represents the work of Nat Rothstein, Leslie Jordan and Art Director Strumpf and includes twenty pages. It takes full advantage of the many tie-ups offered by the nature of the plot, which is claimed to be based upon the experiences of Mary E. Hamilton, well known Manhattan policewoman.

Valentino-United Artists Picture Starts Next Week

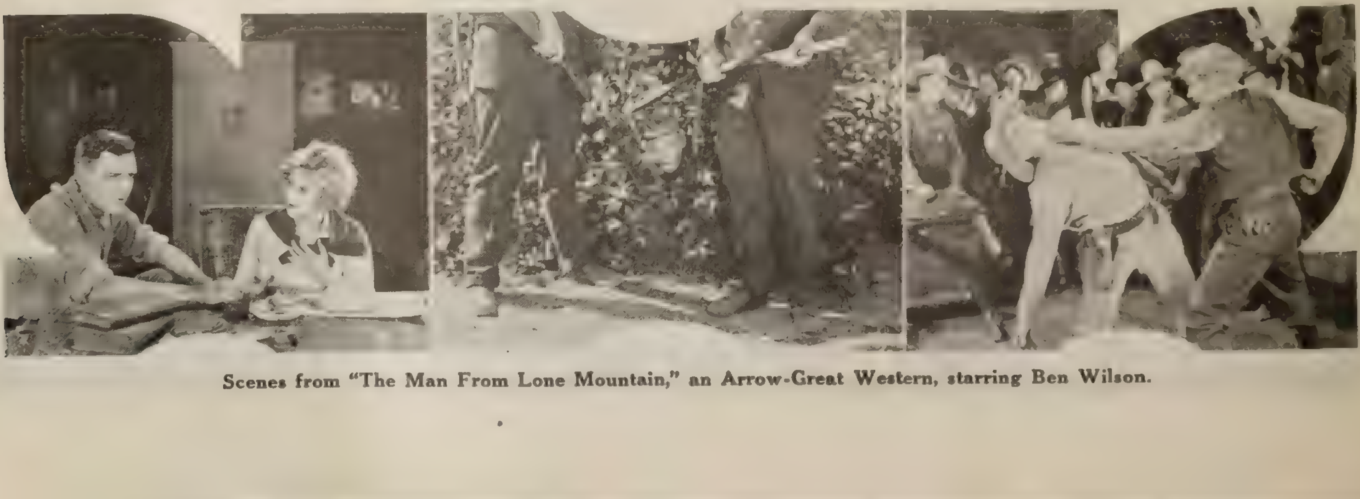
RUDOLPH VALENTINO, the latest star to be added to the United Artists lists of celebrities, will return next week from Palm Springs, where he has been resting, and begin work on his first production for United Artists Corporation. The production is slated for early fall release.

Clarence Brown will direct Valentino. Advices from California state that Mr. Brown this week entered into a long term contract with Joseph M. Schenck, Chairman of the Board of Directors of the United Artists Corporation, and will direct pictures under Mr. Schenck's arrangement with United Artists for some time to come.

Valentino's first production under his new arrangements will be "The Bronze Collar," a new novel by John Frederick and is a romantic story of early California in the days of Spanish rule. The title signifies a badge of slavery, which is worn by Valentino in the leading role, and because of this there is a likelihood that the title when released will be changed to "The Slave." The continuity will be arranged by Adelaide Heilbron.

This first Valentino production for United Artists will be produced at the United Studios on a most lavish scale, and in the locale around Monterey. In the leading role Valentino plays a devil-may-care fellow who fights, rides and loves as he alone can do. At the start of the story the hero is a rover of the seas and is captured by the Turks, who sell him to a Spaniard, after which his owner brings him to California, where he escapes to the hills and becomes a friend of the oppressed whose exploits are as daring as they are mysterious.

No better combination than Valentino and Brown could be conceived by Mr. Schenck for this first production and, according to the plans that have been made by him since his return to California, it is predicted that this first Valentino picture will be the biggest thing he has ever done. Mr. Brown is rated as one of the best directors of the day he having been responsible for such directorial work as was so much raved about in "Smouldering Fires," "The Acquittal" and "The Signal Tower."



Scenes from "The Man From Lone Mountain," an Arrow-Great Western, starring Ben Wilson.

"Lost World" Ten Weeks in N. Y.; Nine in Boston; Eight, Philadelphia

FIRST NATIONAL closes the extended run of its special, "The Lost World," at the Astor Theatre, New York, at the $2.20 scale of admission, this week. This will give it a ten weeks' run in New York. It has done a consistently big business every week, demonstrating its extraordinary pulling power with audiences.

This production had a nine weeks' run to very large receipts at the Tremont Temple Theatre, Boston. Its engagement in Philadelphia, at the Aldine Theatre, was extended to include Easter week, which will give it an eight weeks' run in that city. "The Lost World" opened last week at the Globe Theatre in Atlantic City and at the Regent Theatre in Toronto for extended runs at increased admissions, attracting large business.

It will open at the Albee Theatre, Providence, on April 20th, for two shows a day at increased admissions.

The consistently big business which this photoplay has attracted in every city where it has played makes it certain that it will be the biggest box-office attraction available for exhibitors for first run showings next September when it will be released.

The animated brontosaurus which was used in connection with the showing of "The Lost World" at the Astor Theatre, New York, attracted so much attention and comment that the exploitation department of First National has ordered a quantity of them, so that exhibitors wishing to avail themselves of this striking exploitation device when playing the picture, can do so. Orders have already been taken for more than fifty of them. They are available to exhibitors at a very reasonable rate.

"Lost World" in Toronto

W. J. Morgan, assistant to E. A. Eschmann of First National in charge of open market bookings, made a trip to Toronto last week. He reports that "The Lost World," which had just opened at the Regent Theatre for an indefinite run at increased admissions, had made a hit of unusual proportions. The reviews were splendid and the attendance capacity.

Toronto and the surrounding territory was billed extensively and the Canadian premiere of the picture is gaining widespread publicity throughout the Dominion.

"The Lost World" Serialization

More than 300 daily newspapers throughout the United States and Canada are serializing in weekly or daily instalments of "The Lost World," as well as "Enticement" and "Playing With Souls," which First National has offered through their syndicate division, under the direction of Allan S. Glenn, Supervisor of Exploitation.

A check-book on circulation figures shows that these serials reach more than 8,000,000 persons, which embraces a territory of 80,000,000, according to Robert K. Kyle, syndicate editor of First National Pictures.

Thus far, only daily newspapers have been listed as clients, but before the picture is released to other than the key cities, these smaller town weeklies will have come into the fold, perhaps doubling the circulation possibilities.

Many novel and advanced methods of advertising the serial have been used. In Baltimore, Guy L. Wonders, manager of the Rivoli Theatre, inserted in his usual weekly program a four-page advertisement announcing the serialization in the "Baltimore Post," and the first chapter of the novel by Sir Arthur Conan Doyle, along with an excerpt from the most thrilling episode in the story in the tenth chapter.

The "Philadelphia Record" advertised "The Lost World" on its delivery trucks and on each newsstand in the city.

W. K. Hollander, of the Balaban and Katz Theatres, in Chicago, effected an arrangement with the "Chicago Daily News" whereby the serial will be advertised by the theatre showing "The Lost World," and in turn the News will advertise the picture at a later date in Chicago.

The "Boston Traveler" and the "Pittsburgh Press" are other large metropolitan journals which have used these First National serials and have advertised them extensively.

Shown in Air, Over London

For the first time in history a huge airplane was fitted up as a motion picture theatre to introduce First National's picture, "The Lost World," to British exhibitors and the London public. It was arranged by Ralph Pugh, general manager of First National, Ltd., in London, as an exploitation stunt in connection with the trade showing of the film.

On Tuesday, April 7th, the huge airplane flew over London, carrying representatives of the principal newspapers, for whom the screen version of "The Lost World" was shown while they were in the air.

The demonstration, which was originated by First National's London executives, was carried out in conjunction with the Imperial Airways, Limited, which is subsidized by the British Government.

The flight was witnessed by tens of thousands of persons on the streets in all parts of London. The newspapers played the stunt up big and it quickly became one of the chief topics of conversation in the city, assuring a big success for the production when it comes to be shown publicly in London. The news agencies carried reports of the screening of the picture while in the air, resulting in world-wide publicity for "The Lost World."

Richard Dix, Paramount Star (center—hat in hand), with his director, Paul Sloane (second from Dix to the left) and his "heavy," Walter Long, to Richard's right, taken from the top landing of the new New York Telephone Building, in "Down-Town" New York, where many thrilling scenes for "The Shock Punch," the forthcoming Dix feature, were photographed. Cameras, Sun-Light, Arcs, electricians, and heads of the A. T. T. Co., are shown on the dizzy heights of the rising skyscraper.

Scenes from "Mock Marriage" which is an F. B. O. release

Film Booking Offices Proud of Production Achievements

ALREADY engaged on its new $5,500,000 program of production for the new year, which looms ahead with brightest signs of prosperity, Film Booking Offices of America view with pride their achievemnets of the past season in point of showmanship, expansion of sales throughout the world and production.

Among the outstanding productions made by F. B. O. during the last several months under the general supervision of B. P. Fineman, general manager, and which are being withheld for release in the autumn, together with other big F. B. O. features, are such productions as "Drusilla With a Million," produced by Associated Arts Corporation, and "Parisian Nights," produced by Gothic Productions.

These pictures, according to F. B. O. executives who have previewed them on the coast, will stand forth as two of the strongest box-office attractions made by any company during the year. "Drusilla With a Million," based on the widely read novel of that title by Elizabeth Cooper, was directed by F. Harmon Weight. In the cast are Mary Carr, Kenneth Harlan, Priscilla Bonner and others and the work of Mrs. Carr in the role of the old lady inmate of a charity home, who inherits a million dollars, is regarded as one of the finest bits of character portrayal recorded this year.

"Parisian Nights" was directed by Al Santell, who made such memorable productions as "Lights Out" and "Fools in the Dark" for F. B. O. Elaine Hammerstein and Lou Tellegen are starred in this production, which depicts the vivid story of a young artist's adventures in the Apache underworld of Paris. Unusual scenic effects high light the production, it is stated.

Another notable achievement of the F. B. O. production forces during the year was the creation of "Vanity's Price," already released. Anna Q. Nilsson was starred in this production based on an original story by Paul Bern and directed by R. William Neil.

Among the other outstanding specials was "On the Stroke of Three," another Associated Arts release also directed by Mr. Weight, and based on the Saturday Evening Post story, "The Man from Ashaluna."

Still another achievement received with interest by hundreds of exhibitors, was the success of the Evelyn Brent series. Five productions, chiefly of the crook melodrama type, have already been produced. Miss Brent is now engaged on her sixth vehicle, a melodrama of the underworld, tentatively called "The Chatterbox," based on Bayard Veiller's stage play of that name.

Fred Thomson rose to the heights of stardom under F. B. O. auspices during the last year. Already he has added new laurels by making two stirring Westerns at the F. B. O. Studios, "Thundering Hoofs" and "That Devil Quemado." Fred is now filming "The Bandit's Baby" and is wearing gracefully the honors he won so swiftly last season as a box-office attraction.

Lefty Flynn, in Western productions, won high success under the banner of Glove Productions. Now this erstwhile Yale hero is being featured in a series of eight comedy dramas, similar to those in which the late Wallie Reid won fame. Flynn is now at work on "High and Handsome," by Gerald Beaumont, and which appeared in the Red Book Magazine. Harry Garson directs the Flynn features.

Another young star who enjoyed prosperity last year under F. B. O. auspices was Richard Talmadge, who has just signed a new long term contract with the company by the terms of which the stunt king becomes a producer in his own right. He is now filming "The Fighting Demon."

Other series of Westerns are being produced with Bob Custer and Yakima Canutt in the leading roles. And the new season's program provides for such notable attractions as "Her Father's Daughter," based on the novel by Gene Stratton-Porter, and a series of novels by Laura Jean Libbey.

F. B. O. also strengthened its position in the two-reel series "featurette" field last season with "The Go-Getters," by H. C. Witwer, and now are producing Mr. Witwer's latest series, "The Pacemakers," co-starring George O'Hara and Alberta Vaughn.

"Broken Laws," starring Mrs. Wallie Reid, and made by the late Thomas H. Ince for F. B. O., as well as Gene Stratton-Porter's "Girl of the Limberlost" were among F. B. O.'s biggest box-office successes in the season now fading out.

Scenes from "Scar Hanan," an F. B. O. picture starring Yakima Can tt.

Metro-Goldwyn-Mayer One Year Old; Big Production Feature Anniversary

WITH the Metro-Goldwyn-Mayer organization one year old this week, the company is celebrating its first birthday since the merger of April 17 last by the greatest production activity in th history of the combined organizations.

In the year that has passed since Metro-Goldwyn Distributing Corporation and Metro-Goldwyn-Mayer Corporation were formed, this combined distributing and producing organization has advanced to a place in the front ranks of the industry.

Considering that the merged organization is only twelve months old, and that considerable readjustment has necessarily been going on throughout this period, the results Metro-Goldwyn picturse have shown consistently at the box-office are considered in film circles little short of phenomenal. On the strength of what Metro-Goldwyn has accomplished already, some exhibitors predict that the coming season will see this company unquestionably at the top of the field.

Marcus Loew, president of Loew's, Inc., and of Metro-Goldwyn, stated this week that his company is looking for "success that will astound the motion picture industry" next season.

"I think Metro-Goldwyn has proven beyond doubt by its record this season that it is the qualified leader of the industry," Mr. Loew said. "One hit after another, week after week, month after month, such as Metro-Goldwyn has had, is a feat that has not been equalled by any company before. Under the leadership of Louis B. Mayer, Harry Rapf and Irving G. Thalberg, our studio has successively made pictures that have met every test a picture can be put to and have come through with colors flying. 'He Who Gets Slapped,' 'The Great Divide,' 'Excuse Me,' 'The Navigator,' 'Greed,' 'Janice Meredith,' 'So This Is Marriage,' 'Yolanda,' 'His Hour'—who can point to a list of such pictures as that?"

Statement by Major Bowes

Major Edward Bowes, vice-president of Metro-Goldwyn, stated that the present production activity at the company's Culver City studios is the greatest on the West Coast.

"Ten of our own units are now working at Culver City," Major Bowes said, "and in addition Rex Ingram's company is hard at work on 'Mare Nostrum' aboard. Metro-Goldwyn can assure exhibitors that next season will witness from this company the greatest line-up of box-office product that they have ever had an opportunity to play."

The Metro-Goldwyn-Mayer units now at work on the West Coast, according to special advices from Louis B. Mayer, vice-president in charge of production, are "Ben Hur," being directed by Fred Niblo; Monta Bell's "Pretty Ladies," King Vidor's "The Big Parade," Marshall Neilan's "Patsy," Reginald Barker's "The White Desert," Rupert Hughes's "The Rebellious Girl," directed by Alf Goulding; Robert Z. Leonard's "Time the Comedian," Edmund Goulding's "Wrath," Hobart Henley's "Nothing to Wear" and Tod Browning's "The Mystic." Others are now in the cutting room and further productions are due to be started.

"With the finest equipped studio in the world and a producing organization such as we have today, I am confident that Metro-Goldwyn-Mayer pictures the coming season will set a new mark for box-office hits," Mr. Mayer said this week. "We have under contract stars and featured players who have provde themselves the past season the biggest 'draws' in the business, and directors who are showmen, who know how to make box-office pictures.

"That's the important thing Metro-Goldwyn-Mayer is remembering. We're making pictures to sell. We started out a year ago with the intention of making our product box-office proof and we're going ahead with bigger plans than ever before. We've been steadily building up our producing organization in every department to a point where its efficiency is such as to enable us to give exhibitors pictures that will contribute greatly toward making next season the most prosperous in the history, not alone of Metro-Goldwyn-Mayer but of the whole industry."

Working on "Ben Hur"

Chief among the productions now under way at Culver City is Fred Niblo's "Ben Hur," most of which has been produced in Italy and which is now being completed on the West Coast. Director Niblo is now at work on the Nativity scenes, in which Betty Bronson plays the part of the Madonna. Ramon Novarro has the title role in this mammoth picturization of the famous Lew Wallace novel and play, which is being produced by arrangement with A. L. Erlanger. Betty Bronson, May McAvoy, Francis X. Bushman, Carmel Meyers, Nigel de Brulier, Frank Currier, Kathleen Key, Mitchell Lewis and others are in the cast.

Reginald Barker has returned from his location trip to Colorado, where he filmed exteriors for "The White Desert," by Courtney Riley Cooper, and is now at work on interior scenes with Pat O'Malley and Claire Windsor in the leading roles. Frank Currier, Robert Frazer, William Eugene, Roy Laidlaw, David Dunbar and Sojin are also in the cast.

The entire amusement concession at Venice, the Coney Island of California, has been rented for scenes of Rupert Hughes's "The Rebellious Girl." Alf Goulding is directing this picture with Sally O'Neil in the title role. The cast thus far includes John Patrick, Jame Morrison, DeWitt Jennings, Ethel Wales, Buddy Messinger, Bert Roach, Estelle Clark, Ella McKenzie and Evelyn Peirce.

More than half of "Time the Comedian" has been finished by Robert Z. Leonard. Mae Busch and Lew Cody have the leading roles in this Kate Jordan story, and are supported by Gertrude Olmstead, Rae Ethelyn, Nellie Parker Spaulding, Roy Stewart, George Periolat, Lillian Langdon, Andre Deberanger, Gertrude Bennett, Shannon Day and Frank Elliott.

Norma Shearer's New Picture

Marvelous gowns are being worn by Norma Shearer in "Nothing to Wear," the Samuel Shipman story which Hobart Henley is directing, with Lew Cody, Mary Carr, Miss Du Pont, Estelle Clarke and Vivia Ogden in the cast. Marshall Neilan reports that "Patsy," the picture he is producing from his own story with Sally O'Neil in the leading role, is almost completed. William Haines are in the cast.

Exteriors of "Wrath," the picturization of the Lula Vollmer stage success, "Sun-Up," are now being made by Edmund Goulding in the Tehachepi mountains. Conrad Nagel and Pauline Starke play opposite each other in this picture and head a cast that includes Lucille LaVerne, George K. Arthur, Sam De Grasse, William Orlamond and Arthur Rankin.

ZaSu Pitts has the best role in her career in "Pretty Ladies," the Adela Rogers St. Johns story which Monta Bell is directing. Bell is now staging lavish and spectacular sequences for which a special theatre has been built on the lot. Miss Pitts plays a Follies comedienne and has Tom Moore for her leading man. Gwen Lee, Paul Ellis, Lucille Lesueur, Bernard Randall, Betty Kopa Lanoff and others are in the cast.

King Vidor has just begun work on "The Big Parade," by Lawrence Stallings, author of "What Price Glory." John Gilbert and Renee Adoree have the leading roles in this promising picture. Work has also just begun on "The Mystic," which Tod Browning is directing from his own story, with Aileen Pringle and Conway Tearle in the leading roles.

"Mare Nostrum" (Our Sea), which Rex Ingram is producing abroad, is a picturization of the Blasco Ibanez novel, adapted to the screen by Willis Goldbeck. Antonio Moreno and Alice Terry have the leading roles and are supported by Millie Impolito, Hughie Mack and John George.

M. P. T. O. A.
INDEPENDENTS MEET INDEPENDENTS
in MILWAUKEE
May 12, 13 and 14
VITAGRAPH
ALBERT E. SMITH PRESIDENT

London Hails Mix and Tony; Fox Stars Accorded Honors

DASHING TOM MIX and his satin-coated co-actor, Tony, the Wonder Horse, have captured London.

After spending a week in New York, the intrepid Fox Film Corporation actor-horseman embarked on the Aquitania and reached London on April 14.

Seated astride the prancing Tony, and waving his huge white sombrero, the picturesque Mix was accorded a reception in the British capital that was a veritable triumph. Leading officials of the British Empire seemingly appreciated the fact that the spectacular visit of so popular and virile an American as Tom Mix could not but further cement international friendships.

Unusual courtesies were extended to the cowboy star. He was received at the Houses of Parliament, where he chatted with British statesmen who are making political history just as he is making motion picture history.

In Hyde Park, where royalty and the commons of England exercise, Mix and Tony caused as great a sensation, as they did in Central Park, New York. After putting Tony through his paces, to the great delight of children and grownups alike, Mix gave a demonstration of Western roping and marksmanship.

This is National Tom Mix Week in England. Ever since Mix arrived, all the biggest motion picture houses in London have been devoting their programs to Tom Mix pictures. One of the favorites is "Dick Turpin," in which Mix impersonates the chivalrous highwayman of merrie old England, but the western pictures also continue to gain in popularity.

Wherever Mix goes in London, he attracts attention because of his magnetic personality and his picturesque western costume. He has been visiting many of the haunts made famous by Dick Turpin.

Mix's visits to New York and London, capitals of the great English-speaking countries of the New and Old Worlds, have been gratifying because they have proved to him that he has gained a very high place in the affection of the people. Large crowds gathered to greet him in both cities.

In a London restaurant Mix was highly amused to find the hat check girl proudly exhibiting his big white sombrero to thirty interested patrons and gasping her firm belief "that the tall man with the broad smile and the little patent leather boots who owned that hat must be Tom Mix and no other."

GIBSON GOWLAND

This sterling actor won renown in Metro-Goldwyn's "Greed," but he has been a ripping good actor for lo! these many years.

Noted Additions to Cast of "The Happy Warrior"

RECRUITING of the personnel for the cast of A. S. M. Hutchinson's "The Happy Warrior," which J. Stuart Blackton has started to make for Vitagraph, is progressing. Vitagraph announced recently the addition of three more popular players, Wilfrid North, Eulailie Jensen and Otto Matiesen.

Miss Jensen has been cast for Lady Burdon, the death of whose grandson causes unexpected complications in the heirship to a noble line. Eulalie Jensen was with Vitagraph nearly five years in the old stock company days, and since has been in such successes as "The Hunchback of Notre Dame," and "Rags to Riches," while she has important parts also in the current offerings, "Charley's Aunt," with Sydney Chaplin, and "The Thundering Herd," with Jack Holt.

Wilfrid North will impersonate Mr. Lethem, whose son, in the Hutchinson story, appears for a time to be the legitimate heir to the title. He was the Colonel Bishop of "Captain Blood" and the J. Rufus Wallingford of "The Son of Wallingford." Mr. North also was in "On Thin Ice," which lately had its premiere.

Otto Matiesen will appear as Egbert Hunt. Mr. Matiesen played Chief Justice Jeffreys in Vitagraph's "Captain Blood," produced by David Smith, after having represented the same character in "Scaramouche," also by Rafael Sabatini. Previously, he played in "Vanity Fair," "The Thief" and "The Dangerous Maid" among other offerings, and he was prominent in "The Salvation Hunters."

A scene from Johnny Hines' latest, "The Crackerjack," produced by East Coat Films, Inc., in which the mirth-making film comedian is supported by Sigrid Holmquist

Another Sheik Discovered

Warner Brothers believe they have discovered another "sheik" for feminine hearts to flutter over. He is Don Alvarado, a young Spaniard, who has had a little stage and picture experience and who has been developed quietly by the Warners in an endeavor to find out whether he had the requisites for stellar screen honors. After grooming him for several months, the firm believes he has and have signed the young man to a long term contract. Alvarado was discovered in the way every extra who steps on a set hopes to have a chance.

Records for "Sally"

Colleen Moore's Current First National Comedy a Genuine "Hit."

"Sally," First National's current Colleen Moore production, is making a host of new friends for the star. The picture was shown in seventy-five important key city points last week, and will be shown in at least that many more next week. First National has received most glowing reports on "Sally" from exhibitors in all sections of the country.

Miss Moore has stacked up some pretty high attendance records with her past productions, but "Sally" has brought out bigger attendances than any other of her pictures. The public has found the picture, the star and her mastery of comedy acting, entirely to its liking. "Sally" was released only last week. That it will have played between 150 and 200 of the most important key city points within three weeks of its release speaks volumes for its entertainment value.

The excellence of this showing is due mostly to the merit of the picture, but partly to the wide-spread publicity given to it by First National through its advertisements in The Saturday Evening Post and through the regular trade channels.

First National's distribution department predicts that "Sally" will not only be the biggest booker of any Colleen Moore picture but one of the biggest money-makers in its Leader group of releases.

"French Lon Chaney" Signed

Jacques ("Jack") Chefé Will Be Offered by M. H. Karper as a "Find."

Jacques Chefé, the French character actor, for many years with Sarah Bernhardt, and a distinguished soldier in the World War, has been signed by M. H. Karper, of M. H. Karper Productions, and his services will be available at once. Jacques (known far and wide as "Jack"—a name that clings) has played so many, and such varied, roles that he is known in French and American circles as "The Man of a Thousand Faces," and also as "The Lon Chaney of France."

It is stated that efforts were made by Mr. Karper, and other producers, on the occasion of the last American tour of Madame Bernhardt, to sign M. Chefé to a motion picture contract, but the actor's contracts made this impossible at that time. M. Chefé served on General Preshing's staff at Great Headquarters in France, during the war.

When commenting on his newest contract, Mr. Karper said: During my ten years in motion picture work I have never met a greater character actor than Jack Chefé. I am offering him as the greatest motion picture discovery of the last decade. There is no doubt about his tremendous value to the screen."

"Everyman's Wife"

Elaine Hammerstein to Have Leading Role in Fox Special

Elaine Hammerstein has the leading role in "Everyman's Wife," the last Fox Film Corporation special for release this season, to be put in work at the West Coast Studios of the company.

Herbert Rawlinson has the male lead in this production, which will be directed by Maurice Elvey. Robert Cain has been selected for the "heavy" part, with Dorothy Phillips and Diana Miller playing important character roles.

Richard Bennett, Madge Kennedy and Niles Welch as they appear in a vital scene from "Lying Wives," Ivan Abramson's latest production.

New F. B. O. Series

Hellman and Witwer Will Shortly Start on Featurettes.

Increased production in the short reel field of featurettes made popular by F. B. O.'s "Fighting Blood," "Telephone Girl" and "Pacemakers" series is announced in the statement by Vice-president J. I. Schnitzer that this active independent organization has obtained the rights to two new series of popular magazine stories from each of which twelve new two reelers will shortly be begun.

Sam Hellman has been signed to do one of the new series for F. B. O., according to Mr. Schnitzer, who has just arrived in Hollywood on a flying trip from New York. The title of the series has tentatively been selected as "Push and Pep," and the starring combination of George O'Hara and Alberta Vaughn will be used, together with Al Cooke, Kit Guard and other featured players of "The Pacemakers." Work on this series will be started in the near future on the F. B. O. lot.

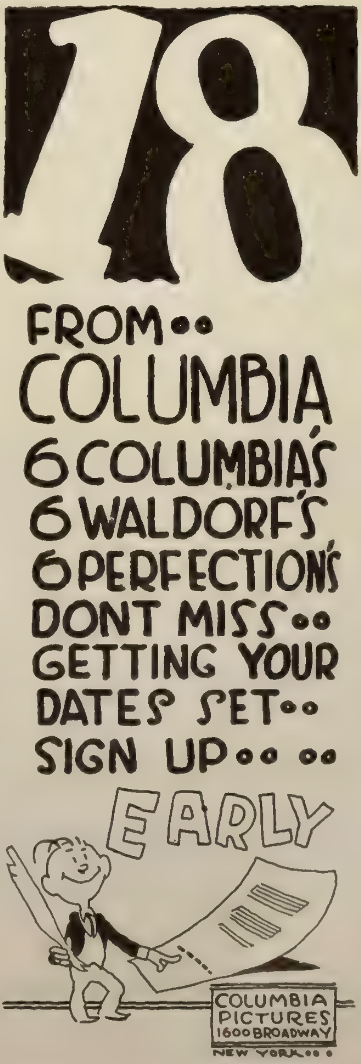
H. C. Witwer will be the author of the second new series. His stories in the Cosmopolitan Magazine are to be used, with Alberta Vaughn as the probable star.

Next Gasnier Picture

Schulberg Selects Eleven Popular Players for Zona Gale's Novel, "Faint Perfume"

B. P. Schulberg announces that eleven popular players will make up the cast of his next Gasnier production, "Faint Perfume," a screen adaptation of Zona Gale's popular book.

Alyce Mills, a recent Schulberg find, will be seen in the leading feminine role. Other principals will be Seena Owen, William Powell, Mary Alden, Russell Simpson, Philo McCullough, Jacqueline Saunders, Betty Francisco, Lee Moran, Joan Standing and Dickie Brandon.



18
FROM••
COLUMBIA
6 COLUMBIA'S
6 WALDORF'S
6 PERFECTION'S
DONT MISS••
GETTING YOUR
DATES SET••
SIGN UP•• ••
EARLY
COLUMBIA PICTURES
1600 BROADWAY
NEW YORK•••

"Can't you take a joke?" squeaked Georgie Grandee. It is evidenced that Jack Hoxie, in whose support he is seen, "can't." A scene from "The Trouble Buster," a Universal production.

Langdon and Tryon Leaders On Pathe April 26 Program

PRODUCTIONS featuring Harry Langdon, Glenn Tryon and Charley Chase represent the comedy portion of the Pathe releasing program for the week of April 26. The title of the Mack Sennett-Harry Langdon comedy is "Remember When?" Glenn Tryon is to be seen in "Hold My Baby," while the Hal Roach-Charley Chase comedy offering is called "Big Red Riding Hood." In addition to these, the program features an exciting and dramatic chapter of the Patheserial, "Idaho."

In the Hal Roach comedy, "Hold My Baby," Glenn Tryon sharse the comedy honors with Jackie Hanes, the six-months-old comedy find of F. Richard Jones. The picture was directed by James W. Horne and carries Blanche Mehaffey in the principal supporting role. Those heading the cast of supporting players are Edward Porter, Jules Mendel, Al Hallett and Helen Gilmore.

Harry Edwards is responsible for the direction of the Mack Sennett-Harry Langdon comedy, "Remember When?" which is said to be one of the best productions this screen comedian has made. The story was written by Arthur Ripley and Clyde Bruckman and concerns a romance between Harry Langdon and the bearded lady of the circus. The supporting cast is headed by Natalie Kingston and Vernon Dent.

A strong cast of comedy players supports Charley Chase in his Hal Roach comedy, "Big Red Riding Hood." Heading this cast are Martha Sleeper, Helen Gilmore, Richard Daniels, Leo Willis, Jack Ackroyd and Jack O'Brien. Leo McCarey handled the direction.

In chapter No. 9 of the Patheserial "Idaho," entitled "Unmasked," the mystery of the bandit leader with the streak of white in his hair is revealed. Pathe Review No. 17 carries three interesting subjects. The first is a film story on the raising of tobacco in the Connecticut Valley. The second is an installment of the "Secrets of Nature" series showing how the salmon reaches its spawning bed. The third presents views of Philadelphia in Pathecolor in the "Visiting Our Own America" series. Topics of the Day No. 17 and Pathe News Nos. 36 and 37 complete the Pathe program for the week of April 26. The title of Aesop's Film Fables for the week is "Deep Stuff"

Rush "Manhattan Madness"; Dempsey Stages Exhibition

MR. AND MRS. MRS. JACK DEMPsey (Estelle Taylor) and their producing company have returned to Hollywood from location at Chattsworth, Calif., where they were making scenes for the forthcoming Associated Exhibitors production, "Manhattan Madness."

One of the first things the champion did on this return was to stage a benefit boxing exhibition which was attended by some 40,000 U. S. sailors, members of the big Pacific fleet, which has been mobilized for an attack on the Philippine Islands. The Los Angeles Coliseum was jammed to the doors and thousands of dollars poured into the gate as a result of the undefeated fighter's appearance. Bull Montana, who is taking a role in the Dempsey production, was also on the program.

Work on "Manhattan Madness" is going along rapidly under the direction of John McDemott. One of the biggest sets erected on the Selig lot in many months is in the course of construction. This is a replica of one of New York's most famous exclusive clubs.

In addition to Mr. and Mrs. Dempsey the cast of "Manhattan Madness" includes such well known screen players as Bull Montana, George Siegman, Frank Campeau, Nelson McDowell, Theodore Lorch, Bill Franey and Glenn Cavender. The camera work is being handled by Jules Cronjager. The entire production is being produced under the personal suprevision of Oscar Price.

"In the Name of Love" Completed

Howard Higgin's first production under his new contract with Paramount, "In the Name of Love," has been completed and is going through the process of final editing and cutting.

"In the Name of Love" features Ricardo Cortez, Greta Nissen, Wallace Beery and Raymond Hatton.

This picture marks the debut on the screen of Greta Nissen, beautiful Norse actress who is the most recent discovery of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Woodman Spare That Limb! That's what Lucy Fox said to Ben Lyon, shown here in a scene from "The Necessary Evil" which George Archainbaud is directing for First National, with Ben and Viola Dana in the co-featured roles.

Metro-Goldwyn's New Trackless Train Proves Sensational Exploitation Stunt

METRO-GOLDWYN will inaugurate the most intensive promotion drive in the history of motion pictures for 1925 and 1926, and the first gun in its big campaign is an exploitation stunt that for daring and attention value will mark an epoch in the career of the ballyhoo. Through the negotiation of Major Edward Bowes, vice-president of the Metro-Goldwyn Company, and his two chiefs on public relations, Howard Dietz and Eddie Bonns, the first trackless transcontinental locomotive and Pullman train will begin its journey from New York to Los Angeles, starting on May 1.

This train was built especially for Metro-Goldwyn, purchased by Major Bowes, and has just arrived in New York from its first triumphant trial journey from Indianapolis, under the pilotage of Eddie Bonns, director of exploitation.

Since the "Metro-Goldwyn Special," as the first trackless train is called, left Indianapolis on March 31, the 100-horsepower motor train has proved a sensation. Equipped with a complete locomotive, tender, Pullman car with dining and sleeping accommodations for five persons, and observation platform, Metro-Goldwyn's trackless train has met with a reception which indicates that the national publicity accruing to Metro-Goldwyn's product next season, which the train is exploiting, will surpass all that could be gained by any other existing advertising medium.

The trackless train is capable of a speed of thirty miles an hour, with the ingenious locomotive complete in every detail and equipped with all necessary safety devices for safe highway transportation. The Pullman car, accommodating five passengers, is luxuriously appointed and is equipped with kitchenette and buffet. It is lighted, heated and ventilated electrically, has hot and cold running water and has radio equipment for entertainment. It is capable of traveling under its own power or being coupled with the locomotive, as shown in the photograph.

The observation platform is one of the remarkable innovations in motor transportation. It is furnished with lounge chairs and permits of unobstructed scenic observation.

"Metro-Goldwyn Pictures" is lettered on the front of the engine and on the sides of the tender and Pullman car, with special attention called to the company's fifty-two pictures. This is also blazoned on the rear of the observation platform. The engineer of the train wears Metro-Goldwyn insignia.

The crew carries an extensive supply of advertising and exploitation material, including Metro-Goldwyn buttons, used with extraordinary effectiveness throughout the long route.

Metro-Goldwyn's trackless train departed from Indianapolis on the last day of March after being host to Mayor Shank. On the observation platform the Mayor was driven about the town while motion pictures were taken of the crowds that thronged around the train on its whole route.

Along the route from Indianapolis to Dayton, Ohio, which was reached on the same day, a continual line of people gathered to marvel at the trackless train. In the smaller towns telephone operators 'phoned their subscribers announcing the coming of the "Metro-Goldwyn Special." Schools were dismissed along the road in order that the children might see this twentieth century wonder.

The populace of Richmond, advised of the approach of Metro-Goldwyn's trackless train, turned out in such force that it was necessary for four motorcycle policemen to escort the train into the city, where crowds lined the curb a half dozen deep. At Dayton, a police escort met the "Metro-Goldwyn Special" and escorted it around the business section of the city, with the mobs of people literally amazed at this phenomenon of a train that moved without tracks.

The entire plant of the National Cash Register Company suspended work for twenty minutes, at a cost of $4,000 to the company, that the 6,500 employes might see this evidence of progressive business exploitation. The National Cash Register firm took motion pictures of the trackless train when it was driven through the grounds of the plant, with officials of the company guests on the observation platform.

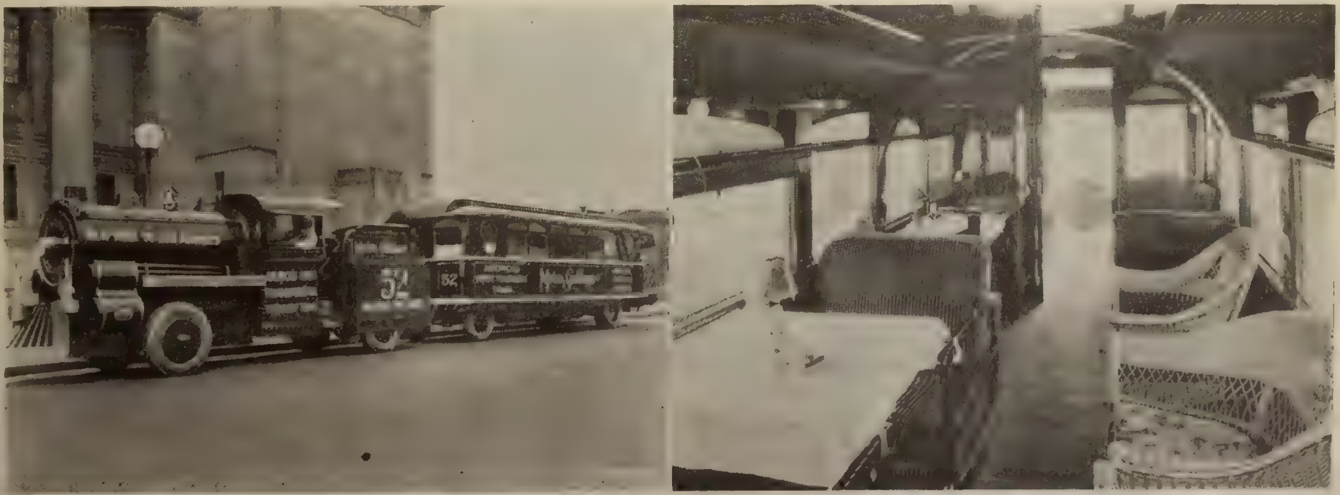
Metro-Goldwyn's trackless train left Dayton on April 1, with the line of spectators along the route to Cincinnati that had marked its progress since it left Indianapolis. At Hamilton, Ohio, the town turned out for the event, with city officials personally waiting to welcome the "Special."

The trackless train reached Cincinnati at 5 p. m. that day, when the streets were crowded. Traffic laws forbid parades or street advertising in the city, but special permission was given the "Metro-Goldwyn Special" to tour the principal streets of Cincinnati the following morning, with the route continuously lined by curious throngs.

The "Metro-Goldwyn Special" returned to Dayton that day, arriving in the city at 6 p. m., and for two hours attracted great crowds to Loew's Dayton Theatre which had previously advertised that the trackless train would be exhibited in front of the theatre.

The "Metro-Goldwyn Special" reached Columbus, Ohio, April 3, on schedule time, and calling at the executive mansion of Governor Donahey Friday morning, drove him and a party of newspaper men to the Capitol. This drive of two miles so impressed Governor Donahey that for another hour he was driven about the city, responding to the cheers from attendant crowds by waving his hat from the observation platform. The Governor was photographed in the cab of the engine.

At Zanesville, Cambridge, Wheeling, W. Va., Pittsburgh, Pa., and other places enroute the reception of Metro-Goldwyn's trackless train was equally sensational.



On the left is America's first Trackless Train, the "Metro-Goldwyn Special," ready to start its transcontinental trip beginning in Indianapolis. The remarkable train is shown here in front of the Indianapolis Public Library. On the right, complete in every detail, is the Pullman Car of Metro-Goldwyn's Trackless Train, the first in the world. It has sleeping and dining accommodations for five passengers, and is equipped with kitchenette and buffet. It is lighted, heated and ventilated electrically, has hot and cold running water, and radio equipment for entertainment. It is capable of travelling under its own power or being coupled with the locomotive. The "Metro-Goldwyn Special" is now on its first transcontinental trip from Indianapolis to New York and thence to Los Angeles. It is in the charge of Eddie Bonns, exploitation director of Metro-Goldwyn Distributing Corporation.

New Hutchison Series

Charles Hutchison, known to the fans as "Hurricane Hutch," will shortly start production on a new series entitled "Hutch of the Secret Service." He will make four other titles of which are "Pirate of the Sky," "The Wrong Man," "Under Arrest" and "The Battler," all of which will be big five part to six part features packed with thrilling stunts with big supporting casts of well known people. The setting will be elaborate and in keeping with each theme. They will be released by the William Steiner Productions.

New Universal Serial

Universal Pictures Corporation has purchased Arthur B. Reeve's popular boy's story, "The Radio Detective." It will be made into a Universal serial in ten chapters. "The Radio Detective" was published in Boys' Life, the official publication of the Boy Scouts. Due to the fact that the locations in the story are mostly on Long Island and in New York City, and due to the proximity of Boy Scout headquarters in New York, it is likely that Universal will produce this serial in the east.

Start on Libbey Story

April 15 will mark the beginning of work on the first Laura Jean Libbey story ever to reach the screen, according to an announcement from Film Booking Offices at their Hollywood studios. It will be "When His Love Grew Cold." Casting has not yet begun, but it is understood that two players of high reputation will portray the leading roles. The production will be made under the general supervision of B. P. Fineman.

Warners Buy "Bunker Bean"

"Bunker Bean," the novel of a decade ago by Harry Leon Wilson, author of "Merton of the Movies," "Cameo Kirby" and other stories that have been adapted to the screen, has just been purchased by Warner Bros. as part of their forty pictures to be made during the 1925-26 season. This story will be used as a vehicle for Matt Moore and Dorothy Devore.

Added to Cast

Claire du Brey, Robert J. Graves, Charles ("Buddy") Post, and Dan Mason are new additions to the cast of Josef von Sternberg's first Metro-Goldwyn-Mayer production, "Escape." This is Alden Brook's novel adapted by von Sternberg and Alice D. G. Miller with Conrad Nagel, Renee Adoree, Paulette Duval, Helena D'Algy, George K. Arthur and Frank Currier in leading roles.

Moss Books "White Man"

B. P. Schulberg's Gasnier production, "White Man," adapted from George Agnew Chamberlain's novel, has been booked by B. S. Moss and will have its first New York presentation at the Broadway Theatre next week. In this jungle romance, Alice Joyce returns to the screen supported by Kenneth Harlan and Walter Long.

To Adapt "Plastic Age"

Frederica Sagor has been selected by B. P. Schulberg for the important task of transferring to the screen Percy Marks' novel, "The Plastic Age," the big seller of last year, which is conspicuous among the stories that will be on the fall schedule of B. P. Schulberg Productions. Miss Sagor was formerly eastern scenario editor for Universal.

MILTON SILLS
Here we have "The Sea Hawk" as a cop in First National's "The Making of O'Malley"

Signs Lupino Lane

The first interesting announcement of Educational's production plans for next season was made public last week when E. W. Hammons, president of that organization, announced that he had contracted with the noted English stage comedian, Lupino Lane, for a series of six two-reel comedies to be produced in Los Angeles the coming season. They will probably be known as "Lupino Lane Comedies" and will be produced at the new studio just acquired from Principal Pictures.

Wynn Made Business Manager

John Wynn, English film man, has been appointed business manager of Elinor Glyn, Ltd., in charge of the author's motion picture affairs.

Mr. Wynn has arrived in New York from the coast to attend the opening at the Capitol of Mrs. Glyn's Metro-Goldwyn picture, "Man and Maid." He is stopping at the Biltmore.

"The Texas Bearcat" Completed

"The Texas Bearcat" will be Bob Custer's next Texas Ranger release for Film Booking Offices of America. Work was completed on this feature a few days ago under the supervision of Jesse Goldburg, with William Craft directing. Custer will begin work in a few days on another Texas Ranger story, the title of which has not yet been announced.

New Aubrey Picture

Jimmy Aubrey, who is making a series of two-reel comedies for Standard Cinema Corporation and F. B. O. release, in the studio that formerly housed the Fox Film Corporation at 130 West 46th Street, New York, is busily at work on his eighth production titled "Meet the Ambassador." "Meet the Ambassador" will be released on May 17th.

Writes Musical Score

Victor Schertzinger has written the musical score for "Zander the Great," the new Marion Davies picture which will be presented in New York the first week in May.

"Let Not Man Put Asunder"

Vitagraph's "Let Not Man Put Asunder," J. Stuart Blackton's picturization of the Basil King novel, had its release nearly a year ago but continues to attract a heavy booking demand and to draw large houses. When a run was in progress in Amsterdam, N. Y., a few weeks ago, the Record of that city said: "The old S. R. O. sign flashed last night at the Strand, where Pauline Frederick and Lou Tellegen were seen in 'Let Not Man Put Asunder.' The vast throng enjoyed the picture hugely as was made evident by the enthusiastic lobby comment at the close."

Work on New "Pacemakers"

Wesley Ruggles and his "Pacemakers" company, co-starring George O'Hara and Alberta Vaughn are hard at work on Episode six of the new H. C. Witwer series which F. B. O. has scheduled as its best short reel bet for the new season. Ruggles had the company on location at Pomona for a few days this week shooting some college scenes. Al Cooke and Kit Guard, comedians, and Stanley Taylor, juvenile heavy, continue in the cast. There will be twelve episodes.

Production Started

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, who distributes the Buffalo Bill, Jr. and Buddy Roosevelt series of high-class action-stunt features in the Independent field, announces that camera work has been started on the first feature starring Wally Wales, the "cowboy prince," who is to headline another series of eight, fast moving, five-reel acrobatic-stunt thrillers for the Artclass program. Tom Gibson is directing.

Will Direct "Bandit's Baby"

B. P. Fineman, general manager of Film Booking Offices studios, has announced the engagement of James Hogan as director for Fred Thomson in the latter's next Western production for F. B. O. It will be titled "The Bandit's Baby" and is based on an original story by Leete Renick Brown. Mr. Hogan has recently distinguished himself by directing a number of successful productions for Schulberg and other producers in Hollywood.

Next for Lefty Flynn

Lefty Flynn and Harry Garson, star and producer of Globe Productions now at work on "Speed Wild," a comedy drama by H. H. Van Loan for F. B. O., will shortly begin work on his fifth production for the distribution organization. It will be Gerald Beaumont's Red Book story, "High and Handsome" in which Lefty will portray the role of a romantic "harness bull," otherwise a detective in citizen's clothes.

Start Work on New Film

With a strong supporting cast, Irene Rich and Huntly Gordon started work at the Warner Bros. studio this week on "The Wife Who Wasn't Wanted," under the direction of James Flood. This is an adaptation of the novel by Gertie Wentworth James, and in it Miss Rich will have a strong dramatic role along the lines of those that have lifted her to popularity.

Seldes With Sawyer-Lubin

After observing and writing about the moving picture for more than ten years, Gilbert Seldes has taken charge of the Sawyer-Lubin scenario department.

Seven Wright Novels Remain For Picturing by Principal

IT is understood that Principal Pictures still has seven Harold Bell Wright novels to produce for the screen, and news of the popular writer of the "best-sellers" of our day writing future stories for other companies will in no way effect the schedule planned by Irving and Sol Lesser.

In the first place, the books now in the hands of the Lessers cover a period of nearly ten years and include some of Wright's greatest work. Among the novels yet to be brought to the screen via Principal are "The Winning of Barbara Worth," "Calling of Dan Mathews," "That Printer of Udells," "Their Yesterdays," "Shepard of the Hills" and "Eyes of the World." No other company will have one of Wright's stories until his present one, "The Son of His Father," now running serially in McCall's Magazine, is published in book form.

Wright's record has never been more than one book a year, and in some instances there have been stretches of two years between books. Meanwhile, plans are under way by Irving and Sol Lesser to produce "The Winning of Barbara Worth" on the West Coast, and it will probably cost nearly $500,000.

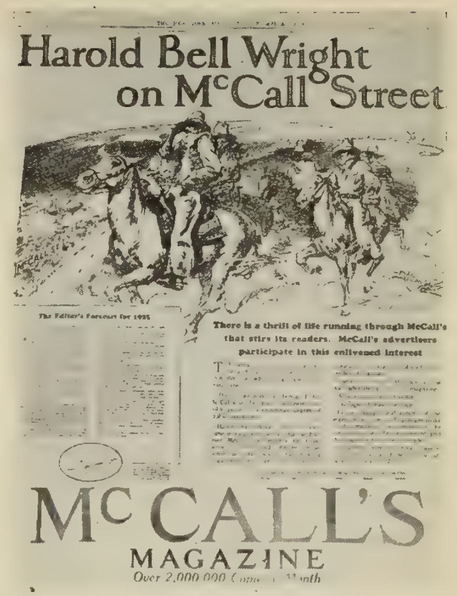
Not so long ago McCall's Magazine, with its circulation of over 2,000,000 copies a month, instituted a tremendous campaign in behalf of Harold Bell Wright. Full page spreads in newspapers in every large city were resorted to, and according to Phillip Wyman, an official of McCall's, a fortune is and will be expended in carrying the name of Wright into every nook and cranny in the country. This is not only paving the way for his new novel but is heavily publicising his already published works, such as those that have already and will eventually be produced in time by Principal.

Not so long ago Irving Harlow Hart, director of the Iowa State Teachers' College, completed a survey of the "best-sellers" published between 1900 and 1925. The basis of the compilation was through the classification of lists of best-sellers published in the Bookman from 1900 to 1918 and in "Books of the Month" from 1919 to the end of 1924. An examination of Professor Hart's survey shows that between 60 and 75 per cent. of the books have been brought to the screen, with others probably to follow this year, and from this large list of 100 books Harold Bell Wright stands second on the list of "best authors." Only Winston Churchill stands ahead of Wright, although Churchill has had only one of his books brought to the screen, while Wright has had four, three of them having been made by Principal Pictures.

Metro Buys "Tongo"

Two new literary purchases were made by Metro-Goldwyn-Mayer this week, "Tongo," a play by John Balderston, and "Don Quixote Junior," an original screen story by George Scarborough and Annette Westbay.

"Tongo," which will be produced sometime next season, has not yet been produced. The Metro-Goldwyn-Mayer executives read the play and were so impressed by its picture possibilities that they purchased the screen rights immediately. The nature of the story is such as to give it wide appeal in the films.


Harold Bell Wright on McCall Street

The Editor's Forecast for 1925

There is a thrill of life running through McCall's that stirs its readers. McCall's advertisers participate in this enlivened interest

McCALL'S MAGAZINE

Over 2,000,000 [illegible]

A facsimile of newspaper full page ads used by McCall's Magazine to further publicize Harold Bell Wright whose books are picturized by Principal Pictures Corp.

De Mille, Picture Bank Head, Reduces the Interest Rate

WHETHER or not the atmosphere of the movies begets charity is not known but, at any rate, the first official act of the first motion picture bank president has been to lower the existing interest rates.

Cecil De Mille, motion picture producer, recently elected president of the Culver City Commercial and Savings Bank, now takes rank in history as the first financial head to voluntarily reduce an existing interest rate. Beginning April 1 all loans existing and pending for the institution just acquired by the America Commercial Company of Los Angeles will be reduced from 8 to 7 per cent. The unique feature of this move is that not only will no new loans be made at 8 per cent., but all existing loans will be automatically scaled down to 7 per cent. on the date named.

"My experience in banking," said Mr. De Mille, 'has been that money offered at generous terms yields far better profits in the long run than the immediate high return which carries in its wake the danger of lost friendship. I want this move to spell to the citizens of Culver City my extreme and earnest desire to enter actively into the development of this district as an integral and important part of the expanding Southwest."

The America Commercial Company, which recently purchased the Culver City Commercial and Savings Bank, is the holding company for the Bank of America of Los Angeles and the Commercial National Bank of Los Angeles. Mr. De Mille is vice-president of the Commercial National Bank and a director of the Bank of America.

"Bandit's Baby" in Work

"The Bandit's Baby," an original story by Leete Renick Brown, is serving as Fred Thomson's next vehicle, following "That Devil Quemado!"

Blanche Sweet and Ronald Colman in scenes in "His Supreme Moment," the Samuel Goldwyn—First National feature that drew glowing praise from the New York critics when it opened at the New York Mark Strand on Easter Sunday.

Mrs. H. H. Buxbaum, the charming wife of the genial First National Exchange Manager, in New York City, on the veranda of her home in Miami, Florida, with her champion police dog.

Casting for "The Wheel"

Harrison Ford and Claire Adams Have Leads in Fox Special Production

Plans are rapidly getting under way at the Fox Film Corporation West Coast Studios to start actual filming of the screen version of "The Wheel," the successful stage play by Winchell Smith produced in New York by John Golden. Victor Schertzinger, who is directing the screen version, has selected Harrison Ford for the leading role of Ted Morton, and Claire Adams will appear as Kate O'Hara.

Mahlon Hamilton has been cast in the villain's role of Baker and Georgie Harris will play the part of Sammy. Clara Horton and Margaret Livingston have been selected to play the character roles of Nora and Elsie. David Torrence will be Mr. Morton.

The tall, handsome Harrison Ford was selected by Mr. Schertzinger because his work as leading man in many recent important motion pictures established his peculiar fitness to portray the role of Ted Morton.

Claire Adams has endeared herself to Fox fans by her appearance as Tom Mix's leading lady in numerous pictures, including "Oh, You Tony," "Just Tony," "Arabia" and "Stepping Fast." She played opposite Edmund Lowe in "The Brass Bowl" and "Honor Among Men."

"The Wheel" is one of the photodramas in the John Golden Unit of Clean American Plays, being produced for the screen by Fox Film Corporation.

Complete Roster Announced for Cecil B. De Mille Studio

COINCIDENT with the starting of actual production work, Cecil B. De Mille and General Manager Fred Kley announce the new roster of department heads of the De Mille Studio.

They include L. M. Goodstadt, assistant general manager; A. G. Volck, business manager; N. M. Stephenson, auditor; I. F. Dawson, cashier; Barrett C. Kiesling, publicity director; W. G. Crothers, casting director; L. J. Lemieux, purchasing agent; Elmer Harris and Bertram Millhauser, production editors; Mrs. Ella King Adams, head of story department; George Dickson, studio superintendent; Chester Gore, art director; Henriette Dallett, wardrobe designer; Mitchell Leisen, technical director; U. S. Poe, transportation manager; Frank Maguire, chief electrician, and Walter Hopman, head of drapery department.

Practically all of those named have been connected with Mr. De Mille in some capacity for a number of years. Mr. Volck, however, was a member of the personal staff of the late Thomas H. Ince.

De Mille Signs Helene Sullivan

Helene Sullivan, well-known stage and screen player, is the newest artist to join the Cecil B. De Mille stock company. Miss Sullivan has been signed under a long term contract and will hereafter be seen exclusively in the productions released through Producers' Distributing Corporation.

Miss Sullivan achieved prominence on the stage touring with George Beban in "The Sign of the Rose" and under the Frohman management in "The Morals of Marcus" and "The Thief." She was for several seasons under Belasco and Morosco management and was a member of the original cast in "The Bird of Paradise" and "Civilian Clothes."

In pictures, she has appeared in Cecil B. De Mille's "For Better, for Worse," "Soul of Raphael," "Midchannel," "The Cheaters," "Whispering Wires" and "The Golden Bed."

Tall, statuesque and blonde, she has been denominated the "white vamp" as distinguished from the dark type because of her frequent appearances as a sophisticated "other woman" of a constructive rather than destructive trend.

Jocelyn Lee Remains

Jocelyn Lee, who deserted the footlights of Broadway only last August, has signed a long term contract as the newest member of the De Mille stock company.

It has not yet been decided whether Miss Lee will make her debut in "Hell's Highroad," the first Leatrice Joy starring picture for De Mille, or in the initial Rod La Rocque offering. Since leaving the "Follies" last fall she has appeared in "Worldly Goods,' "The Golden Bed," "Grounds for Divorce," and more recently "The Dressmaker From Paris."

West Joins De Mille Forces

Charles West, for several years golf editor of the "Los Angeles Times," has resigned his position to join the publicity staff of Mr. Kiesling at the Cecil B. De Mille Studio.

Mr. West has been associate editor of "California Sports," a magazine devoted to golf and country club activities, but will now give his entire time to publicizing the activities of Cecil De Mille, Leatrice Joy, Rod La Rocque and associated members of the Cecil B. De Mille Stock Company.

Harris in New York

Elmer Harris arrived in New York this week for a conference with Rod La Rocque and Director Paul Sloane on "The Coming of Amos," the first picture in which Rod will be starred on the Producers' Distributing Corporation program.

"The Coming of Amos" is William J. Locke's latest story. It treats of a young Australian sheepherder, rich but uncouth and unsophisticated, suddenly thrown into the super-culture of Cannes, Monte Carlo, London and Paris. The general atmosphere and treatment of the story is considered ideal for the launching of La Rocque as a star.

Immediately upon the completion of the Famous Players-Lasky picture, in which he is now working at Paramount's Long Island studio, Rod La Rocque, accompanied by Messrs. Harris and Sloane, will leave for the De Mille Studio in Los Angeles, where production of "The Coming of Amos" will start about the middle of May.

Contracts for New Series

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the completion of arrangements with Dallas M. Fitzgerald, one of the foremost directorial figures in the world of motion pictures today, for a series of four high class comedy dramas to reach the screen during the coming season via Arrow Pictures Corporation.

Scenes from "Wild-cat Willie," an Educational-Juvenile comedy with Jack McHugh.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

	Kind of Picture	Review.	Feet
Come On, Cowboys (Hatton)	Western drama	May 24.	4,700
Mysteries of Mah Jong	Novelty	May 24.	2,000
Two After One (West)	Comedy	May 24.	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6.	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15.	4,939
Rip Snorter (Hatton)	Western	Nov. 22.	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29.	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20.	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

	Kind of Picture	Review.	Feet
Spitfire (all-star)	Modern drama	July 5.	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26.	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13.	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22.	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18.	5,315
Barriers Burned Away	Spectacle	Dec. 27.	6,236
Is Love Everything?	Sex melo.	Nov. 15.	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27.	4,718
Greatest Love of All (Beban)	Drama	Jan. 17.	6,486
Bad Company (Tearle)	Society drama	Jan. 24.	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21.	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28.	5,628

EDUCATIONAL FILM CORP.

	Kind of Picture	Review.	Feet
Air Pockets	Mermaid comedy	May 17.	2,000
Lunch Brigade	Cliff Bowes	May 24.	1,000
Dizzy Daisy	Mermaid comedy	May 24.	2,000
Good Morning	Lloyd Hamilton	May 24.	2,000
Tootsie-Wootsie	Christie comedy	May 31.	2,000
Just Waiting	Robert Bruce series	May 31.	1,000
Echoes of Youth	"Sing Them Again"	May 31.	1,000
Hot Air	Lee Moran	June 7.	2,000
In a Drop of Water	"Secrets of Life"	June 14.	1,000
Grandpa's Girl	Kathleen Clifford	June 21.	2,000
The Chase	Alps Novelty	June 21.	2,000
Snapshots of the Universe	Hodge-Podge	June 21.	1,000
The Farewell	Bruce Scenic	June 21.	1,000
Wedding Showers	Jack White prod.	June 28.	2,000
The Ex-Bartender Retires	Bruce scenic	June 28.	1,000
Family Fits	Cameo comedy	June 28.	1,000
His First Car	Tuxedo comedy	July 5.	2,000
Pardon Us	Cameo comedy	July 5.	1,000
Melodious Moments	"Sing Them Again"	July 5.	1,000
Pigskin	Mermaid comedy	July 12.	2,000
Heads On	Cliff Bowes	July 12.	1,000
Jumble in the Jungle	Hodge-Podge	July 12.	1,000
Never Again	Tuxedo comedy	Aug. 2.	2,000
Turn About	Cameo comedy	Aug. 2.	1,000
Frozen Water	Novelty	Aug. 9.	2,000
Savage Love	Jimmie Adams	Aug. 9.	1,000
Good News	Cliff Bowes	Aug. 23.	2,000
Oh, Teacher	Juvenile comedy	Aug. 23.	1,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23.	1,000
Drenched	Cliff Bowes	Aug. 30.	2,000
Wild Game	Mermaid comedy	Aug. 30.	1,000
Don't Fail	Cameo comedy	Sep. 6.	2,000
Jonah Jones	Lloyd Hamilton	Sep. 6.	1,000
Hazardous Hunting	Hodge-Podge	Sep. 13.	2,000
Rough and Ready	Lige Conley	Sep. 13.	1,000
Cheer Up	Cliff Bowes	Sep. 20.	2,000
Stupid but Brave	Al St. John	Sep. 20.	2,000
Dirty Hands	Juvenile comedy	Sep. 27.	2,000
Short Change	Hiers comedy	Sep. 27.	2,000
Bright Lights	Vernon comedy	Sep. 27.	2,000
Her Boy Friend	Larry Semon	Oct. 4.	2,000
Court Plaster	Neal Burns	Oct. 4.	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4.	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11.	2,000
Fast and Furious (Conley)	Comedy	Oct. 11.	1,000
No Foolin' (Bowes)	Comedy	Oct. 18.	1,000
Sawmill Four	Hurd cartoon	Oct. 18.	1,000
Why Hurry? (Adams)	Comedy	Oct. 25.	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25.	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25.	1,000
Empty Heads (Bowes)	Comedy	Nov. 1.	2,000
High Gear (Vernon)	Comedy	Nov. 1.	1,000
The Mosquito	Instructive	Nov. 15.	1,000
Artist's Model	Hurd cartoon	Nov. 15.	2,000
Poor Butterfly	Mermaid comedy	Nov. 15.	1,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22.	2,000
Easy Pickin's	Christie com.	Nov. 22.	1,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 29.	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29.	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6.	2,000
Low Tide (J. White prod.)	Comedy	Dec. 6.	1,000
Little People of the Garden	Instructive	Dec. 13.	1,000
Earth's Oddities	Hodge-Podge	Dec. 13.	2,000
Goat Getters	Juvenile com.	Dec. 20.	2,000
French Pastry (Vernon)	Christie com.	Dec. 20.	1,000
Broadcasting	Hurd cartoon	Dec. 27.	2,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27.	1,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3.	2,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3.	1,000
Hi-Fliers	Hodge-Podge	Jan. 17.	1,000
Hooked (Hamilton)	Comedy	Jan. 17.	1,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17.	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24.	2,000
Good Spirits	Christie com.	Jan. 24.	1,000
Motor Mad	Mermaid com.	Jan. 31.	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31.	1,000
Judge's Crossword Puzzles	Novelty	Jan. 31.	1.000
Paris Creations	Fashions	Feb. 7.	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7.	2,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7.	1,000
He Who Gets Soaked	Hurd cartoon	Feb. 14.	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14.	2,000
Wild Cat Willie	Juvenile com.	Feb. 21.	1,000
Our Six-Legged Friends	Secrets of Life	Feb. 21.	2,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21.	1,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28.	1,000
Paris Creations in Color	Fashions	Feb. 28.	2,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7.	1,000
Two Cats and a Dog	Cartoon	Mar. 7.	1,000
Lots of Knots	Hodge-Podge	Mar. 7.	1,000
Little People of the Sea	Instructive	Aug. 9.	1,000
Voice of the Nightingale	Novelty	Mar. 14.	1,000
Love Goofy (Adams)	Christie com.	Mar. 14.	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14.	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21.	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21.	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21.	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4	1,000
Movie Morsels	Howe Magazine	Apr. 4	1,000
Mellow Quartette	Hurd cartoon	Apr. 4	1,000
Why Hesitate? (Burns)	Comedy	April 11	1,000
In the Spider's Grip	Novelty	April 11	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,53[illegible]
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,000
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,7[illegible]
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	6,000
Captain Kidd	Bray cartoon	Mar. 21	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4	4,850
O. U. West (Lefty Flynn)	Western	April 11	5,000

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	5,559
Secrets (N. Talmadge)	Drama	Apr. 5	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	8,002
Woman on the Jury (all-star)	Drama	May 17	7,408
Son of the Sahara (all-star)	Melodrama	May 24	7,603
Sea Hawk (all-star)	Romantic drama	June 14	11,527
Marriage Cheat (all-star)	Drama	June 21	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28	7,285
For Sale (all-star)	Drama	July 5	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7.526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	6.926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,3[illegible]
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8.745
Lost World (Conan Doyle story)	Special	Feb. 28	9.700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7.811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5.831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21	6,70[illegible]
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4	5,600

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
Circus Cowboy (Jones)	Western drama	May 3	6,400
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,70[illegible]
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,968
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,080
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5.500
Sleep Walker (Sid Smith)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,0[illegible]
Mysterious Stranger	Comedy	Mar. 14	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5,578
House of Flickers	Imperial com.	Mar. 21	2 000
Gold and the Girl (Jones)	Western	Mar. 28	4,512
Amateur Detective	Van Bibber	Mar. 28	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4	2,000
From Mars to Munich	"arieties"	Apr. 4	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11	4,[illegible]

METRO-GOLDWYN

	Kind of Picture	Review.	Feet
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,9[illegible]
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,4[illegible]
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 22	7,900
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,0[illegible]

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752
Recoil (Blythe-Hamilton)	Drama	July 12	7,089
Wine of Youth (all star)	Drama	July 26	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13	6,882
His Hour (Pringle)	Drama	Sep. 20	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	6,[illegible]
Great Divide (all star)	Drama	Feb. 21	7,811
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5.441
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11	5,000

PARAMOUNT

	Kind of Picture	Review.	Feet
Breaking Point (all star)	West-Metropolitan	Apr. 19	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3	8,292
Bluff (Ayres-Moreno)	Drama	May 10	6,504
Men (Negri)	Society dr.	May 17	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28	5,325
Changing Husbands (Joy)	Dual role dr.	July 5	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5	6,051
Enemy Sex (Compson)	Romantic dr.	July 12	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30	6,976
Lily of the Dust (Negri)	Drama	Sep. 6	6,811
The Female (Compson)	Society dr.	Sep. 13	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20	6,621
Open All Night (all star)	Demestic dr.	Sep. 20	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4	9,741
Alaskan (Meighan)	Drama	Sep. 27	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25	6,864
Border Legion (Moreno)	Drama	Nov. 1	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29	7,000
Sainted Devil (Valentino)	Drama	Dec. 6	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11	6,097
Manhattan (Dix)	Romantic com.	Nov. 8	6,415
Garden of Weeds (Compson)	Drama	Nov. 15	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24	5,903
East of Suez (Negri)	Drama	Jan. 17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4	6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28	7,[illegible]
Air Mail (feature cast)	Melodrama	Mar. 28	[illegible]
Grass	Drama	April 11	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11	6,732
Men and Women (Dix)	Feature	April 11	6,223

PATHE

	Kind of Picture	Review.	Feet
Bottle Babies	"Spat Family"	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang"	May 31	2,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	"Spat Family"	July 12	2,000
Maud Miller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	"Our Gang"	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	"Sportlight"	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug. 23	5,000
East of the Water Plug	Sennett comedy	Aug. 23	2,000
High Society	"Our Gang"	Aug. 23	2,000
The Prodigal Pup	Terry cartoon	Aug. 23	1,000
Hoofbeats	"Sportlight"	Aug. 23	1,000
House Cleaning	Terry cartoon	Aug. 23	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6	3,000
Lizzies of the Field	Sennett comedy	Sep. 6	2,000
Barnyard Olympics	Terry cartoon	Sep. 6	1,000
South of the North Pole	"Spat Family"	Sep. 6	2,000
One Third Off	Cobb-Rice comedy	Sep. 6	2,000
The Happy Years	"Sportlight"	Sep. 6	1,000
Why Men Work	Charles Chase	Sep. 6	1,000
Message From the Sea	Terry cartoon	Sep. 6	1,000
Luck of the Foolish	Harry Langdon	Sep. 13	2,000
Outdoor Pajamas	Charles Chase	Sep. 13	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13	2,000
In Good Old Summertime	Terry cartoon	Sep. 13	1,000
Danger Lure	Sportlight	Oct. 11	1,000
Dixie	Chronicles	Oct. 11	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18	
Black Magic	Terry cartoon	Oct. 18	1,000
Sporting Rhythm	Sportlight	Oct. 18	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18	2,000
Every Man for Himself	Our Gang	Oct. 18	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18	5,000
On Leave of Absence	Detective	Oct. 25	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25	2,000
Galloping Bungalows	Sennett com.	Nov. 1	2,000
Stunts	Sportlight	Nov. 1	1,000
Hot Stuff	Spat family	Nov. 1	2,000
Cat and the Magnet	Terry cartoon	Nov. 1	1,000
Fast Company	Our Gang	Nov. 15	2,000
She Knew Her Man	Terry cartoon	Nov. 15	1,000
Gridiron Glory	Sportlight	Nov. 15	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22	2,000
Out of the Storm	Detective	Nov. 22	2,000
Good Old Circus Days	Terry cartoon	Nov. 22	1,000
All Wet (Chase)	Comedy	Nov. 29	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29	2,000
Cannen-Ball Express	Sennett com.	Nov. 29	2,000
Champions	Sportlight	Nov. 29	1,000
Lumber Jacks	Terry cartoon	Nov. 29	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6	2,000
Bucking the Bucket Shop	Detective series	Dec. 6	2,000
She's In Again	Terry cartoon	Dec. 6	1,000
Mysterious Mystery	Our Gang	Dec. 13	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20	2,000
Royal Razz (Chase)	Comedy	Dec. 20	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20	1,000
Nature's Rouge	Sportlight	Dec. 20	1,000
Rubber Neck	Spat Family	Dec. 27	2,000
Bull and Sand	Sennett comedy	Dec. 27	2,000
Invaders	Sportlight	Dec. 27	1,000
Down on the Farm	Terry cartoon	Dec. 27	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan. 3	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3	
Wages of Tin (Tryon)	Comedy	Jan. 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10	1,000
Rough and Tumbling	Sportlight	Jan. 10	1,000
Our Game Pup	Terry cartoon	Jan. 10	1,000
The Big Town (Our Gang)	Comedy	Jan. 10	2,000

	Kind of Picture	Review.	Feet
Plumber (Graves)	Comedy	Jan. 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17	2,000
Hello Baby (Chase)	Comedy	Jan. 17	1,000
Laugh That Off	Spat Family	Jan. 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24	2,000
Brain and Brawn	Sportlight	Jan. 24	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Held That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7	2,000
Circus Fever	Our Gang	Feb. 7	2,000
Biting the Dust	Terry cartoon	Feb. 7	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14	1,000
Fisherman's Luck	Terry cartoon	Feb. 21	1,000
A Fox Hunt	Spat Family	Feb. 21	2,000
Sporting Armor	Sportlight	Feb. 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28	1,000
Clean-Up Week	Terry cartoon	Feb. 28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28	2,000
Neptune's Nieces	Sportlight	Mar. 7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7	2,000
In Dutch	Terry cartoon	Mar. 7	1,000
Dog Days	Our Gang	Mar. 7	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000
At the Zoo	Terry cartoon	Mar. 28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4	2,000
Love Bug	Our Gang	Apr. 4	2,000
Housing Shortage	Terry cartoon	Apr. 4	1,000
Marriage Circus (Turpin)	Sennett com.	April 11	2,000
Bad Boy (Chase)	Comedy	April 11	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11	1,000

PRINCIPAL PICTURES

	Kind of Picture	Review	Feet
Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review	Feet
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243

B. P. SCHULBERG PROD.

	Kind of Picture	Review	Feet
Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147

UNITED ARTISTS

	Kind of Picture	Review	Feet
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb 14	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11	4,892

UNIVERSAL

	Kind of Picture	Review	Feet
Excitement (LaPlante)	Comedy-dr.	Apr. 19	4,913
Storm Daughter (Dean)	Drama	Apr. 19	5,203
Racing Kid (Messinger)	Comedy	Apr. 19	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26	5,140
One Wet Night (Edwards)	Comedy	Apr. 26	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26	2,000
Riders Up (Hale)	Race drama	May 3	4,504
Politics (Summerville)	Comedy	May 3	1,000
Green Grocers (Dunn)	Comedy	May 3	1,000
A Lofty Marriage (Earle)	Comedy	May 3	2,000
Taxi, Taxi!	Comedy	May 10	2,000
Pigskin Hero (McCoy)	Comedy	May 10	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17	4,919
Fast Steppers (New Series)	Race dr.	May 10	2,000
Ridgeway of Montana (Hoxie)	Western	May 17	4,843
My Little Brother (Summerville)	Comedy	May 17	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17	2,000
The Signal Tower (Super-Jewel)	Drama	May 24	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24	2,000
Honor of Men (N. Hart re-issue)	Western	May 24	2,000
Reckless Age (Denny)	Drama	May 31	6,954
Fighting American (all star)	Drama	May 31	5,251
Case Dismissed (Summerville)	Comedy	May 31	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31	2,000
Delivering the Goods (Pal)	Comedy	May 31	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21	5,076
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Please Teacher (Messinger)	Comedy	Jun. 21	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
A Royal Pair	Century com.	July 5	2,000
Why Be Jealous? (Roach)	Comedy	July 5	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,845
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,306
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
An Eyeful (Sullivan)	Short drama	Oct. —	—
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,375
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	[illegible]
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,198
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24	6,581
Fifth Avenue Models (Mary Philbin)	Drama		[illegible]
Up The Ladder (Valli)	Drama	Jan. 31	
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,624
Taming the West (Gibson)	Western	Feb. 28	5,304
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000
Burning Trail (Wm. Desmond)	Western	April 11	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11	2,000
Smoked Out	Bulls-eye com.	April 11	1,000

VITAGRAPH

Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11	6,182

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4	6,694

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4	4,825

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Review.	Feet
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

	Kind of Picture	Oct. 25	5,600
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,006
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

Animated Hair Cartoons	Marcus cartoon	Nov. 22	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22	1,000
Film Facts	Magazine	Nov. 22	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,000
Do You Remember	Scenic novelty	Mar. 21	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28	300
Film Facts (Issue D)	Magazine	Mar. 28	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28	1,000
Day With the Gypsies	Screen Gem	April 11	1,000
Animated Hair Cartoon F	Novelty	April 11	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,600
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,894
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,179
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

PROJECTION

EDITED BY F. H. RICHARDSON

Pretty Good Comedy

Not so long ago the official mouthpiece of the supply dealers stated a "Projection Department," which same, in order to secure correspondence, immediately offered a cash prize of $25.00 for the best letter received from an "Operator" during each month, though nothing was said as to the kind of "Operator" the letter was to come from. It might be a bucket shop operator, a telegraph or telephone operator, a man operating a theatre, an operator on ladies' silk underwear, a coal mine operator, an operator on vests or pants, or any one of more than a hundred sorts and varieties of recognized "Operators," including the "operator of a moving picture machine."

Anyhow, the first "prize" letter was duly published in the said official mouthpiece, since which time I have received a goodly number of clippings from the O. M. P. of the "Prize" letter, and I'll say it is SOME prize, alrighty right. The clippings were accompanied by letters ridiculing the letter, protesting against the publication of such stuff in what purports to be a projection department and just plain "cussing" it and the publication.

A Laugh

And now comes one which is pretty good comedy, though to fully appreciate it you would have to see the "prize" letter itself, and it is too long to waste space on. It comes from Grand Forks, So. Dakota. The man sends his name and address, but signs the actual letter under the nom de plume, "Otto B. Shot." With the notation that he is supposed to be writing to the Very Technical Editor of the aforesaid Official Mouthpiece, Otto B. Shot says:

> Dear Mister Very Technical Editor: I would like to win the next wad of dough. I think a good letter on the film-punch change-over signal will have an excellent chance of meeting your evidently very high grade approval and thus bring home the bacon. I can't find anything in Richardson's handbook (I keep right up on my operating and have the second edition of it) on where to start the punching, so I just start about thirty feet from the end of each spool of film, using a punch ⅝ of an inch in diameter, and punch every other pitcher for about twenty feet. From there on I make a long scratch to the end of the film.

Quite a Help

> This is quite a help, especially if there is a fade-out on the end and I can't find where the pitchers are. The reason why I only punch every other pitcher is so that the next OPERATOR will have room for his own kind of punch mark change-over signal. I never did believe in being selfish, or hoggish. Live and let live is my motter.
>
> This is an absolutely infallible change-over signal for the OPERATORS. Even the lamp may be lit and got going by the signal, if you begin punching say about a hundred feet from the end of each spool. Its only objection is that it takes quite a bit of time for the OPERATOR to punch the holes, but at that it's worth it, because it keeps you from missing half the change-overs. Could not you, Mr. Technical Editor, get some manufacturer to make a power punch which could be hitched on to the pitcher machine somewhere, thus relieving the OPERATOR of the drudgery of all this punching? There sure would be a big demand for it from the thousands of OPERATORS still in the game.

Bluebook School

Question No. 266—Assuming a generator of high voltage to be thoroughly and completely insulated from earth, could you stand with your bare feet on earth and handle either positive or negative raw wire with your bare hands?

Question No. 267—Does current seek to escape from positive to earth? Explain your answer.

Question No. 268—Assuming that there is a ground on both positive and negative, will there necessarily be current leakage?

Question No. 269—What would happen were the uninsulated positive of one generator to come into contact with the uninsulated negative of another generator?

Question No. 270—Describe the action of alternating current. Use some words on this one that make it clear that you understand the matter.

Another Idee!

> Now, Mr. Sup. De'lr Technical Ed., if this letter don't win the dough I got another on a new idea for keeping the lens cool without having to put that darn fan out in front of it. I been an OPERATOR for twelve years now, but I never seen nothing that would beat these new steel jacketed carbons I got for the negative side of the lamphouse. With these you can throw the light right into the hole where the film is the first time you start the lamp.

I would suppose after having read the "prize" letter, that this good brother really ought to win the next prize, and that he should have a bonus as well.

However, don't feel too badly worked up about this new "Projection Department." It is about what one expects when men step entirely out of their legitimate field and tackle something they know little or nothing about, except in a very general way—even as I know, in a general sort of a way, how to run a battleship engine, BUT if I actually tried to do it, though I used to call myself a pretty fairly good engineer, still I would hate to tell what a mess that engine, and probably the ship, too, would be in a very short while.

Moral: Let the shoemaker stick to his last.

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National Ticket Co. Shamokin, Pa.

Probably Wrong Lenses

Phillip Manino, Manager Wonderland Theatre, Madera, Pa., says:

> Want some information; also hand you herewith answers to questions 241 to 245. Have been a projectionist for more than two years, and have been working around machines (Presumably projectors.—Ed.) for about five years. I am thoroughly experienced and have learned from men who have worked around machines (Again presumably meaning picture projectors. There are many kinds of "machines," you know.—Ed.) Am manager of the theatre and sometimes its projectionist also, as times are so bad that we can hardly afford to employ any help at all.
>
> My screen is 9 x 12 (presumably meaning the picture itself is that size—Ed.) The projection distance is 80 feet. Have Powers 6B projectors. Use A. C. at the arc. Use 7½ condenser and ¾ inch carbons. Had a very nice light until two weeks ago, when I cracked a condenser and put in another. Since then I have had a poor light on both projectors. What do you suppose is the trouble?

Information Meager

Don't know, friend. Your information is entirely too meager to permit of intelligent advice being given. Will help you as much as possible if you will send me the following information: (a) Did you install entire new condensers in both projectors, or only in one of them? (b) Did you install entire new condensers, or just the collector lens—the lens next the arc? (c) How many amperes are you using? Surely not enough to warrant the use of three quarter inch carbons. (d) What are you taking your current through, a transformer, two transformers or through rheostats? (e) What is the free (smallest opening) of your projection lens? (f) What is the exact working distance—distance from film to first surface of the lens—of your projection lenses? Send me ALL of this information, together with about three of your upper carbon stubs, which may be cut off with a hack saw until only the crater remains, provided the crater itself be not disturbed, and I will tell you what you ought to have. It is probable that you have changed the focal length of your condenser, though if you only changed the condenser, and presumably only the collector lens thereof, of one projector, and now you get poor results from both projectors, then something else is wrong.

When you send this data please again set forth exactly what your trouble is, so I won't have to stop to hunt up your former letter.

Not So Bad

C. V. Hile, Projectionist Majestic Theatre, Akron, Ohio, makes a suggestion which, with modification, I think is worthy of consideration and ACTION by all those who have the real welfare of the profession at heart. Here it is:

> Regarding film mutilation by punching, scratching and sticker change-over signals, here is a suggestion which may at least help to minimize the evil of such practices. Let every real PROJECTIONIST who has the interest of the profession and the motion picture industry at heart cut out all such marks in every production, news reel, etc., that he projects, making a comprehensive cue sheet, pasting same into the film container when he re-ships the films.
>
> Personally I believe that projectionists are now in the majority over machine operators, hence the co-operation of all projectionists in this matter would undoubtedly at least greatly reduce the evil. Don't you think so?
>
> **Up to Men**
>
> We all know film exchanges won't do anything really effective, hence it is up to the projectionists themselves. Could you not start something along this line similar to the "Anti Mis-frame Club?" If you could, then please enter my name as a charter member.
>
> The dictionary defines Projectionist as One who throws out. Let us live up to this definition and "throw out" every possible effort to minimize the evil set up by machine operators and the negligence of exchanges in failing to abate the nuisance.

Has Virtues

Not so bad, Brother Hile, except that pasting the cue sheet into the container won't do, because the same container may not be used for the same reel of film next time, or perhaps it may even not be used for the same production. BUT the idea is a corking good one just the same, and if any considerable number of our gang will follow it for just a few weeks, or, say, for two or three months, results will follow because, if nothing else be accomplished, the punch artists who punch, scratch or stick for the very good reason that they don't know how to make a cue sheet will have the chance to learn how, AND HOW TO USE ONE.

Of course many punch artists punch because they are just too LAZY to do anything they can possibly get out of, but I nevertheless think that a goodly number of men mutilate film who would not do it if they knew how to make an effective cue sheet and learned how to use one. In any event the thing is well worth a try-out.

Work? Certainly it will mean work, but, my worth-while brother, in this old world there is NO EXCELLENCE WITHOUT GREAT LABOR.

Club? No, Thanks

As to starting a club—no, thanks; I've plenty to do as it is. All I CAN do, as a matter of fact, and more, too. Anyhow, I believe that men who have to belong to a "club" which consists in absolutely nothing except a name, in order to do the right thing, won't do it for long, anyhow. They are too shiftless. Please understand, Brother Hile, that I am NOT taking a poke at you. In making the suggestion you undoubtedly meant well, but did not stop to give the matter due consideration. The anti-mis-frame club, or league, consisted and consists of absolutely nothing under the sun but the name. If it ever accomplished anything of an even semi-permanent nature I never knew of it, and you will, I think, agree that I am in fairly close touch with such matters.

In closing, let me compliment you on the excellence of your suggestion, and ask that projectionists set forth their views as to how the plan may be made effective, or if they think it is practical. DON'T wait for George to do it. Sit down NOW, and let me know YOUR views concerning this matter.

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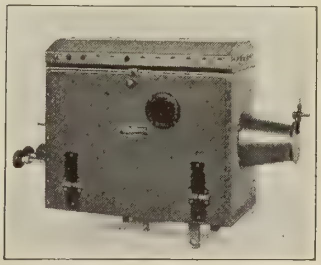

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Exchanges Just Won't

John E. Kreger, Projectionist, Haff Theatre, Plainville, Kansas, makes a suggestion, as follows:

> Dear Friend Richardson—Have been reading the Bluebook School in the Projection Department for about two months and it certainly has helped me. As soon as possible I will get a Bluebook.
>
> Have noticed considerable discussion about eliminating punch and other change-over marks put in or on film. My own idea which I have not seen mentioned in the department, would be for film exchanges to themselves make a change-over cue sheet and paste it upon the inside of the shipping box lid, in such way, if it can be done, that the reels won't injure it during shipment. Such a cue sheet would need changing at times, but not often. In this I may be mistaken, but it don't hurt one to make a mistake if in so doing we improve ourselves or our knowledge.
>
> I have noticed that since I have been trying to put into effect those things I have learned through the Bluebook School the exchange is sending me better prints, which indicates that it pays the machine attendant or the projectionist to take better care of the films.
>
> **Manager Wondered**
>
> When first I started reading our department the manager wondered what had gotten into me, as I was spending more of my spare time in the projection room; also he noticed the improvement in the picture, which shows that some of the things you have set forth have in some mysterious way, penetrated my ivory dome. Needless to say, I wish for yourself and our department continued success.

Well, brother, that last seems fairly well assured, after fifteen years of strife, battles and life—the department was "born" February 19, 1910. You have no "solid ivory dome." The man who is not self satisfied—who realizes he has much to learn and takes advantage of such avenues of learning as may be open to him, is the sort of man who gets somewhere in the end. He is basically a progressive.

About the Bluebook

I would suggest that you get your manager to advance the money to procure your Bluebook, deducting say a dollar a week until it is repaid—that is if he won't get one himself, as a part and parcel of the projection room equipment. That is really what he ought to do. Many theatre managers are doing that very thing, making the projectionist responsible for the book. Some withhold six dollars, which is repaid when the man quits, or is discharged, and the book turned in at the office. That last is fair enough.

As to the exchange making a cue sheet—yes, that has been considered in the department, though quite some while ago. The chief trouble is that the exchanges won't do it. I have never advocated it very strongly, because unless the cue sheet be made up by a man who understands projection it would be worthless or even worse than worthless; also pasting them in the shipping box or reel can is not practicable, because there is no assurance that the same box or can will be sent out with the same production or the same reel continuously.

Your suggestion shows that you THINK, but I am afraid it is not one I can recommend for adoption. Why don't you get your Bluebook and try answering the Bluebook School questions? There is no need for you to be afraid to try it. If your answer is not correct, only I will know that fact. If it is poorly worded I will take care of that end of it. Get busy.

Tranquillity Busted

E. H. Pyle, Projectionist, Lyric Theatre, Chappell, Nebraska, busts our peace and massacres our quiet, as follows:

Dear Brother Richardson: Well, here I am again, busting into the peace and quiet (?) of our department. Should you not recall me to memory, I think brother Thomas, Creston, Iowa, will be able to do so. This time, though I'll try not to pick on a brother projectionist. Like the rest of the guys who know it all, everything and then some, hence don't have to learn any more, I have to come to the "Old Man" for advice.

Recently my boss and I have been engaged in our favorite pastime—an argument. This time it was about the reflector type lamp. I am 'for' them and about the time we had everything about set to go ahead and gettum, a film salesman came along and said "nix on that stuff." Well, to cut it short, I discovered that I knew something less than less than nothing at all about them, when it came right down to brass tacks, though I had read about them in the department. The salesman seemed to know all about them, but being of a skeptical turn of mind I decided to ask your opinion. I might add that the aforesaid screen salesman has a motor generator he desires, with an ardent desire, to sell.

Salesman's Claims

He claims the spot is not clear, it being yellow about the sides (always thought all spots had more or less of that), and it was hard to get a white light without the yellow interfering. Also he said the crater had a tendency to point upwards, so that it was hard to control the arc. Also he said the reflector lamp was much more expensive than the economizer and the Mazda, and less efficient. Also that the condenser (did not know there was any. Must have forgotten everything I knew about 'em) interfered with the forming of a good spot—that is to say they did not permit of the mirror being moved or adjusted.

That's All!

Briefly that seems to be about all he said was the matter with the lamp, and I'm wondering if it is true. Some of it sounds rather fishy to me, and I would like your honest opinion, which I know I may depend upon you to give. Also here are some things I would like to ask with regard to the low amperage reflector lamp. I am using 30 amperes from a 220 volt line, through a mercury arc rectifier. Is it possible to use this on the low intensity lamp, using 15 to 20 amperes at the arc? At present my rectifier only permits of one lamp at a time being used, hence at change-over I must "steal" the current from one lamp to the other, which causes a poor light at the beginning of each reel. Will it be possible to use both low amperage lamps at once?

A Triumph

Just a word concerning the Bluebook School. You certainly, as all motion picture projectionists, as well as the machine attendants, have to admit, scored a veritible triumph when you started the "school." I can say, with absolute truth, that it has made for better projection in this theatre. Had quite a time convincing the boss that the screen needed recoating, which had not been done in more than a year. It was not until I showed him what brother Hanover, Burlington, Iowa, had to say in his answer to one of the Bluebook school questions with regard to screen surfaces, that he was convinced. When he saw how easily it could be done, and the surprising results, he has promised to have it done every ninety days. We use the regular kalsomine, put up in boxes under various trade names.

To this white, which is more creamy than white in powder form, I added some light blue—really showcard blue ink in water form. When the job was done the results far exceeded my expectations. It certainly did make a wonderful difference. This theatre owes the department a lot, for without it I guess I could not have convinced friend boss.

Apologies

My apologies to Brother Thomas, Creston, Iowa, for having criticised him. He says he is now a small-town man and drawing forty berries per week. Well, he ought not to kick at that. My own (Some of you city men get a grip on yourselves, lest you have heart failure) $12.50 per each Saturday night is not such a much, but with it I manage to worry through the week, notwithstanding the fact that I had to buy my own Bluebook, lens charts and Moving Picture World subscription. Also and moreover I have bought and paid for a film splicer and a rewinder motor—a new one too, and a practically complete kit of tools. Oh well, its a great life—if you don't weaken, which I don't intend to do. I'm going to STICK.

Show This to the Boss

Right off the bat, you show this to friend Boss. If he feels that he owes this department anything for the better results its messages have given his theatre, then let him repay it by buying that motor and film splicer for you and adding it to the regular theatre equipment. He should also supply a Bluebook, as many managers are doing. They buy the book—some of them two, one for the projection room and one for the office. The projection room book is charged up to the projectionist. Six dollars are held out of his pay. When he quits, voluntarily or otherwise, the money is returned to him. It is good business procedure. I don't think your friend Boss realizes that it is only fairness that he should at least supply you with what is needed in the projection room. If he had to pay from thirty to one hundred dollars a week, as practically all theatres running full time now do, AND buy the things you have named besides, as practically all theatre managers now have to do—well, tell him I said to think it over, and play fair.

Salesman "Wisdom"

As to film salesman "wisdom" with regard to projection room equipment, it is positively

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Old Mercury

is on the jump

this month

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amazing what a marvelous fund of "expert" knowledge supply dealers and film salesmen have with regard to projection problems—if you take their word for it. And who would refuse to take the word of a film salesman? When he comes around to sell your boss a production which he knows is poor to rotten, don't he prove his sterling honesty by informing him, the Boss, that it is just that ????? Of course he does N***O***T! And this particular bird hath a motor generator to sell, you tell me. Certainly he wILL telL YuO the tRuTH abOUT somETHing whIcH wiLL inTERfeRe wiTH HiS M. G. SalE!! Gosh! That lie was so rank that even the typewriter carriage bobbed up and down in protest.

I have not followed up the low intensity development as closely as I should have. Just haven't time to look after everything, but will get after it pretty pronto now, and will presently give our readers the full, up-to-date dope. Meanwhile, I will have low intensity lamp men reply to your queries fully and in detail.

Readers, Write

I would also suggest to users of low intensity lamps that they write friend Pyle. Don't allow the low pay he receives to influence you against him. Chappell is merely a village and village theatres cannot possibly pay high wages, though it does seem as though friend Pyle's boss might boost the ante at least a bit. Twelve fifty is pretty nearly nothing these days, though I well remember the day when the highest weekly wage paid any projectionist in the City of Chicago was $18.00.

But that day was NOT this day, and while Chicago is not a village, still, friend Manager, if I were you I'd boost the twelve fifty to fifteen, anyhow, if I busted a gallus button doing it. You have an energetic, enterprising man in Pyle. He is worth all you can afford to pay him. This department does NOT propose to interfere in the question of wages, except where it seems that a SUGGESTION is for the best good of all concerned. I expect brother Pyle will raise shoel about my publishing this, but after many years of experience I have never yet seen a case where an abnormally low pay worked out to the ultimate good of the employer, and that statement is just plain, honest FACT. I trust brother Pyle's Boss will forgive me for this plain talk, and give the matter due consideration. Encourage ability and energetic enterprise, and the best place in which to give it recognition is in the pay envelope.

CV Splices in One

A Pennsylvania projectionist says:

> Here are some samples of improved labor saving devices. They are a few samples of the 105 (That's what that CV means. Did'nt know, didja.—Ed.) splices I removed from a feature recently. What do you think of them? Why not land on the exchanges first, instead of the projectionist. Please don't use my name or name of theatre, as the exchange would then try to get back at me.

What do I think of them? Better ask me what I think of the exchange mis-manager who allows such junk to go out. They are evidently labor-saving devices all right. That is to say the man who made them evidently did not waste any labor on them, and the exchange wasted no labor removing them. Such things constitute a CRIME against the theatre, the audience, the projectionist and the MOTION PICTURE INDUSTRY.

Dean of Them All

William Reed, commonly known as "Billie" Reed, Atlantic City, N. J., who is the dean of all projectionists insofar as has to do with men working continuously at the business, in writing on another matter says:

> Opened the Palace Theatre (Atlantic City) March first. Have never worked for a better manager. Have carte blanche to order anything which will improve results upon the screen, which is something new in Atlantic City.
>
> I have two Simplex machines—(You mean two Simplex projectors, don't you, Billie?) I personally know of a number of different kinds of Simplex "machines."—Ed.) and and a G. E. 70 ampere generator. Have Parabolic condensers. Tried the condensers (Parabolic) out with the regular projection lenses this afternoon. They gave at least thirty per cent. more screen illumination. At night I put on the Cinephor projection lenses, and oh boy, how the picture did stand out. I am tickled pink. Excellence in projection has always appealed to me, but this is my first real chance for many a moon.

This is a photograph of "Billie" Reed, who went to New Orleans with William Rock and his partner Wainright in 1896 and opened what was the first motion picture theatre of which any authentic record exists. Reed was the projectionist. He has projected motion pictures without a break, ever since. I therefore hold him to be the dean of all motion picture projectionists.

The results which surprise you, Brother Reed, are merely proof that your other condensers were totally unsuited to the conditions. It is more than likely that had you selected your condensers and distance "Y" by means of the lens chart the difference would not have been so startling. It is also quite possible, or even probable that there would have been a considerable difference, nevertheless, because it is not always possible to get efficient results with plano convex condenser lenses.

Chart Information

The lens charts tell you how to use plano convex to the best possible advantage, both with the ordinary and the high intensity arc, yet it is astounding how many theatres are blundering along without the charts, wasting more than its price EVERY DAY THEY OPERATE—or at least many of them are. THEATRE MANAGERS WHO DO NOT SEE TO IT THAT A LENS CHART IS ON THE WALLS OF THE PROJECTION ROOM OF THEIR THEATRE AND THAT THE MEN KNOW HOW TO AND DO USE IT STILL HAVE SOMETHING TO LEARN ABOUT THE EFFICIENT, ECONOMICAL MANAGEMENT OF A THEATRE. On the other hand, the projectionist who butts along without so essential a tool as the lens charts is on a par with the doctor who "gets along," without medical books.

However, this much may be said for the projectionist. If the theatre manager cares so very little about high grade, efficient, economical projection that he balks at spending money for anything in the way of projection room equipment which can possibly be gotten along without, then it is but natural that the projectionist himself is not going to feel very enterprising. His attitude is very likely to be: Oh well, if he (the manager) doesn't care, why should I. A wrong attitude, yes—but after all a very natural one.

Callous Conscience

Glenn G. Wallace, Projectionist, Jefferson Theatre, Muskegon, Michigan, says:

> Dear Friend Richardson—Inclosing some of the beautiful (?) splices I removed from a feature we are using. They sounded like a machine gun when they went through the projector, and the musicians had to kick the picture out of the orchestra pit every time one hit the aperture.
>
> Exchange inspectors must have callouses on their conscience, instead of on their fingers.

The splices are the usual too-much-cement kind; strong, but stiff as a board. They are correct width, too, which emphasizes the fact that ONE wrong item in procedure in splice-making will, or may operate to, spoil the whole thing. It looks as though these splices had been scraped too much also, though of that I cannot be certain, as they were so well cemented that I was unable to separate a single one of them.

The exchange inspector should, of course, have removed them, and *reported their presence to the exchange manager, who in his turn, should have taken the matter up with the theatre responsible for the fault.* "Callouses on their conscience" is distinctly good. Most projectionists and machine attendants (operators) will say Amen to that.

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Bluebook School—Answers No. 236 to 240

Question No. 236—Name the various methods used for measuring film footage.

A. L. Fell, Collingswood, New Jersey; Harry T. Dobson, Toronto, Ontario; F. H. Moore, Taunton, Mass.; Glenn G. Wallace, Muskegon, Michigan; Allie Baron, Lodi, California; H. C. Mallery, Castle Rock, Wyoming; Harold E. Hurlbutt, Oskosh, Wisconsin, C. H. Hanover, Burlington, Iowa and S. F. Cooley, Manchester, N. H., all gave satisfactory answers to this one.

Burnett says:

The various methods available to the projectionist for measuring film footage are: (a) By counting the revolutions of the projector crank shaft as the film passes through, each revolution being equal to exactly one foot of film; (b) By using methods a, but with a film footage indicator attached to the projector; (c) By using a film measuring device placed between the two elements of the rewinder and causing the film to pass through it in the process of rewinding; (d) A very effective make-shift for the film measuring device, though not for use between rewinder standards, may be had by removing the intermittent of an old projector mechanism, attaching a counting device to the crank shaft, and passing the film through the upper sprocket. By this plan the counting device will register the footage, since each revolution of the crank shaft measures one foot of film.

Wallace says:

There are several excellent instruments on the market for measuring film, but they are too expensive to form a part of the average projectionist's tool kit, and most theatre managers would not see an advantage in having them in the projection room commensurate with their cost. The projectionist may, however, measure the footage of his entire programme, or any one or more reels thereof, merely by applying the known fact that all professional motion picture projectors pass exactly one foot of film to each revolution of the crank shaft. It therefore follows that if the speed of projection be known, it is only necessary to multiply the speed per minute by the time in minutes, to ascertain the exact footage passing through the projector in any given space of time. If the speed of projection is eighty, and it requires just twelve and one half minutes to project a reel of film, then we may know that that reel contains exactly (80 x 12.5) 1,000 feet of film.

Dobson covers the foregoing and adds:

There are various methods employed to measure film footage. One device is a footage recorder put out by some projector manufacturers, particularly the Power Company. This device is attached to the projector in such manner that each time a foot of film passes through the projector it is registered, very much the same as the milage is registered by the speedometer of an automobile. * * * There is another method which employs measurements and some ordinary arithmetic. It will be quite satisfactory, though not precisely exact if care and common sense be employed. First ascertain the circumference of both the reel hub and the film roll of the individual reel you desire to measure. Add these two together and divide by two, which gives us the average length of each layer of film in the entire roll.

Next we subtract half the diameter of the reel hub from half the film roll diameter. The result will be the depth, in inches, from the outside of the film roll to the surface of the reel hub. Measure one inch, exactly, and count the number of layers of film it contains. Multiply that number by the depth of the film roll in inches, and you have the total number of layers of film in the roll. You then have but to multiply this by the first result (average length of film layers), to get the total length in inches, which divided by twelve will give the total footage in that particular reel of film. However, I repeat, this is closely approximate only. I merely give the method for the sake of completeness.

Question No. 237—What repairs do you consider it the duty of the projectionist to make on film?

Dobson says:

I am firmly convinced that the only repairs any projectionist should make on films in his charge are ordinary running repairs. By that I mean that he should receive the films in A1 condition, and should maintain them in as nearly as possible that condition while they are in his possession. He should re-make any splices which may loosen up in process of projection, or make any splices which it may become necessary to make through accident to the film. He should keep the films clean and free from dirt and liability to scratches through wrong projection or rewinding procedure.

As to him receiving the films in A1 condition, however, in the language of the immoral poet: "Try and get them that way!" One projectionist out of fifty MAY receive film in that condition, but usually he will be the one in an absolutely first run house.

Burnett says:

It is the duty of the projectionist to make such repairs to the films as may become necessary in the process of his work. He is presumed to receive the films free from all mechanical fault which will interfere with their proper passage through the projector. It is NOT his duty to, and he should not be compelled to inspect and repair films before he is able to project them with safety and as good results as the age of the films will permit. The exchange is presumed to do this work. IT IS PAID TO DO IT, hence why should the projectionist be expected to perform the service—and do it free of all cost to any one except himself?

Fell says:

It is the duty of the projectionist to repair all film damage which he himself inflicts upon it while it is in his possession, other than ordinary wear, of course. It is my opinion that every projectionist should inspect his show before he projects it. If found in bad condition he should at once report the fact to the theatre manager, and through him to the exchange, demanding another and a better print.

If this is impractical, by reason of distance to the exchange, then it is the duty of the projectionist to make the necessary repairs, keeping every fault he cuts out, and record of every fault he repairs without cut-out. He should then present same to the head of the exchange, raising a little good warm row about the matter. If more of this were done I believe conditions would quickly improve, because even the ingrowing squarehead don't enjoy an endless bawling out.

Where films are used on circuit, there should be enough honor and respect for the next projectionist who will use them, if not for the profession of projection, to induce each man to send the show out in at least a decent mechanical condition—say, as good, or even in better shape than when it is received. Of course that probably would mean a bit of work which MIGHT be shirked, but don't forget that doing otherwise advertises you as just plain shiftless, lazy, selfish and UN FAIR.

Wallace says:

It all depends upon how seriously a man takes his profession. (And, by heck, no more true words were ever said.—Ed.) The exact limits which his duty as a motion picture projectionist would require would be to repair only that damage he himself inflicted on the films while in his posession. However, any real projectionist who has pride in his screen results, and counts their excellence as of more importance than a bit of added work, will try to put the films into a condition which will enable him to give his audiences the best possible value for their money, whether or not it is his actual duty to make the repairs necessary to accomplish that purpose. IT IS THE DUTY OF THE MOTION PICTURE PROJECTIONIST TO SEE TO IT THAT THEATRE PATRONS GO AWAY SATISFIED WITH THE SHOW IF IT IS POSSIBLE TO SATISFY THEM BY CLEAN CLEAR-CUT, NON-STOP PROJECTION. Incidentally, it reacts against his interests, financially and otherwise, if he does not take this course.

All of which the editor holds to be evenly and exactly true, BUT it does not in any way stop us from trying to compel the exchange to do the work IT IS ITSELF PAID TO DO AND WHICH IT COLLECTS MONEY FOR DOING.

C. H. Hanover says:

It should, by law, be made a criminal offense for any exchange to send to any theatre films not in condition to project with safety. This because unsafe films endanger the very lives of the audience, which may, in case of fire resulting from mechanical faults in film, stampede, with fatal injury to some, or perhaps to many. The projectionist who receives film in safe condition for projection, but which nevertheless have mechanical faults, other than "rain" and jumps in action due to cut-outs, should make the repairs necessary to put the best possible show on the screen, and should consistently and persistently insist upon being paid by the THEATRE MANAGER for so doing, the manager to collect from the exchange. IT IS THE DUTY OF LOCAL UNIONS TO INSIST UPON THEIR MEMBERS BEING PAID FOR THIS SERVICE, WHICH IS IN NO SENSE INCLUDED IN THE PAY THEY RECEIVE AS MOTION PICTURE PROJECTIONIST. The projectionist, should, of course, make all repairs to the films to remedy injury done while he is using the films.

Question No. 238—Give us your views as to the relationship between the theatre projectionist and the film exchange, insofar as has to do with the inspection and repair of films.

C. H. Hanover says:

There is a great deal of unfairness on both sides. The relationship is not at all what it should be. The average exchange does NOT do its duty in the matter of inspection and repairs of films, though this condition is improving slowly, I think. The average projectionist does NOT do his duty in the matter of taking care of the films and "treating them kindly." The exchange too often "inspects" by rewinding the film at high speed, with rewinder elements out of line, and with wobbling reels. It "repairs" the films by making a splice if at any point the film is, in course of rewinding, found to be entirely torn in two, or any splice is found which is open more than two thirds of the way across. And that is NOT an exaggeration in some cases, either.

On the other hand, the man who rather takes pride in declaring himself to be merely the "operator of a machine," too often rewinds at high speed, with rewinder elements out of line and, possibly, crooked reels, though I think that even that boob is now largely using fairly good projection room reels. He neither knows nor cares how tight his aperture tension is, and his take-up tension is jammed down until the film literally sings as it passes over the lower sprocket—and the song is entitled: "This Is The Path to Hell." He "packs" the films into dirt lined shipping cases by the shortest possible method, regardless of what the results will be to the films.

The relationship SHOULD be cordial. The exchange should carefully inspect the films, making all necessary repairs and keeping a careful record of all damage appearing in films as received from the various theatres. A copy of this record be it good or bad, should be sent to BOTH the theatre manager and the theatre projectionist once each month. Unusual and apparently needless damage should be billed against the theatre. The projectionist who habitually returns films in a more or less damaged condition should be warned, in no uncertain language, and if he persists, then the theatre manager should be notified, and ALL EXCHANGES WARNED AGAINST HIM.

On the other hand the projectionist should refuse to do exchange film repair work unless he is paid for it. He should insist on receiving films in safe condition for projection. He should carefully, painstakingly and intelligently adjust his projector tensions and renew his projector sprockets before they get into a badly worn condition. He should handle the films carefully, and do the least possible amount of damage to them, carefully repairing, so far as possible, all the damage he does do.

The relationship between the exchange and the projectionist should be that they work together in harmony for the best interests of all concerned.

Question No. 239—Tell us the various methods by means of which dry, brittle film may be re-moistened.

Chas. Armentrout, Mason City, Iowa, replied correctly to all the foregoing, except the first. The following have made correct answers to this one: Armentrout, Moore, Fell, Dobson, Cooley, Wallace, Mallery, Hanover and Hurlbutt.

It seems to me that brother Wallace has covered the subject quite thoroughly. He says:

There are several very good methods which can be used to remoisten film which has become dry and brittle from long service and high amperage, but only a couple of them can be put to practical use by the projectionist. Probably the best method is that recommended on Page 289 of the Blue Book, which is to unwind the film into a large metal can with several inches of water in the bottom, with a protecting screen to keep the film clear of the water. Place in a moderately warm room and keep well covered until the film is pliable. Watch it closely so that it will not become sticky, and thus cause the emulsion to come off when rewound.

Film can also be given a glycerine bath by drawing it through a long shallow pan of a solution of one part glycerine to thirty parts clear water, and then winding on a drum made of slats. Drum should be about six feet long by six feet in diameter for 1000 feet of film. Wind on with emulsion side out, and when entire reel is on the drum revolve it rapidly until all surplus liquid is thrown off, then turn slowly until film is fairly dry. It is not safe to use it for several days however, as the emulsion may come off with gate tension on it.

But we should prevent the film from becoming dry and brittle in these days of high amperage by keeping them in a film cabinet through which moist air can circulate. I believe a very good cabinet can be made by removing the solid metal bottom of the cabinet and soldering on heavy screen, such as masons use for screening gravel, and in turn soldering, or in some way fastening a pan of water underneath the screen. This will allow the film to absorb directly from the water evaporation. Of course ventilation should be provided for at the top of each film compartment.

Question No. 240—If you were called upon to clean some old, very dirty film, tell us how you would do it.

Fell says:

Cleaning film is a legitimate function of the film exchange, and I would by all means recommend that dirty films be taken there, or else to some one who makes a business of film cleaning.

Of course I know this is not always possible, from one reason or another, in which case I would make use of a drying drum and use tetrachloride (Chemically pure. Ed.) on a soft cloth, pulling the film through, or rubbing it gently if necessary, and winding it upon the drum, which same I would revolve, or cause to revolve until the film became thoroughly dry.

Every one named answered the foregoing more or less perfectly.

By Radio

From the Glen Theatre, Glen Ellyn, Illinois, comes a March program, two pages of which are devoted to the names and dates upon which various features are to be shown and two pages to a reprint of the radio talk the editor of this department gave from Station WHN not long ago. I have been told that many theatres within a less distance had the talk taken down by short hand and published in local papers, and in a few instances in the theatre program, though this is the first program containing the talk just as it was given, without omission or alteration.

If a theatre out in Illinois thinks the talk worth using thus, certainly it should be worth printing in this department, so here goes with the suggestion that projectionists and theatre managers get their local paper to publish it in full. Such publication might save serious trouble in future, should a fire occur in your projection room. The talk was titled "The Total Lack of Danger From a Theatre Projection Room Fire." Here it is exactly as delivered:

"I have been asked by the Loew WHN Broadcasting Station to speak to you with reference to the entire lack of danger to the motion picture theatre patron in the event of a film fire, a rare occurrence, but one which will take place occasionally in one of the sixteen or more thousands of motion picture theatres scattered over the United States of America and Canada.

"I am glad indeed to do this, because I have often been rather badly upset by newspaper accounts of people being injured or even killed, in a motion picture theatre, not by the film fire itself, which would have been entirely harmless except for some property damage inside the projection room itself, but by the foolish stampede that was started by certain individuals in the audience.

"When a motion picture projection room fire occurs, it is PANIC you have to fear, NOT the fire. Aside from the utterly needless panic and the resultant wild stampede, there is no more actual danger to an audience from a projection room film fire, than there is to you when you start a fire in the cook-stove or furnace at home, and it smokes more or less. In fact, even though it may fill the house full of smoke, while the smoke is unpleasant, still it does not alarm you in the least, because you know that the fire is in the furnace or stove, and that it will remain there.

"Precisely the same thing is true with relation to the motion picture theatre projection room fire—the film fire, because, insofar as the fire in it is concerned, the projection room is nothing but a stove with a rather poor draft.

"Every motion picture theatre projection room in all this broad wide land and in Canada as well, is thoroughly and completely fireproof. Theatre managers make a mistake in not making their patrons thoroughly acquainted with that fact. The walls, ceiling and floor of all theatre projection rooms are made of hollow tile, set in cement mortar and plastered inside and out with cement; or of brick laid in cement mortar; or of concrete at least six inches thick or of asbestos millboard (which is about as inflammable as real wet water) or of a combination of two or more of these materials. A thoroughly fireproof projection room for motion picture theatres is an imperative requirement of the law everywhere in the United States and Canada; also, it is an imperative requirement of the National Board of Fire Underwriters, and without it the theatre owner could not get a dollar of insurance on the building. You may therefore rest assured that, whatever else the theatre owner may or may not do which is wrong, he has a very thoroughly fire-proof projection room.

"Film burns very rapidly and makes a tremendous amount of smoke. You might, therefore, look back and see smoke seeping out or even boiling out through the crevices around the fireproof shutters which have been either dropped automatically or by the operator over all the openings; or, there may be a big cloud of black smoke puff out when the projectionist opens the door to make his exit. To you, or to your excitable seat neighbor, it LOOKS dangerous. As a matter of fact, it is just exactly as dangerous as the smoking stove we have talked about.

"But, nevertheless, danger sits beside you, for if a panic and stampede is started, there will be a combined rush for the exit, usually for the main entrance, and in all human probability they will just pile up in a heap, with the children underneath. Of course, when it is all over, and the injured and killed have been removed, the rest will discover that they were really in no danger whatsoever, had they just remained calm and sat still, or walked calmly out through some one of the usually unused exits. They then feel tremendously foolish, regretful, and, let us hope, GUILTY.

Be Calm

"Therefore, friends, if you ever happen to be in a motion picture theatre when there is a film fire, don't let yourself be stampeded. If some one near you shouts, 'FIRE!' and starts on a mad scramble for an exit, just assist him on his way with the toe of your shoe, if it is a man. If a woman, then get her outside as soon as possible, and strongly advise her to never again enter any place of public assemblage, unless it be in the open air.

"Then when all the excitables have gotten out, and have thus happily escaped the danger which did not exist, walk calmly out yourself, unless there happens to be but little smoke, as is often the case, and you prefer to remain inside and enjoy the remainder of the show.

"In closing, let me again admonish you to remember that there is and can be no danger from a fire which is confined within thoroughly fireproof walls, as a film fire always is in a motion picture theatre.

"The only danger is PANIC and the resultant stampede, plus the possibility of a bit of unpleasantness by reason of smoke. But since in any event you will, without the least bit of haste, be outside within anywhere from half a minute to four minutes at most, the smoke you may smell and breathe won't do you any serious damage.

The real danger point is the idiot who yells FIRE and starts for the door at a gallop. Don't YOU be the danger point."

Cause of Blur

Floyd Godfrey, Nagrath, Alberta, asks:

Dear Mr. Richardson: What is it that causes a blur in the center of the picture? Have bought new tension shoes, aperture plate, etc. Have changed my condenser and lens, but still the blur persists. Have looked through both the Third Edition and the Bluebook, but am unable to discover the cause of my difficulty. I have a Motiograph, A-1 1916 model.

If what you say is correct—you have installed new aperture plates and tension shoes and have changed both condensers and lenses, without effect—then you seem to have covered about everything in connection with the projector which would cause such an effect, unless for some reason the aperture plate itself becomes slightly bowed when you tighten down the holding screws. However, if this were true, you could clear up the center by blurring the sides, and vice versa. You have said nothing about this being true, hence I presume the blur in the centre cannot be removed in this way.

Had you not said you have changed projection lenses (you say "condenser and lens," which certainly means condenser and projection lens) I would say that either you have a faint finger mark or oil spot in the center of one of the lenses which compose the projection lens, or you have one of the projection lenses (individual lenses) reversed, or you have cleaned the projection lenses and have left out a spacing ring when you reassembled them.

But it is extremely unlikely that this would also be true of the substitute lens you tried, so all that remains, so far as I can see, is something wrong with the center of your screen.

You have not taken pains to describe the effect in detail, hence I cannot be certain as to exactly what the thing you call a "blur" may consist of. Presumably it is merely an out of-focus effect, but what you have said seems to make that impossible. Can any one offer brother Godfrey a suggestion?

5000-Seat Theatre to be Built in Michigan by Balaban and Katz

BALABAN & KATZ'S new motion picture theatre on Bagley avenue, Detroit, Mich., is to be officially known as the Michigan. This is the announcement just made by the Chicago exhibitors. The office building which is to occupy the front part of the site will also be known as the Michigan building. The name of both theatre and building has also been confirmed by the Detroit Properties Corporation. The Michigan Theatre will be completed by July 1, 1926, according to the contractors.

Balaban and Katz plan to make the new Michigan the finest theatre in Detroit and one that is comparable with the finest in the country. It will excel in size any other theatre west of New York, having a total in the neighborhood of 5,000 seats, while its architectural and decorative beauties promise to equal the fabled palaces of Europe.

An unusual feature will be an immense lobby, 60 feet wide and 200 feet long. Sixty feet above there will be a ceiling ornamented in glowing colors. A marble colonnade hung with velvet curtains, will surround the lobby and at its end will rise a stairway 20 feet wide, which will give access to all levels of the auditorium. There will be a promenade on the lobby, mezzanine and balcony floors, with rest rooms and smoking rooms at convenient points.

The entire main floor will be flanked by a series of arches, richly draped and illuminated with shaded, colorful lighting. A minor promenade is to extend on either side and terminate in proscenium boxes, elaborately carved and furnished. The mezzanine floor will present a glittering horse shoe curve, 28 boxes, commodious and luxurious in finish comprising it. The balcony will be constructed on a slight incline, presenting an excellent view of the entire main floor. Twenty-six loges will flank the balcony, adding to the architectural effect. Above the balcony the ceiling will be modeled in three elaborate oval domes, 48 feet in length and 25 feet in width.

At the proscenium opening, marble columns with statues and fountains 25 feet above the stage level, will be placed. The orchestra pit is to be in elliptical form and will accommodate an orchestra of 60. Its platform will be on a hidden mechanism which will raise and lower it upon occasion, bringing it up to star prominence and then letting the entire orchestra sink from sight. The stage will be of such width and depth as required for any possible attraction, including grand opera.

French treatment will feature the general architectural scheme of the theatre as well as of the 12-story office building in which it stands. Faced with terra cotta, the theatre building's frontage on Bagley will be one of the show places in Detroit. Byzantine architecture with ceramic tiles for wall trimmings will decorate the men's smoking rooms, while the women's rest rooms will be lined with Moorish decorations and ceramics.

Interior of the Michigan Theatre, Detroit

Lobby of the Michigan Theatre, Detroit

New Colony, Philadelphia, Opens; Has Seating Capacity of 2500

THE New Colony Theatre, located at Fifth Street and Olney Avenue, Philadelphia, was opened on April 11. The opening marks another step forward in Philadelphia amusement life and welds still another link in the chain of theatres operated by the Stanley Company of America.

The schedule of prices fixes the evenings, Saturday and holidays at thirty cents and for matinees twenty cents, with an admission of ten cents for children. And no matter where one may sit in the Colony an unobstructed view of the stage may be obtained, for there is not a column anywhere to interfere with the vision. There are 2,500 seats on one floor of the theatre. There will be a matinee every afternoon at 2:15 o'clock and two evening performances at 7 and 9 o'clock. On Saturday and holidays there will be the regular matinee at 2:15 and in the evening showings will be continued from 7 until 11 o'clock.

The front of the theatre is of a handsome design in terra-cotta and brick. In the center is a ticket booth of decorative design. From the booth one enters the handsome vestibule or foyer, finished in tracertine and marble, with lobby decorations in paneled and mirror effects, carrying out the Italian Renaissance style which was adopted for the interior.

Then the large promenade is reached, extending the full length of the house, and from there one reaches the seats. The Italian Renaissance or polychrome color enters into the ornamental work throughout the auditorium. The soft velvet carpets are of blue-and-gold colors. So are the elaborate and artistic draperies.

The lighting and power equipment is fed by arteries emanating from the distribution plant in the basement. So that the Colony Theatre shall always be sure of plenty of light and power in case of any failure in the public lighting service, it is equipped with an emergency lighting system of its own, which is automatically switched into action in the event of a stoppage of the public service. The projection room measures 27 feet by 12 feet. It contains three of the most improved Simplex machines, a sport light and a dissolver.

The temperature of the entire theatre is regulated automatically by thermostats. The ventilating system consists of four typhoon fans, two on each side.

Elaborately equipped and decorated series of vanity, smoking and retiring rooms are provided, those for the ladies being on the left of the main vestibule and those for the gentlemen being on the right side. There are also dressing rooms under the stage for performers when needed and rest and retiring rooms for musicians and ushers, all these being of the most modern in equipment. In the promenade are two beautiful drinking fountains.

LOEW BUILDS IN WESTCHESTER

Hardly had his new Mt. Vernon, N. Y., Theatre been opened than Marcus Loew announced that he had purchased property on Main Street, New Rochelle, for a new 3000 seat theatre. When completed it will represent an investment of more than $1,000,000. There is a Loew Theatre in New Rochelle at the present time. The new theatre will be used as a base for theatre operations in Westchester County, and will be equipped so that any form of entertainment can be introduced Loew's newest southern theatre in Birmingham, Ala., will be opened the latter part of this month.

BIG SIOUX FALLS THEATRE

Construction of a new theatre costing upward of a quarter of a million dollars to be located at 312-316 South Phillips ave., Sioux Falls, S. D., will start shortly after May 1 and will probably be completed October 1. The new play house will be owned equally by Jay Dundas and Finkelstein & Ruben, representing the Hamm interests.

ERK BUYS THREE ILION HOUSES

Following negotiations August last by the Ike Libson theatre enterprises of Cincinnati for the purchase of the property, the majority stock in The Piqua Amusement Co., Piqua, Ohio, was sold last week by Harry W. Kress to William and R. V. Erk, of Ilion, New York, former owners of theatres there and at Schenectady. The deal involves largely in excess of $100,000, it is said. The three theatres involved have a seating capacity above 2,000..

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Two Sides to the Combine Question; A Natural Forward Step, Says H. J. Yates

HEADLINES in the Trade Papers. Whispers on the streets. All about monopolies, mergers, combines and trustifications.

Much noise, heat, and alarm about their effect on the industry. It seems that every important move forward causes many of us needless worry and distress. We see the imaginary dangers magnified and close our eyes to the constructive developments that insure safety and success for the future.

"Important questions in any industry require a great deal of thought before expression," declares H. J. Yates, Managing Director of the Consolidated Film Industries, Inc. "There are always two sides, and it is foolhardy to view either side alone.

"One side is destructive. It views the tendency toward combination and mergers with alarm and loud cries of lamentation. It darkens the future and dims the present because it discourages those who are engaged on the constructive side of the business.

"The other side is constructive. It views the present situation and trend of the industry in its true perspective. It emphasizes the facts of value, it inspires confidence, harnesses group effort and hastens the rate of progress.

"Every season our records show that we are doing more business with the so-called smaller companies and I know from personal observation that individually and collectively they are making more and better pictures, developing greater executives and sales staffs, and in every conceivable way are making positive headway.

"This activity on the part of the smaller companies is a sure sign of the steady growth and unhampered development of the industry. It is a condition that should inspire unlimited hope and enthusiasm for the future. No one man, no one company or group of companies is ever going to be big enough or powerful enough to control this enormous industry.

"The Motion Picture industry is potentially the largest in the world in point of the number of people and vast sums of money involved. It is greater than steel, oil or automotive industries, or any of the other giants because it more directly concerns and enters into the daily life of the people throughout the world.

"Besides, it is very different from any other industry. Each separate production depends for its success upon individuals and personalities. There can be no dotted line specifications, no machine methods. First, last and always the human element alone counts.

"Any individual, no matter how small or how insignificant, can turn out the world's greatest picture if he is fully qualified, adequately financed and follows the ideals of art and drama, and entertainment qualities demanded by the public.

"The public is always clamoring for quality and novelty regardless of its source. The larger companies know this and they are obliged to recognize individual achievement. It not infrequently happens that a picture is offered and is enthusiastically received by the press and the public, made by individuals only slightly known.

"There can always be a combination and co-operation of brains, but never a monopoly.

"Can it be said that opportunity for any sort of individual or corporate advancement is less today than in the Civil War or Colonial times?

"Look at Broadway, the hub and center of the motion picture industry. The larger companies are well represented. They have choice locations, to be sure. But, three new houses have been opened by the smaller companies or individuals and all are thriving. What is true on Broadway is true on a smaller scale throughout the entire country.

"Remember it is only the good pictures that please the public. Also remember good pictures will be shown in theatres throughout the world. So after all it is the good pictures economically produced that the larger and smaller companies depend on for ultimate success.

"The motion picture industry is passing through a regular and normal process of business evolution. It is perfectly natural for loose ends to be gathered up, for the haphazard methods of pioneer days to be dropped by the wayside, for vast improvements to be made in the executive and sales staffs, as well as in the technical perfection of the films and the picture and screening apparatus.

"It is not only logical but a very necessary development of any industry for producers to seek contact with and direct channels to their ultimate market. The oil producers buy up refineries and gas stations, the electrical companies buy into public utilities and radio concerns, railroads buy the stock of another to promote the exchange of freight, and so it goes.

"Those who see only one phase of this natural development lack information and vision.

"Consolidation and co-operation will bring about a better understanding; better product and service for the public; better earnings for the stockholders—is not this what we are all striving for?

"The very fact that some of our biggest bankers are becoming actively interested in the motion picture industry should convince those who have taken up the destructive side of the question on consolidation and co-operation that the dangers they foresee will never come to pass. Level headed bankers, the type that are coming into the motion picture industry, are very rarely wrong on their combined viewpoint. As a general rule they are over-conservative and rarely over-enthusiastic.

"The growth of this industry is irresistible. A few years from today will show an almost unimaginable expansion. The tendency to consolidation and co-operation is hastening and making possible this development.

"Those who fail to see the situation clearly are doing much harm by spreading misinformation and unfounded rumors of impending 'conflicts' and 'titanic battles' within the industry.

"The larger companies are far too wise to allow petty rivalries or personal aggrandisement to jeopardize their position with the public and their success.

"There is a place in the industry for every individual who possesses constructive ability, and the sooner this is realized and harnessed, the sooner certain restless individuals will return to the constructive side."

New State Theatre, Flint, Opens; Equipped with All Improvements

THE New State Theatre, which occupies the site of the old Orpheum, on South Saginaw Street, Flint, Michigan, has opened. It is an excellently appointed moving picture house, and a credit to the city as a place of amusement.

The structure was built by Lester E. Matt, owner of the Strand Theatre, and a pioneer in the business, and consists of a main floor and large balcony, with a total seating capacity of 1,150.

The interior is rich in plaster relief work of the Addison period, while the walls are panelled in tapestry. A golden glow lighting effect is obtained by the use of beautiful fixtures which adds greatly to the appearance of the interior.

Rest rooms for men and women are provided on both the main and mezzanine floors. The building is of fireproof construction, and has six exits, more than is required by the State law. Bubbling fountains in the lobby provide ice-cold water from a 240-foot well. A pair of seven-foot blowers pour a continual supply of fresh, heated aid into the theatre, while two 42-inch blowers suck out the used air. An ice machine has been installed to provide cool air in the summer months.

The entire building is heated by two smokeless type boilers. Wall and ceiling fans are utilized to augment the circulating system. The latest vacuum system for cleaning purposes has been installed.

In the specially designed projection room, at the rear of the balcony, there are three of the latest type Simplex projecting machines, and two Westinghouse generators. Pictures are projected on a Gardner gold-fibre screen.

An eight-piece orchestra will be quartered in the pit in front of the stage, which will also house a pipe organ, the pipes of which are concealed behind art screening in the walls.

While most of the seven-story building is occupied by the theatre, two small stores are located at each side of the lobby, the basement having a barber shop and a store, while the front of the building is given over to offices.

MOVING PICTURE WORLD

VOLUME 73 MARCH AND APRIL 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of March and April, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Adenoid, Adventures of (1 reel) (Pathe-Aesop Fable Cartoon) (Reviews April 25).
Air Mail, The (6,976 feet) (Directed by Irvin Willat) (Paramount) (Review—March 28).
Alice Solves the Puzzle (1 reel) (M. J. Winkler-Cartoon) (Review—April 18).
Amateur Detective, The (2 reels) (Earle Fox) (Fox-Van Bibber Series) (Review—March 28).
Are Husbands Human? (1 reel) (Jim Finlayson) (Pathe—Comedy) (Review—April 11).
At the Zoo (1 reel) (Pathe-Aesops Fable Cartoon) (Review—March 28).

B

Bad Boy (2 reels) (Charlie Chase) (Pathe—Comedy) (Review—April 11).
Beauty Spots (1 reel) (Pathe-Sportlight) (Review—April 25).
Bashful Jim (2 reel) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—March 7).
Big Chief Ko Ko (1 reel) (Red Seal-Out of Inkwell Cartoon) (Review—April 25).
Black Gold Bricks (1 reel) (Universal Comedy) (Review—April 25).
Black Hand Blues (2 reels) (Pathe-Spat Family Comedy) (Review—April 25).
Boomerang, The (6,714 feet) (Based on play by Winchell Smith and Victor Mapes) (Anita Stewart and Bert Lytell) (Directed by Gasnier) (B. P. Schulberg) (Review—March 21).
Both Barrels (2 reels) (Jack Perrin) (Universal—Drama) (Review—March 21).
Breaking the Ice (2 reels) (Ralph Graves) (Pathe Comedy) (Review—April 4).
Breed of the Border (4,930 feet) (Lefty Flynn) (Directed by Harry Garson) (F. B. O.) (Review—March 14).
Bridge of Sighs, The (6,604 feet) (Based on story by Charles K. Harris) (Directed by Phil Rosen) (Warner Brothers) (Review—April 4).
Burning Trail, The (4,783 feet) (William Desmond) (Directed by Arthur Rossan) (Universal) (Review—April 11).
Butterfly Man, The (2 reels) (Sid Smith) (Fox—Sunshine Comedy) (Review—April 4).

C

Cafe in Cairo (6,020 feet) (Based on novel by Izola Forrester) (Priscilla Dean) (Directed by Chet Withey) (Producers Distributing Corp.) (Review—March 28).
Captain Kidd (1 reel) (F. B. O. Cartoon) (Review—March 21).
Charmer, The (6,076 feet) (Pola Negri) (Based on Henry Bairlein's novel, "Mariposa") (Directed by Sidney Olcott) (Paramount) (Review—April 18).
Code of the West (6777 feet) (Based on novel by Zane Grey) (Directed by William H. Howard) (Paramount) (Review—April 25).
Confessions of a Queen, The (5,809 feet) (Based on Alphonze Daudet's novel, "Kings in Exile) (Alice Terry and Lewis Stone) (Directed by Victor Seastrom) (Metro-Goldwyn) (Review—April 4).
Contraband (6,773 feet) (Based on story by Clarence Buddington Kelland) (Directed by Allan Crossland) (Paramount) (Review—April 4).
Cowpuncher's Comeback, The (2 reels) (Art Acord) (Universal-Western) (Review—March 21).

D

Daddy's Gone a Hunting (5,851 feet) (Percy Marmont) (Based on play by Zoe Akins) (Directed by Frank Borzage) (Metro-Goldwyn) (Review—March 7).
Dangerous Innocence (6,759 feet) (Based on novel, "Ann's an Idiot," by Pamela Wynne) (Laura LaPlante and Eugene O'Brien) (Directed by William Seiter) (Universal) (Review—March 28).
Dangerous Peach, A (2 reels) (Al Alt) (Universal-Century Comedy) (Review—March 14).
Day With the Gypsies, A (1 reel) (Red Seal-Screen Gem) (Review—April 11).
Declasse (7,869 feet) (Based on play by Zoe Akins) (Corinne Griffith) (Directed by Robert Vignola) (First National) (Review—April 4).
Denial, The (4.791 feet) (Based on the play, "The Square Peg," by Lewis Beach) (Claire Windsor) (Directed by Hobart Henley) (Metro-Goldwyn) (Review—March 21).
Deep Stuff (1 reel) (Pathe-Cartoon) (Review—April 25).
Dog Days (2 reels) ("Our Gang") (Pathe—Comedy) (Review—March 7).
Dome Doctor, The (2 reels) (Larry Semon) (Educational-Comedy) (Review—April 25).
Don't Pinch (2 reels) (Bobby Vernon) (Educational-Comedy) (Review—April 25).
Don't Worry (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—March 21).
Do You Remember (1 reel) (Red Seal-Novelty Scenic) (Review—March 21).
Dressmaker From Paris, The (7,080 feet) (Leatrice Joy) (Directed by Paul Bern) (Paramount) (Review—March 28).
Dynamite Doggie (2 reels) (Al St. John) (Educational-Tuxedo Comedy) (Review—March 21)

E

Excuse My Glove (2 reels) (Pathe-Spat Family Comedy) (Review—March 21).

F

Fighting Terror (2 reels) (Universal Western) Review—March 28).
Film Facts (1 reel) (Red Seal-Magazine) (Review—March 28 and April 18).
Flying Elephant, The (650 feet) (Sering D. Wilson—Color Cartoon) (Review—April 25).
Fool, The (9,500 feet) (Edmund Lowe) (Based on play by Channing Pollock) (Directed by Harry Millarde) (Fox) (Review—April 25).
Forbidden Cargo (4.850 feet) (Evely Brent) (Directed by Tom Buckingham) (F. B. O.) (Review—April 4).
From Mars to Munich (1 reel) (Fox-Varieties) (Review—April 4).

G

Galloping Vengeance (5,095 feet) (Bob Custer) (Directed by William James Craft) (F. B. O.) (Review—March 28).
Getting Trimmed (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—April 18).
Giddap (2 reels) (Pathe-Mack Sennett Comedy) (Review—March 21).
Girl Problem (1 reel) (Universal-Sweet Sixteen Comedy) (Review—March 21).
Gold and Grit (4,712 feet) (Buddy Roosevelt) (Directed by Richard Thorpe) (Artclass) (Review—April 11).
Gold and the Girl (4,512 feet) (Buck Jones) (Directed by Edmund Mortimer) (Fox) (Review—Mach 28).
Goose Hangs High, The (6,186 feet) (Based on stage play by Louis Beach) (Directed by James Cruze) (Paramount) (Review—March 21).
Grass (Paramount) (Review—Apri 111).

H

Hair Cartoon (300 feet) (Red Seal) (Review—March 14 and 28; April 11 and 25).
Hard Boiled (2 reels) (Charles Chase) (Pathe—Comedy)(Review—March 14).
Headwinds (5,486 feet) (House Peters) (Directed by Herbert Blache) (Universal) (Review—March 28).
Heart of a Siren, The (6,700 feet) (Adapted from a William Hurlburt play) (Barbara La-Marr) (Directed by Phil Rosen) (First National) (Review—March 21).
Hello Hollywood (2 reels) (Lige Conley) (Educational-Mermaid Comedies) (Review—March 14).
Helping Hand (2 reels) (Jimmie Aubrey) (F.B.O. Comedy) (Review—March 7).
He Who Gets Rapped (2 reels) (Pace Makers Series) (F.B.O. Comedy) (Review—March 28).
His Supreme Moment) (Ronald Coleman and Blanche Sweet) (Based on novel by May Edington "World Without End") Directed by George Fitzmaurice) (First National) (Review—April 25).
Hold My Baby (2 reels) (Glenn Tryon) (Pathe-Comedy) (Review—April 25).
Housing Shortage (1 reel) (Pathe-Aesops Fable Cartoon) (Review—April 4).
House of Flickers (2 reels) (Fox-Imperial Comedy) (Review—March 21).
Hunted Woman, The (4,954 feet) (Based on novel by James Oliver Curwood) (Seena Owen) (Directed by John Conway) (Fox) (Review—April 4).

I

I Want My Man (6,173 feet) (Milton Sills) (First National) (Review—April 18).
In a Cottage Garden (700 feet) (Sering D. Wilson) (Color Film) (Review—April 25).
In Dutch (1 reel) (Pathe Aesops Fable Cartoon) (Review—March 7).
Inside Out (1 reel) (Cliff Bowes) (Educational Cameo Comedy) (Review—April 4).
In the Spider's Grip (1 reel) (Educational—Novelty) (Review—April 11).
Introduce Me (6,710 feet) (Douglas MacLean) (Directed by George J. Crone) (Associated Exhibitors) (Review—March 21).
Iron Mule, The (2 reels) (Al St. John) (Educational-Tuxedo Comedy) (Review—April 18).
Is Marriage the Bunk: (1 reel) (Charles Chase Comedy (Pathe—Comedy) (Review—March 28).
Itching for Revenge (2 reels) (Eddie Gordon) (Universal Century Comedy) (Review—March 7).

J

Judge's Crossword Puzzles (1 reel) (Educational Novelty) (Review—March 21).
Jungle Bike Riders (1 reel) (Pathe-Aesop Fable Cartoon) (Review—March 14).

K

Kicked About (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review—March 7).
Kiss in the Dark, A (5,767 feet) (Adolphe Menjou) (Based on Frederick Lonsdale's play, "Aren't We All) (Directed by Frank Tuttle) (Paramount) (Review—April 18).
Ko-Ko the Barber (1 reel) (Red Seal-Out of the Inkwell Cartoon) (Review—March 28).

L

Lady of the Night (5,441 feet) (Norma Shearer) (Directed by Monta Bell) (Metro-Goldwyn) Review—March 14).
Learning to Love (6,099 feet) (Constance Talmadge) (Directed by Sidney A. Franklin) (First National) (Review—March 7).
Lilies of the Street (7,216 feet) (Virginia Lee Corbin and Johnny Walker) (Directed by Joseph Levering) (F. B. O.) (Review—April 25).
Lion's Whiskers, The (2 reels) (Pathe-Mack Sennett Comedy) (Review—April 18).
Little People of the Sea (1 reel) (Educational) Secrets of Life Series) (Review—March 7).
Loaded Dice (2 reels) (Edmund Cobb) (Universal-Western) (Review—April 11).
Love Bug (2 reels) ("Our Gang") (Pathe Comedy) (Review—April 4).
Love Goofy (2 rels) (Jimmie Adams) (Educational—Christie) (Review—March 14).
Love's Bargain (6 reels) (Marjorie Daw) (Directed by Burton George) (F.B.O.) (Review—March 21).
Lots of Knots (1 reel) (Educational—Hodge Podge) (Review—March 7).

M

Man and Maid (Lew Cody) (Story by Elinor Glynn) (Directed by Victor Shertzinger) (Metro-Goldwyn) (Review—April 18).
Mansion of Aching Hearts, The (6,147 feet) (Based on song by Harry Von Tilzer and A. J. Lamb) (Directed by J. P. Hogan) (B. P. Schulberg) (Review—March 14).
Marriage Circus, The (2 reels) (Pathe-Mack Sennett Comedy) (Review—April 11).
Mellow Quartette (1 reel) (Educational-Earl Hurd Cartoon) (Review—April 4).
Men and Women (6,223 feet) (From a play by David Belasco and Henry DeMille) (Richard Dix) (Directed by William DeMille) (Paramount) (Review—April 11).
Merrymakers (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—March 21).
Merton of the Goofies (2 reels) (F. B. O.-Pacemakers Series) (Review—April 18).

Midnight Girl, The (6,300 feet) (Lila Lee) (Directed by Wilfred Noy) (Chadwick Pictures) (Reveiw—March 28).

Miracle of the Wolves (10,346 feet) (Based on novel by Henry Dupuy Mazuel) (Directed by Raymond Bernard) (Societe Francaise d'editions du Romans Film) (Review—March 7).

Monster, The (6,435 feet) (Based on play by Crane Wilber) (Lon Chaney) (Directed by Roland West) (Metro-Goldwyn) (Review—March 7).

Movie Morsels (1 reel) (Educational) (Hodge Podge) (Review—April 4).

My Son (Nazimova) (First National) (Review—April 18).

Mysterious Stranger, The (2 reels) (Fox Comedy) (Review—March 14).

N

Neptune's Nieces (1 reel) (Pathe-Sportlight) (Review—March 7).

New Lives for Old (6,796 feet) (Betty Compson) (Directed by Clarence Badger) (Paramount) (Review—March 7).

O

Olympic Games (1 reel) (Universal-Hysterical History Comedy) (Review—March 14).

One Way Street (5,600 feet) (Based on story by Beale Davis) (Anna Q. Nilsson) (Directed by John Francis Dillon) (First National) (Review—April 4).

One Year to Live (6,064 feet) (Adapted from the story by John Hutner) (Aileen Pringle) (Directed by Irving Cummings) (First National (Review—March 7).

On the Go (4,825 feet) (Buffalo Bill, Jr.) (Directed by Richard Thorpe) (Artclass) (Review—April 4).

On Thin Ice (7.046 feet) (Based on novel, "The Dear Pretender," by Alice Ross Colver) (Tom Moore) (Directed by Mal St. Clair) (Warner Brothers) (Review—March 21).

O. U. West (5,000 feet) (Lefty Flynn) (Directed by Harry Garson) (F.B.O.) Review—April 11).

P

Papa's Pet (1 reel) (Bert Roach) (Universal—Comedy) (Review—April 11).

Pathe Review No. 10 (1 reel) (Pathe Magazine) Review—March 21).

Pathe Review No. 11 (1 reel) (Pathe Magazine) (Review—March 21).

Pathe Review No. 12 (1 reel) (Pathe Magazine) (Review—March 28).

Pathe Review No. 13 (1 reel) (Pathe Magazine) (Review—March 28).

Pathe Review No. 14 (1 reel) (Pathe Magazine) (Review—April 4).

Pathe Review No. 15 (1 reel) (Pathe Magazine) (Review—April 18).

Pathe Review No. 16 (1 reel) (Pathe Magazine) (Review—April 18).

Pathe Review No. 17 (1 reel) (Pathe Magazine) (Review April 25).

Parisian Nights (6,278 feet) (Elaine Hammerstein) (Directed by Al Santell) (F. B. O.) (Review—March 7).

Percy (6 reels) (Based on novel "The Desert Fiddler" by William H. Hamby) (Charles Ray) (Directed by R. William Neill) (Pathe) (Review—March 14).

Perfect View, The (1 reel) (Fox—Varieties) (Review—April 25).

Pie Man, The (1 reel) (Pathe—Aesop Fable Cartoon) (Review—March 21)

Plain Clothes (2 reels) (Harry Langdon) (Pathe—Mack Sennett Comedy) (Review—March 28).

Playing with Souls (5,831 feet) (Directed by Ralph Ince) (First National) (Review—March 7).

Powdered Chickens (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—March 28).

Proud Flesh (5.770 feet) (Eleanor Boardman) (Based on novel by Lawrence Rising) (Directed by King Vidor) (Metro-Goldwyn) (Review—April 25).

Putting on Airs (2 reels) (Universal-Century Comedy) (Review—April 11).

Puzzled by Crosswords (2 reels) (Universal-Century Comedy) (Review—March 7).

R

Rag Man, The (5.968 feet) (Jackie Coogan) (Directed by Eddie Cline (Metro-Goldwyn) (Review—March 14).

Rarin' Romeo (2 reels) (Walter Hiers) (Educational Comedy) (Review—March 28).

Raisin' Cane (2 reels) (Beth Darlington) (Universal-Century Comedy) (Review—April 18).

Recreation of Brian Kent, The (6,878 feet) (Based on noved by Harold Bell Wright) (Kenneth Harlan) (Directed by Sam Wood) (Principal) (Review—March 14).

Red Pepper (2 reels) (Al St. John) (Educational-Tuxedo Comedy) (Review—April 4).

Remember When? (2 reels) (Harry Langdon) (Pathe Comedy) (Review—April 25).

Riders of the Purple Sage (5,578 feet) (Based on Zane Grey's novel) (Tom Mix) (Directed by Lynn Reynolds) (Fox) (Review—March 21).

S

S. O. S. (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—April 25).

Sackcloth and Scarlet (6,732 feet) (Based on novel by George Gibbs) (Alice Terry) (Directed by Henry King) (Paramount) (Review—April 11).

Saddle Hawk, The (4,419 feet) (Hoot Gibson) (iDrected by Edward Sedgwick) (Universal) (Review—March 7).

Sailor Papa (2 reels) (Glenn Tyron) (Pathe-Mack Sennett Comedy) (Review—March 28).

Sally (8,636 feet) (Based on musical comedy by Guy Bolton) (Colleen Moore) (Directed by Alfred E. Green) (First National) (Review—March 28).

Salome of The Tenements (7.017 feet) (From the novel by Anzia Yesierska) (Directed by Sidney Olcott) (Paramount) (Review—March 7).

Scar Hanan (4 684 feet) (Yakima Canutt) (Directed by Ben Wilson) (F. B. O.) (Review—March 28).

Scarlet Honeymoon, The (5,080 feet) (Shirley Mason) (Directed by Alan Hale) (Fox) (Review—March 14).

School for Wives (6,182 feet) (Adapted from Leonard Merick's story, "The House of Lynch") (Conway Tearle) (Directed by Victor Hugo Halperin) (Vitagraph) (Review—April 11).

Seven Chances (5,113 feet) (Based on play by Roi Cooper Megrue and J. A. Mitchell) (Buster Keaton) (Directed by Buster Keaton) (Metro-Goldwyn) (Review—March 28).

Shakespeare (1 reel) (Red Seal Special) (Review—April 18).

Ship Shape (1 reel) (Educational Comedy) (Review—April 18).

Should Husbands Be Watched (1 reel) (Charles Chase) (Pathe Hal Roach Comedy) (Review—March 14).

Smoked Out (1 reel) (Universal Comedy) (Review—April 11)

Star Dust Trail, The (4,686 feet) (Shirley Mason) Directed by Edmund Mortimer) (Fox) (Review—March 7).

Storm (1 reel) (Red Seal-Out of Inkwell Cartoon) (Review—March 21).

Storm King (2 reels) (Edmund Cobb) (Universal Western) (Review—March 21)

Sunken Silver (Ten episodes two reels each) (Allene Ray and Walter Miller) (Based on story "Black Caesar's Clan," by Albert Payson Terhune) (Directed by George B. Seitz) (Pathe Serial) (Review—April 18).

Swan The (5,889 feet) (Based on play by Ferenz Molnar) (Adolphe Menjou) (Directed by Dimitri Buchowetzki) (Paramount) (Review—March 14).

Swanee River (1 reel) (Red Seal-Song Car-tune) (Review—April 25).

T

Tenting Out (1 reel) (Universal-Comedy) (Review—March 28).

That Devil Quemado (Fred Thomson) (F. B. O.) (Review—April 18).

Thundering Herd (7,187 feet) (From the novel by Zane Grey) (Jack Holt) (William Howard Production) (Paramount) (Review—March 7)

Thundering Waters (700 feet) Sering D Wilson) (Color Scenic) (Review—April 25)

Too Many Kisses (5,759 feet) (Richard Dix) (Directed by Paul Sloane) (Paramount) (Review—March 14).

Traps and Troubles (1 reel) (Pathe-Sportlight) (Review—March 21).

Two Cats and A Bird (1 reel) (Educational-Earl Hurd Cartoon) (Review—March 7)

V

Valley of Rogues (2 reels) (Jack Perrin) (Universal-Western) (Review—April 18).

Voice of The Nightingale (1 reel) (Educational-Novelty in colors) (Review—March 14).

W

Waking Up The Town (4,802 feet) (Jack Pickford) (United Artists) (Review—April 11).

Way Of A Girl, The (5,000 feet) (Based on story. "The Summons" by Katherine Newlin Burt) (Eleanor Boardman and Matt Moore) (Directed by Robert G. Vignola) (Metro-Goldwyn) (Review—April 11).

Welcome Stranger (1 reel) (Alberta Vaughn) (F. B. O.-Pace Makers series) (Review—March 7).

Where the Waters Divide 1 reel) (Fox-Varieties) (Review—April 25).

Why Hesitate? (2 reels) (Neal Burns) (Educational-Christie Comedy) (Review—April 11).

Wizard of Oz, The (6,300 feet) (Larry Semon) (Based on play by Frank Baum) (Directed by Larry Semon) (Chadwick) (Review—April 25).

Z

Zowie (1 reel) (Pathe-Stereoscopic Novelty) (Review—March 21).

"The Dome Doctor"

(Educational—Comedy—Two Reels)

If your patrons like frank, fast-moving slapstick, they ought to go into hysterics of joy over this one featuring Larry Semon and including a cast composed of Dorothy Dwan, Frank Alexander, Fred Desilva, Earl Montgomery and Grover Ligon. The scenes are laid in a beauty establishment and a grocery store, which adjoin each other. Larry, an expert hair curler, is in love with the grocer's daughter. This frame of mind leads him to forget to turn off the electricity at times and otherwise neglect business. The riot is complete when a monkey is introduced. It is really wonderful how flour barrels get overturned and both establishments, as well as principals, get broken up. The comedy moves fast. When it isn't a gag, it's an upset molasses jug.—S. S.

"The Adventures of Adenoid"

(Pathe—Cartoon—One Reel)

"The Adventures of Adenoid" relate to the escapades of some mice who thrive under water as well as on land. The sweetheart of one is won over by the other's flivver and the machine takes a dive into the ocean. There the flirtatious ones enter the mouth of a whale which is fitted up like a cabaret. After that they park in an oceanic forest and are spooning away when a shark steals the girl. The true lover hears her cries for help and conquers the shark. In this one, Cartoonist Paul Terry's imagination has traveled a considerable distance and the pen skit is highly amusing. —T. W.

"S-O-S"

(Pathe—Cartoon—One Reel)

Radio and performers for the "ether" theatre take Terry's animal kingdom by storm in "S-O-S." Every thing on fours, from the tiny church mouse to the huge jungle elephant have received sets of all values. When Mrs. Tom Cat starts to vocalize from Station WOW she gets the royal razz in a material way. The cartoonist has discovered a method by which his pen creatures can stone or "tomatoe" an undesirable or unworthy performer. Thus Mrs. Cat is placed on the receiving end of much rotted vegetation coming into the broadcasting room through loud speakers from all sections of the country. This cartoon is especially clever and amusing.—T. W.

"Hold My Baby"

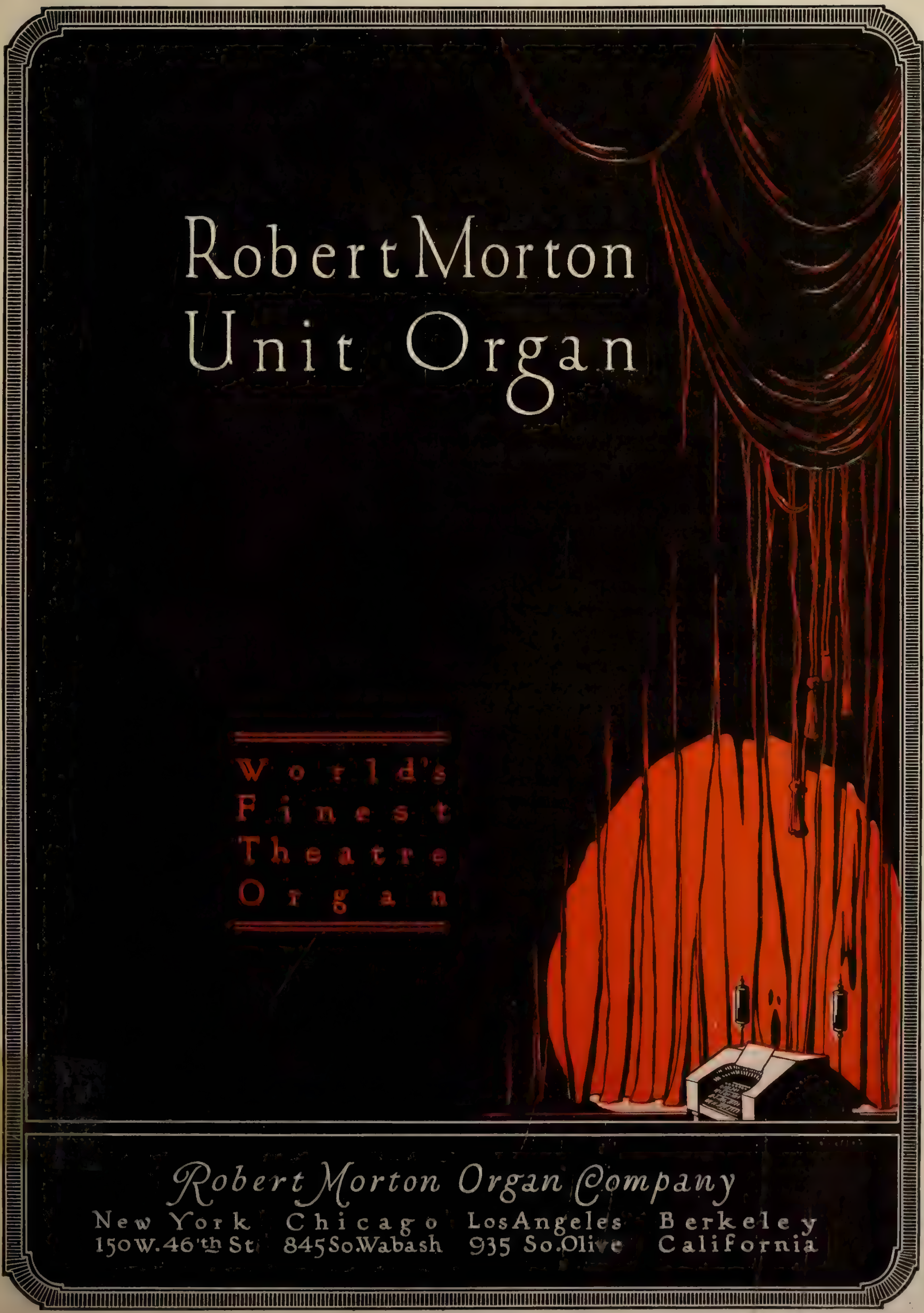
(Pathe—Comedy—Two Reels)

Glenn Tryon, Baby Jackie Hanes and Blanche Mehaffey have the principal parts in this. The action occurs aboard a train and concerns the discovery of a six-months-old baby in Tryon's berth. His attempts to care for it are the basis for some really good comedy. Every one in the Pullman is called on to aid him. with hectic results. The morale of the passengers is disorganized, night and day. Tryon and Miss Mehaffey do good work and the baby is a wonder. Jackie is billed as a "find" of F. Richard Jones and deserves the name.—S. S.

Pathe Review No. 17

(Pathe—Magazine—One Reel)

This has three interesting subjects, tobacco raising in the Connecticut valley, salmon swimming upstream to spawn and a Pathecolor of Philadelphia. A novelty is introduced in the second subject when slow motion shows the salmon leaping. This very effectively emphasizes their feat. It is one of the "Secrets of Nature" series. The third subject belongs with the "Visiting Our Own America" series.—S. S.



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Manager Weil of the Rialto, Washington says " 'The Sky Raider' **has done as much business this week as any two houses of this city combined!"**

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2. Lieut. Maurice Weiss of the French Reserves, the most spectacular stunt flyer imaginable. He will pilot the plane which will engage Capt. Nungesser in an **amazing air-battle!**
3. Sergeant Gaston Catellin, for 26 months chief mechanician of the French Esquadrille at Metz during the World War.
4. Gilbert Gable, the producer, expert exploitation and advertising man.

The equipment includes two airplanes, automobile, special railroad car, etc. etc.

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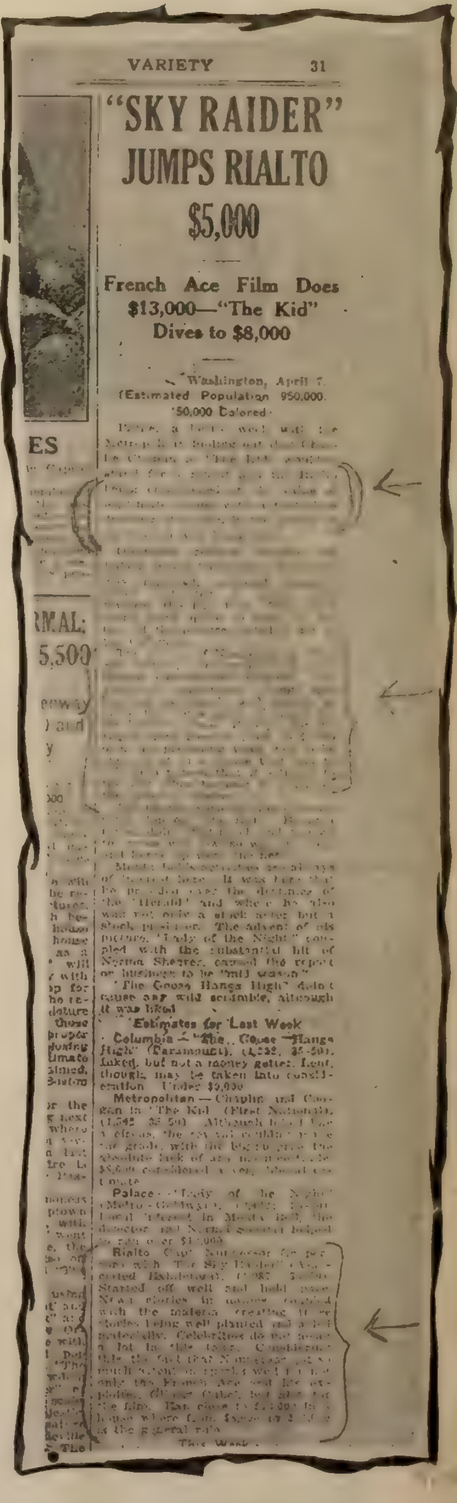

VARIETY 31

"SKY RAIDER" JUMPS RIALTO $5,000

French Ace Film Does $13,000—"The Kid" Dives to $8,000

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Estimates for Last Week

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Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett